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BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

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THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

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1	BSO	1889-1890
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2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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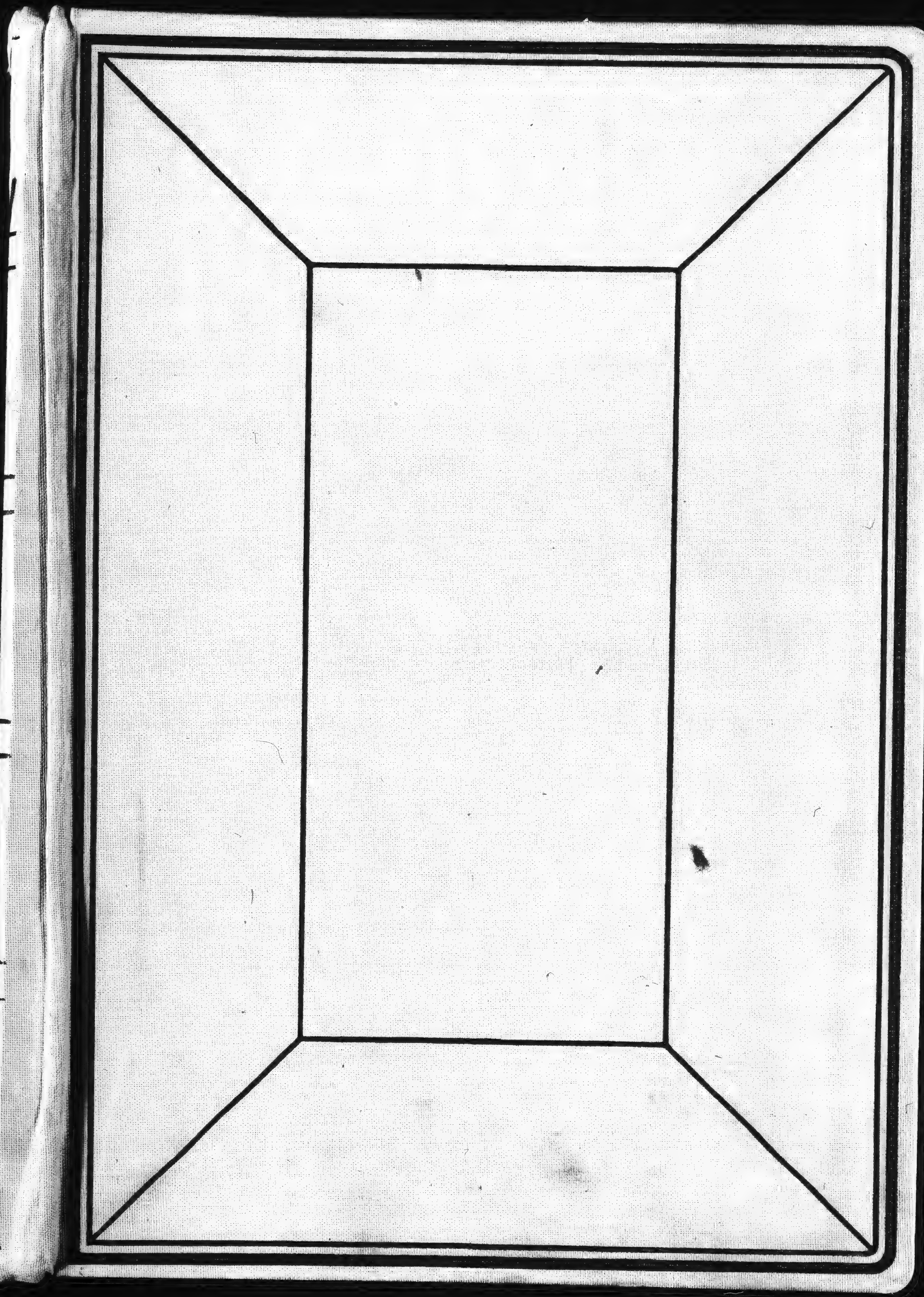

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Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

SCHEDULE OF CONCERTS

WINTER SEASON 1963–1964

SEPTEMBER		
27–28	Boston	(Fri.-Sat. I)
OCTOBER		
1	Montreal	
4–5	Boston	(Fri.-Sat. II)
6	Boston	(Sun. I)
8	Boston	(Tues. I)
10	Boston	(Rehearsal I)
11–12	Boston	(Fri.-Sat. III)
13	Northampton	
15	Boston	("Cambridge" I)
17	Boston	(Special IV)
18–19	Boston	(Fri.-Sat. IV)
21	South Hadley	
22	New Haven	(I)
23	New York	(Wed. I)
24	Brooklyn	(I)
25	New York	(Fri. I)
26	New York	(Special I)
29	Providence	(I)
NOVEMBER		
1–2	Boston	(Fri.-Sat. V)
3	Concord, N.H.	
5	Boston	(Tues. II)
8–9	Boston	(Fri.-Sat. VI)
10	Boston	(Sun. II)
12	Boston	("Cambridge" II)
14	Boston	(Rehearsal II)
15–16	Boston	(Fri.-Sat. VII)
18	Boston	(Mon. I)
19	Boston	(Tues. III)
22–23	Boston	(Fri.-Sat. VIII)
26	Boston	(Tues. IV)
29–30	Boston	(Fri.-Sat. IX)
DECEMBER		
2	Storrs	
3	New London	
4	New York	(Wed. II)
5	Brooklyn	(II)
6	New York	(Fri. II)
7	New York	(Carnegie Hall I)
9	Boston	(Mon. II)
10	Providence	(II)
13–14	Boston	(Fri.-Sat. X)
15	Boston	(Sun. III)
17	Boston	(Tues. V)
19	Boston	(Rehearsal III)
20–21	Boston	(Fri.-Sat. XI)
31	Boston	(Tues. VI)
JANUARY		
3–4	Boston	(Fri.-Sat. XII)
6	Boston	(Mon. III)
7	Boston	("Cambridge" III)
10–11	Boston	(Fri.-Sat. XIII)
12	Boston	(Sun. IV)
JANUARY (*continued*)		
14	Providence	(III)
16	Boston	(Rehearsal IV)
17–18	Boston	(Fri.-Sat. XIV)
20	Hartford	
21	New Haven	(II)
22	New York	(Wed. III)
23	Brooklyn	(III)
24	New York	(Fri. III)
25	New York	(Carnegie Hall II)
28	Providence	(IV)
31	Boston	(Fri. XV)
FEBRUARY		
1	Boston	(Sat. XV)
3	Boston	(Mon. IV)
4	Boston	(Tues. VII)
6	Boston	(Rehearsal V)
7–8	Boston	(Fri.-Sat. XVI)
11	Boston	("Cambridge" IV)
13	Boston	(Rehearsal VI)
14–15	Boston	(Fri.-Sat. XVII)
16	Boston	(Sun. V)
18	Boston	(Tues. VIII)
21–22	Boston	(Fri.-Sat. XVIII)
23	Baltimore	
24	Philadelphia	
26	New York	(Wed. IV)
27	Brooklyn	(IV)
28	New York	(Fri. IV)
29	Bridgeport	
MARCH		
6–7	Boston	(Fri.-Sat. XIX)
9	Boston	(Mon. V)
10	Boston	(Tues. IX)
13–14	Boston	(Fri.-Sat. XX)
17	Providence	(V)
19	Boston	(Rehearsal VII)
20–21	Boston	(Fri.-Sat. XXI)
22	Boston	(Sun. VI)
24	Boston	("Cambridge" V)
26–28	Boston	(Thurs.-Sat. XXII)
30	Washington	(I)
31	Washington	(II)
APRIL		
1	New York	(Wed. V)
2	Brooklyn	(V)
3	New York	(Fri. V)
6	Boston	(Mon. VI)
7	Boston	(Tues. X)
10–11	Boston	(Fri.-Sat. XXIII)
14	Boston	("Cambridge" VI)
16	Boston	(Rehearsal VIII)
17–18	Boston	(Fri.-Sat. XXIV)
19	Boston	(Special Concert)
21	Springfield	

PRE-SEASON

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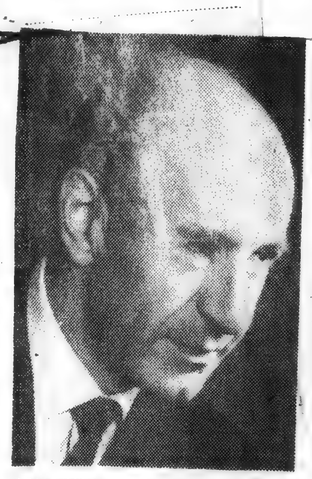

ANOTHER OPENING: Erich Leinsdorf begins his second season as music director when the Boston Symphony Orchestra starts its 83rd year Friday at Symphony Hall. He will conduct Friday afternoon and Saturday evening featuring works by Hindemith, Barber and Brahms.

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SEP 12 1963

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SEP 19 1963

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Sunday Globe
BOSTON, Mass.
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SEP 22 1963

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BOSTON, Mass.
Circ. 283,819
SEP 22 1963

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850
SEP 14 1963

Stokowski Invited To Lead

The Boston Symphony Orchestra will open its 83d season on Sept. 27 in Symphony Hall. Erich Leinsdorf, who begins his second year as the orchestra's music director, has invited Pierre Monteux and Charles Munch, the Boston Symphony's two living former music directors, to be guest conductors this season. Leopold Stokowski will make his first appearances with the orchestra this winter, and Richard Burgin will also conduct.

Five pianists have been invited by Mr. Leinsdorf to perform with the orchestra, including the Turkist pianist Idil Biret, who will be making her American debut with the Boston Symphony at Symphony Hall. Other pianists to be heard are Jeanne-Marie Darré, Lorin Hollander, Rudolf Serkin, and Van Cliburn. Erick Friedman will be violin soloist, and Mr. Leinsdorf has asked several members of the orchestra to be guest soloists.

Thomas D. Perry Jr., manager of the Boston Symphony, has announced that the orchestra's winter season will include 123 performances in Symphony Hall and on tour. The Symphony Hall concerts, as announced by Mr. Perry, include 24 Friday afternoons and 24 Saturday evenings, with 6 Sundays, 6 Mondays, 6 Tuesdays in the "Cambridge Series," 10 regular Tuesday concerts, and a series of eight open rehearsals for the benefit of the orchestra's pension fund.

During the eighty-third season the orchestra will appear in several other New England cities including Providence, R.I.; Northampton, South Hadley, and Springfield in Massachusetts; Bridgeport, Hartford, New Haven, New London, and Storrs in Connecticut; and Concord, N.H.

Other cities to be visited are New York City for the 78th consecutive year, Brooklyn, Baltimore, Philadelphia, and Washington.

The orchestra will make a special trip to Montreal to participate in the opening performances of the new Palais des Arts in that city.

In addition to its five Wednesday and five Friday programs in Philharmonic Hall, New York, the Boston Symphony will appear in Carnegie Hall, New York, as a part of the International Festival of Visiting Orchestras.

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SEP 16 1963

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Standard-Times (e)
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SEP 14 1963

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SEP 12 1963

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SEP 17 1963

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Sunday Republican
WATERBURY, Conn.
Circ. 49,216
SEP 15 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,312
SEP 15 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
SEP 15 1963

NewEnglandNewsclipAgency,Inc.
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Christian Science
Montor (e)
BOSTON, Mass.
Circ. 174,850
SEP 21 1963

Symphony Time Change

The Boston Symphony Orchestra's Friday afternoon concerts will have a new starting time of 2 o'clock. The starting hour of the Friday programs has been advanced to enable its subscribers to avoid the peak of the Friday evening rush hours.

The Orchestra's evening and Sunday afternoon concerts will continue to begin at 8:30 p.m. and 3 p.m. respectively.

NEWARK STAR LEDGER
NEWARK, N. J.
SEP 29 1963

THOUGH IT would hardly seem possible that there is an orchestra in this country that Leopold Stokowski hasn't conducted in his long career, he has a "debut" scheduled this season with one of the oldest—the Boston Symphony. He will be one of three guests invited by Music Director Erich Leinsdorf, the others all familiar to the home public: his predecessors Charles Munch and Pierre Monteaux, and his associate Richard Burgin.

* * *

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BOSTON, Mass.
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SEP 28 1963

Salute to Symphony

In Boston the real arrival of Autumn has little to do with the calendar, or with local baseball's pre-World Series fadeout. The great moment arrives when Erich Leinsdorf, conductor of the Boston Symphony Orchestra, raises his hands as he did Friday, to open the new season.

The melodious strains of Hindemith's Symphonic Metamorphosis were a reminder also that concert music here in the United States enjoys a popularity baseball might envy. According to a recent survey, more people attend symphonic and other concerts than attend all major and minor league games, including the World Series. Pessimists who worry about the fortunes of the arts in America should cheer up.

With the Symphony off on its 83d season — the longest, counting Tanglewood, of any similar orchestra in this country—the die is cast. At Symphony Hall virtuosity works its miracles once more.

To conductor Leinsdorf and his famed musicians, a grateful salute! Boston is itself again.

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Times (e)
HARTFORD, Conn.
Circ. 126,360
SEP 14 1963

All in a Lifetime

Call it what you like — pioneering, creativity, barrier-breaking, exploring, excellence — it is the essence of man's existence. Architect, musician, social worker, businessman. When he stops striving for that which is original and better, he might as well stop existing. —Erich Leinsdorf, musical director, Boston Symphony Orchestra.

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HARTFORD, Conn.
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SEP 17 1963

All in a Lifetime . . .

Nothing new or important was ever done by men who would not drive themselves along the hard path of discovery and creation.—Erich Leinsdorf, musical director, Boston Symphony Orchestra.

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Traveler (e)
BOSTON, Mass.
Circ. 164,299
SEP 27 1963

Tell It to Joe

Symphony Doing Part To Ease Traffic

DEAR JOE:

Inasmuch as the afternoon driving hours are reputed to be the most dangerous, how about taking this up with the traffic commissioner:

Arrange with the Red Sox and the Boston Symphony Orchestra to have the game and the symphony end after commuting hours, say 6 p.m.?

Most of us who commute by car have no choice in the matter, and find baseball fans and bewildered symphony-goers the last straw after a hard day at the office. **MISS P. C., Westwood**

DEAR MISS P. C.:

Patience, my dear. The traffic situation may be aggravating to you, just as it is to baseball fans and music lovers.

I asked Lanning Humphrey of the Boston Symphony if anything could be done whereby Erich Leinsdorf's Friday concerts would end either before or after the rush between 4:30 and 6 p.m.

As a result, Thomas D. Perry, manager of the Boston Symphony Orchestra, graciously informs me there will be a change in the starting time, beginning today.

"The best we can do," he advises, "is to move the starting time back to 2 o'clock, rather than the regular 2:15 starting time."

This means the concerts—today marks the opening of the 83d season—will be over about 3:45 p.m. That will give concert-goers three-quarters of an hour to make tracks before commuters start rolling.

As to changing Red Sox starting times, Tom Yawkey did just that several years ago in an attempt to ease the traffic problem. But, the fans didn't buy it and he was forced to revert to the regular starting hour.

Joe

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Herald (m)
BOSTON, Mass.
Circ. 178,553
SEP 23 1963

Pre-Symphony Luncheon Friday

A STONE'S THROW from Symphony Hall, the Pre-Symphony Luncheons at the Midtown Motor Inn will begin their third season, Friday. The tables will be decorated with flowers in white, deep blue and cranberry red, and the menu will feature international dishes.

Harry Ellis Dickson will pay tribute to distinguished music patrons who support the Boston Symphony Orchestra and who will flock to the opening of the 83rd season at 2 o'clock, Friday afternoon. These luncheons are open to the public and free parking at the Midtown again will be available.

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BOSTON, Mass.
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SEP 23 1963

"DISTINGUISHED Music Patrons" (the faithful ticket buyers) will have tribute paid to them by Harry Ellis Dickson at the Pre-Symphony Luncheon on Friday at Midtown Motor Inn. Many of the patrons, after the noonday day program will be walking across the street to Symphony Hall for the opening concert of the 83rd season of the Boston Symphony Orchestra.

Table decor for the luncheon (this is the third season for the "Pre-Symphonies" at Midtown), will be carried out in white, deep blue and cranberry red flowers. The menu will offer international dishes made to please gourmet tastes. Since several prominent members of Boston Symphony Orchestra will be guest speakers this season at the popular luncheons (which are open to the public and free parking is available), they have been invited to join the special guests at the head table on Friday.

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Traveler (e)
BOSTON, Mass.
Circ. 164,299
SEP 23 1963

Luncheon To Usher Symphony Season

By PEGGY BROWN
Society Editor

Red, white and blue flowers will decorate the tables at the Midtown Motor Inn next Friday, Sept. 27, when that hostelry starts its third season of pre-Symphony luncheons.

The Boston Symphony Orchestra will begin its 83rd season of concerts on Friday at Symphony Hall.

Harry Ellis Dickson will be back on the speaker's stand immediately following the luncheons. At Friday's luncheon he will pay tribute to distinguished music patrons—long time subscribers to the Symphony and the Boston University Celebrity Series.

Although personal musical philanthropy still exists, the faithful ticket-buying patron is coming more and more into prominence. He lends not only financial but also moral support. A house filled with these patrons is rewarding to musicians.

Several prominent members of the Boston Symphony Orchestra will be guest speakers at the Midtown luncheons this season. They have been invited to join the special guests at the head table this Friday.

The special guests are Mrs. George Scatchard, Mr. and Mrs. Albert C. Titcomb, Mrs. James S. Russell, Elizabeth C. Leland, Mrs. William Ittman, Margaret

Socially Speaking

E. Daniels, Dorothy Cornish, and composer Mabel Daniels.

Also Mr. and Mrs. Francis L. Higginson, Reuben Arey, Mrs. Frederick W. Cox, Mrs. Constantine Pesteff and Mrs. and Mrs. [illegible] Montgomery, Jr.

The Symphony members are Everett Firth, Rosario Mazzeo, Leonard Moss, Robert Ripley, Louis Speyer, Harold Thompson, Roger Voisin and Jordan Whitelaw who is radio and television producer for the Boston Symphony Orchestra.

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Morning Globe
BOSTON, Mass.
Circ. 194,870
SE 1963

Today in Society

Harry Dickson Continues Symphony Lecture Series

By MARJORIE W. SHERMAN

Famed founder of the Boston Youth Concerts, Harry Ellis Dickson of the Boston Symphony Orchestra, one of the orchestra's most delightful authorities, at a luncheon in his honor at the Midtown Motor Inn, gave glimpses of the reign of three historic conductors.

Just back from his "vacation," working on music scores at Tanglewood and with former Boston Symphony conductor Pierre Monteux, who has been appointed permanent conductor of the London Symphony at the age of 88, Harry Dickson will continue his brilliant series of Symphony lectures each Symphony concert Friday noon at the same inn.

A committee of longtime Symphony subscribers, ably headed by Mrs. Anthony Kutten, have made it possible for hundreds of music-minded Bostonians to enjoy a Symphony preview-hour together before the Friday concerts for the past three years. Pre-Symphony luncheons are open to the public and free parking at the Midtown will be available.

Dickson will pay tribute to distinguished music patrons, who will be represented by subscribers over the longest time to the Boston Symphony and the Boston University Celebrity Series. Although personal musical philanthropy still exists, the faithful ticket-buying patron is coming more and more into prominence, lending not only financial support, but a moral one, as well.

The tables will be decorated with flowers in white, deep blue and cranberry red offering international dishes made to please many a gourmet. Since several prominent members of the Boston Symphony Orchestra are guest speakers this season at these luncheons, they are invited to join the special guests at the head table this Friday.

Also invited to the head table are Mrs. George Scatchard, Mr. and Mrs. Albert C. Titcomb, Mrs. James S. Russell, Miss Elizabeth C. Leland, Mrs. William Ittman, Miss Margaret E. Daniels, Miss Dorothy Cornish, composer Mabel Daniels, Mr. and Mrs. Francis L. Higginson, Reuben Arey, Mrs. Frederick W. Cox, Mrs. Constantine Pertzoff and Mr. and Mrs. Robert H. Montgomery. Also members of the Boston Symphony Orchestra including Everett Firth, Rosario Mazzeo, Leonard Moss, Robert Ripley, Louis Speyer, Harold Thompson, Roger Voisin, and Jordan Whitelaw, radio and television producer for the orchestra.

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SEP 10 1963

LUNCHEONS AT MIDTOWN, TOO

Music lectures will be held at 11:30 a.m. preceding each pre-Symphony luncheon. Those who wish to attend only the luncheon will make reservations for noon. The luncheon

The third season of the pre-Symphony luncheons at the Midtown Motor Inn will open on the day of the first concert, Sept. 27.

Harry Ellis Dickson, delightful lecturer at these luncheons, has invited colleagues to share some of the programs with him. These other prominent members of the Boston Symphony will discuss and demonstrate their particular instruments and review the current programs.

Prominent persons in the music world and musical organizations have already been invited as guests of honor to various luncheons. These luncheons have faithful followers, eager to hear from "Inside the Boston Symphony Orchestra."

Due to the change in "curtain time" of the Friday concerts to 2 p.m. the luncheons will start promptly at 12:15 p.m.

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SEP 11 1963

SMART SET By ROSE WALSH

Pre-Symphony Fetes Set at Midtown Inn

Followers of Boston Symphony Orchestra first violinist, Harry Ellis Dickson, guest speaker at the interesting pre-Symphony Luncheons at the Midtown Motor Inn, will welcome the news that he will open the third season of the luncheons on Friday, Sept. 27. Due to the change in "curtain time" of the famous Friday afternoon Symphony concerts to 2 o'clock, the luncheons will start promptly at 12:15.

This season Mr. Dickson has invited colleagues to share some of the luncheon programs with him. These prominent members of the BSO will discuss and demonstrate their particular instruments and review the current programs.

Prominent persons in the music world and musical organizations have been invited as guests of honor at various noonday events which are open to the public who may enjoy hearing about "Inside the Boston Symphony Orchestra." (Its Tanglewood Season under Erich Leinsdorf's leadership is a top conversational topic in music circles).

In addition to the gourmet menus offered at the Midtown, "free parking" is a great attraction.

Morning Globe
BOSTON, Mass.
Circ. 194,870
SEP 13 1963

Today in Society

Pre-Symphony Lunches To Resume on Sept. 27

By MARJORIE W. SHERMAN

Back on the Boston scene by popular demand for a third season are the Pre-Symphony luncheons at the Mid-Town Motor Inn. Staged to honor Boston's musical organizations and its patrons, the luncheons put guests in the picture with Harry Ellis Dickson's amusing and informative report on the program to come with a look "Inside the Boston Symphony Orchestra."

Symphony's 83d season opening on Sept. 27 will start for music lovers with a luncheon call at 12:15. The Friday concerts are to begin at 2 o'clock this year.

Free parking at the Mid-Town will again be provided for Symphony-goers, so that they can walk across the street in plenty of time for the concert. Many music lovers go to the luncheons even when they aren't able to hear the concerts, since individual tickets are available for the public at the gourmet occasion.

Boston's notable music patrons will be honored at the opening pre- Symphony luncheon at the Mid-Town. Among the musical regulars who have already made reservations with luncheon planner Mrs. E. Anthony Kutten at the Mid-Town to hear Harry Ellis Dickson again this year and his first-desk colleagues at Symphony Hall are Mrs. Ferdinand Brigham, Mrs. Stanford M. Calderwood, Mrs. Gordon B. Thayer and Mrs. William Van Lennep, all of Cambridge.

Coming from Milton for the luncheons will be Mrs. George F. Hall; William Morris Hunt, president of the Cambridge Drama Festival and Mrs. Hunt, and Mrs. John E. Thayer. Also sharing the informative fun will be Mrs. Richard A. Erlich and Mrs. Howell Stevens of Brookline, Mrs. Albert B. Hunt, chairman of the Country Evening Concerts, and Mrs. Richard Schanzle of Weston; Mr. and Mrs. John Vosoff of Cohasset, and Mrs. Richard F. Overholt of Dedham.

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Patriot-Ledger (e)
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SEP 11 1963

Symphony Luncheons

The third year of Pre-Symphony Luncheons will begin Sept. 27, the first day of the Boston Symphony Orchestra season.

Harry Ellis Dickson, youth concert conductor, will speak on the forthcoming program at the 12:15 p.m. luncheon at the Midtown Motor Inn, Boston. His colleagues at the public event will discuss the orchestra's recently completed Tanglewood season.

NewYorkWorld-Telegram
and
The Sun
D. 463,241 SAT. 175,139
SEP 13 1963

Society

Symphony Group To Sponsor Tea

By RUTH G. DAVIS

THE WOMEN'S COMMITTEE for the Boston Symphony Orchestra will give a tea on the stage of the Brooklyn Academy of Music Monday at 1:30 p.m. Honored guest will be Sam Levonson.

The purpose of the tea is to promote interest in new subscriptions for the orchestra's Brooklyn concert series on Oct. 24, Dec. 5, Jan. 23, Feb. 27 and April 2.

Mrs. Andrew Gomory is chairman of the committee and Mrs. Ann Barclay Hargert is subscription chairman.

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Herald (m)
BOSTON, Mass.
Circ. 178,553
SEP 25 1963

Social Chatter By Alison Arnold

Pre-Symphony Luncheon Tacks 'Sold Out' Sign on Hotel Door

PRE-SYMPHONY GOERS, now clamoring for reservations at the Women's City Club for the Pre-Symphony Luncheon, Friday, at the Hotel Statler Hilton, are being told they'll be "wait-listed" or may "stand by." The concise airport phrases have perplexed some of the regular Pre-Symphony Luncheon guests. The fact is, the opening luncheon with Joseph Silverstein, Boston Symphony concert master, as speaker, and society models, strolling to Ruby Newman's music, is sold out.

The larger capacity of the Terrace Room has drawn even more enthusiastic support than anticipated. The models now number 16 and Ruby Newman has enlarged his string orchestra. Tomorrow afternoon at 4, there'll be a dress rehearsal on the new runway and the models will change their costumes in a gay tent, fit for an Arabian king.

The MTA has also departed from precedent for this event and will run express cars from Arlington street to Symphony Hall for a five-minute run. The MTA will return those who have left their automobiles at the Motor Mart by running express cars after the concert. There'll also be a fleet of taxis at the Statler Hilton entrance for those who prefer to use this means of transportation.

Mr. Silverstein's talk will begin at 11:30, the luncheon is at 12 o'clock, and the fashion showing will end in time for spectators to be at Symphony Hall promptly at 2 o'clock when the concert starts.

Many large tables for eight, ten and twelve have been reserved. At Mrs. Robert Montgomery's table, Mrs. Stephen R. Casey's birthday will be celebrated, complete with a cake and champagne. Among the guests will be Mrs. Frank Ludwig, Mrs. Carl Dreyfus, Mrs. John A. Sargent and her daughter, Ann, and Mrs. Gregory Connolly.

Sitting in the "Royal Box" will be Mr. and Mrs. Joseph Silverstein, Ruby Newman, Mrs. Harris Fahnestock and Mrs. Norman Cahners, representing the Friends of the Symphony, and Mrs. Howland Walter, who will represent the Women's City Club, which will benefit from the proceeds of the fashion showing.

Among the hosts and hostesses who have made reservations are Mrs. William Emerson Barrett, Mrs. Paul Bernat, Edward Bolster, Claude R. Branch, Miss Louise Condit, Mrs. Virginia Cabot, Mrs. Robert C. Caldwell, Mrs. Robert C. Dean, Mrs. Frank A. Day, Mrs. Charles Davis and Howard W Davis.

Also, Mrs. John C. Dewey, Mrs. Richard Greenwood, Mrs. Herbert Harwood, Mrs. Thomas G. Hazard, Jr., Mrs. Willard P. Hunnewell, Mrs. Edward D. Hobbs, II, Noel Hadley, Mrs. Hervey Kent, Mrs. Erick Kauders, Lady Illingsworth, Mrs. Leo Mawm, Mrs. Edward Rose, Mrs. Cecil Rose, Urbain Robert, Mrs. John Spellman, Mrs. Williams Straub, Noel N. Sinclair, Robert C. Walker, Mrs. Peter Welch and Mrs. Ralph P. Worden.

Also, Mrs. F. Wadsworth Busk, Cathy Colt, Mrs. Hans Estin, Mrs. Michael Filides, Mrs. John L. Gardner, Mrs. Victor Kazanjian, Mrs. Richard Stokes and Mrs. David Wilder.

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BOSTON, Mass.
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SEP 17 1963

Social Chatter By Alison Arnold

New Concertmaster to Speak At First Pre-Symphony Lunch

THE SPEAKER at the first Pre-Symphony Luncheon at the Hotel Statler Hilton, Friday, Sept. 27, will be the Boston Symphony Orchestra's concert master, Joseph Silverstein. Second in command of the orchestra, he succeeds Richard Burgin, who retired last April.

Mr. Silverstein's talk will be about the Boston Symphony Orchestra and personalities from the concert master's point of view. To appeal to music-lovers, there'll be a 25-minute talk on music each week before the luncheons, which begin at 12 o'clock.

The fashion-conscious will find these luncheons to their liking, too, for there'll be a fashion showing with society models and Ruby Newman's music. The price for the three-course luncheon will be $3.25, the same as last year at the Ritz.

Proper Bostonians will have their sense of propriety satisfied by the fact that the money earned from modeling will go to the Women's City Club to help maintain its historic twin houses at 39 and 40 Beacon Street.

So all Bostonians musical, chic and Proper—will enjoy these Pre-Symphony Luncheons. Although they are sponsored by the Women's City Club and are in charge of Mrs. Howard W. Davis, chairman of the club's Special Events committee, the luncheons are open to the public.

Although the Terrace Room at the Statler Hilton has a large capacity, it is advisable to make reservations as early as possible with the Women's City Club or with Alfred, the head waiter at the Terrace Room. A fleet of cars will be lined up to speed the Symphony-goers to Symphony Hall at 1:20. The concerts begin this season promptly at 2 o'clock.

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Traveler (e)
BOSTON, Mass.
Circ. 164,299

SEP 27 1963

Boston Symphony Opens 83rd Season

By PEGGY BROWN
Society Editor

Socially Speaking

It's here! The official start of the 1963-64 season of Boston Symphony concerts. For many it is synonymous with the official start of the Boston social season.

At 1:55 p.m. today at Symphony Hall the orchestra gathers on stage and tunes up. The ticket - holders hurry to their seats which they may have held for many other seasons.

At 2 p.m. Musical Director Erich Leinsdorf enters onto the stage. The audience rises and the conductor bows. The audience settles down, the hall grows silent. Leinsdorf raises his baton and for the 83rd year Symphony is under way.

For the Proper Bostonian it is the day of days and it will come about 25 more times this season, nearly every Friday all winter.

Traditionally, Boston ladies start their Friday afternoons lunching with friends and sister Symphony-goers. The Ritz has been "the" place for years and last year the luncheons were brightened by fashion shows featuring society models.

Gourmet luncheons will continue at the Ritz this year, accompanied by Ruby Newman's music. The fashion showings, however, have moved over to the Statler-Hilton where a new series of pre - Symphony luncheons will be held in the Terrace Room.

The Terrace Room luncheons are being prefaced with 11:30 a.m. lectures by members of the Orchestra. The modelling corps have been increased to 14 socialites and their modelling fees will be donated to the Women's City Club of Boston.

Friday Symphony-goers have still another choice for their luncheon rendezvous. The third season of pre-Symphony luncheons starts today at the Midtown Motor Inn, diagonally across from Symphony Hall. Harry Ellis Dickson will again offer informal talks with after-luncheon coffee.

Leinsdorf has invited the Executive Committee of the Council of Friends of the Boston Symphony Orchestra to a small reception immediately following today's concert. It is being held in the Ancient Instruments Room in Symphony Hall.

Greeting the ladies with her husband is Mrs. Leinsdorf and President of the Trustees Henry B. Cabot and Mrs. Cabot. Co-chairmen of the Council, Mrs. Louis W. Cabot of Wenham and Mrs. Norman Cahners of Brookline are also attending.

Among the Executive Committee members who accepted the invitation are Mrs. Neil Ayer, Mrs. Lewis P. Cabot, Mrs. Howard C. Dickinson, Mrs. Richard Higgins, Mrs. Robert Hopkins, Mrs. Charles F. Hovey and Mrs. Robert M. P. Kennard.

Also Mrs. Hans Kroto, Mrs. Charles Lyman, Mrs. Charles Mason Jr., Mrs. George Parson, Mrs. Irving Rabb, Mrs. William Vogler, Mrs. Roger Voisin, Mrs. Leonard Wheeler, Mrs. Robert Wiese, Mrs. Harris Fahnestock, Mrs. Eric Kauders, Mrs. Benjamin Tilghman and Mrs. James H. Perkins.

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Traveler (e)
BOSTON, Mass.
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SEP 30 1963

Pre-Symphony Luncheon Party-Flavored

By PEGGY BROWN
Society Editor

"Smile, you're on Candid Camera," advised Mrs. Howard M. Davis at the close of Friday's first pre-Symphony Luncheon at the Statler-Hilton.

The special events chairman of the Women's City Club of Boston was referring to newsmen recording the pre-Symphony rush hour at Arlington St. Station. The MTA handled the onslaught with express cars to Symphony Station.

Two hours earlier, at 11:30 a.m. many pre-Symphony luncheoners gathered in the Terrace Room for a pre-Symphony lecture by concert master Joseph Silverstein. At noon hundreds more filled the Terrace Room foyer to claim table reservations.

The luncheon itself was one of babble and baubles — and a birthday party. The party came first, with society orchestra leader Rudy Newman extending felicitations to Mrs. Stephen R. Casey of Waltham and a chorus of "Happy Birthday" following.

The maestro - of-ceremonies then introduced Mrs. Davis who was proud to present a dozen socialities modeling a handsome assortment of winter fashions. Their fees, she explained, were being donated to the City Club for upkeep of its twin houses on Beacon St.

Some of the babble included talk about the Women's City Club's annual Harvest Festival Oct. 22 and 23. It will be a Jubilee Festival in honor of the Club's year-long Golden Anniversary celebration.

Socially Speaking

With the emphasis on Christmas shopping, the clubhouse auditorium will be decorated in an International theme. There will be an International Gift Shop and a Christmas Boutique and Cardshop besides China, Men's, Food and White Elephant Shops.

To make the Festival atmosphere festive, an International Wine Tasting party has been planned for Oct. 22. A tea and fashion show will be held the afternoon of the 23rd and a Gala Dinner Dance that evening.

The camera-shy, we'll bet, took taxis to Symphony Hall after the Statler luncheon. But music-lovers who attended the special luncheon at the Midtown Motor Inn simply walked across the street after Harry Ellis Dickson's delightful post-luncheon talk.

See Pictures on Page 26

Foremost of the guests there was First Lady of The Commonwealth, Mrs. Endicott Peabody. She was joined by such notables as Mrs. Francis Lee Higginson, neice by marriage of the founder of the Boston Symphony Orchestra, Henry Lee Higginson.

And then there were Mrs. Lucius Thayer, Mrs. Russell Coolidge, Mrs. John Coolidge, Mesdames Richard Saltonstall Sr. and Jr., French counsul's wife Mme. Jean Savelli, Mrs. Jasper Whiting, and Mrs. Albert Hunt.

Each pre-Symphony luncheon at the Midtown honors individuals or groups making outstanding contributions to music. Last Friday's luncheon saluted long-time supporters of Symphony. Next Friday the Berkshire Music Center in Tanglewood will be feted.

But for those who like their food the way they like their music—untainted by distractions —there's always the Ritz. Come to think of it, whatever happened to the Friday Chilton Club Lectures and Luncheons?

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Sunday Globe
BOSTON, Mass.
Circ. 465,653
SEP 29 1963

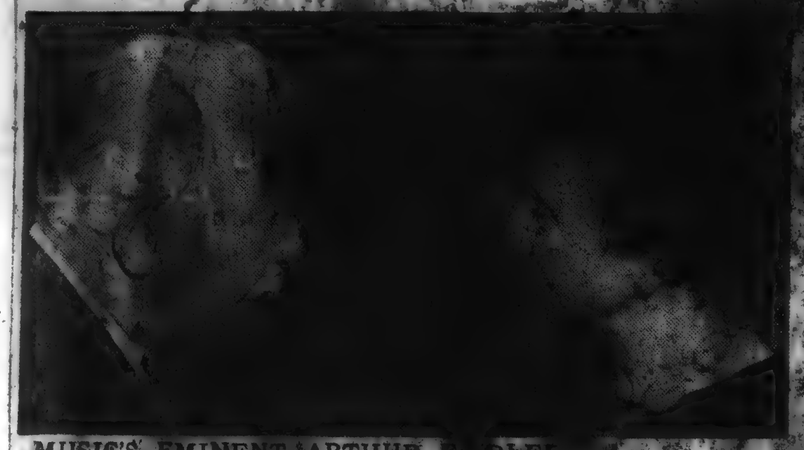
The Symphony Is Back

By MARJORIE W. SHERMAN

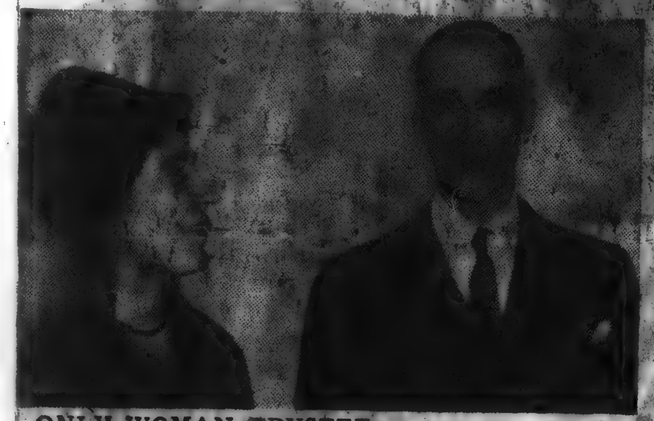
The Symphony, Boston's most cherished institution for three generations, began its 83d year with appropriate enthusiasm on Friday afternoon. A tradition even in the years when Friday concerts were actually rehearsals, and seats for Symphony were sold at auction, these afternoons devoted to the batons of Monteux, Koussevitzky, Munch, Leinsdorf and other great conductors are sacrosanct.

No music-minded Bostonian makes another engagement for the 24 concert dates, and family Symphony seats are heirlooms along with the Revere silver and the Copley portraits.

(Globe Staff Pictures)



MUSIC'S EMINENT ARTHUR [illegible] and Mrs. E. Anthony Kutten share the opening of another Symphony. Mrs. Kutten, decorated by the French and the U.S. government for her work in the fields of music and the theater, is chairman of the Midtown symphony luncheons.



ONLY WOMAN TRUSTEE ever to serve on the board, Mrs. James Perkins of Westwood discusses the program with president of the trustees Henry B. Cabot.

Mrs. Endicott Peabody and the Boston Symphony's Harry Dickson talk music at the midtown luncheon before the opening concert. Youth Concert's founder and violinist with the orchestra, Dickson began his third season of pre-symphony talks at the Midtown before the concert.

The 83d season of the Boston Symphony Orchestra opens at Symphony Hall.

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
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SEP 27 1963

1ST OF 86 CONCERTS TODAY

Boston Symphony Tunes Up

By MARGO MILLER

One man had waxed his sports car—and his bassoon. Another dieted away 14 pounds. Harps were restrung. And a crew of electricians changed all 395 bulbs in the five chandeliers.

In various ways, the Boston Symphony Orchestra was tuning up. Its 83d season began last Monday behind the rehearsal curtain in Symphony Hall.

The men talked of Cape Cod and European vacations, of salmon and bear in Maine and Y. A. Tittle on the bench. The kids were back in school. For their fathers, dressed in business suits and toting instrument cases in from the suburbs, this first meeting of the new season is "just as thrilling as your first rehearsal with the orchestra — way back when."

Promptly at 10 o'clock, and to that murmur and shuffling of feet with which musicians applaud a soloist, Erich Leinsdorf stepped on the podium. The conductor welcomed the 104 players (including five newcomers):

"I thank you for my marvelous first year. I greet you this second year with great affection."

Then he launched the orchestra into Hindemith's Symphonic Metamorphosis, which will open today's concert. Sometimes his language called for the abstract: "Play so the dancing quality comes out." Or he was musically specific, tattooing in the air the trimmer 16th notes desired or singing a tidier phrase. Before long, suit coats were off and the music was on.

Beginning this afternoon, an estimated 223,600 persons will hear 86 concerts in Symphony Hall. A few ladies remember all 11 B.S.O. conductors. Some college students will attend their first orchestral concert, perhaps at one of the eight open rehearsals on Thursday evenings.

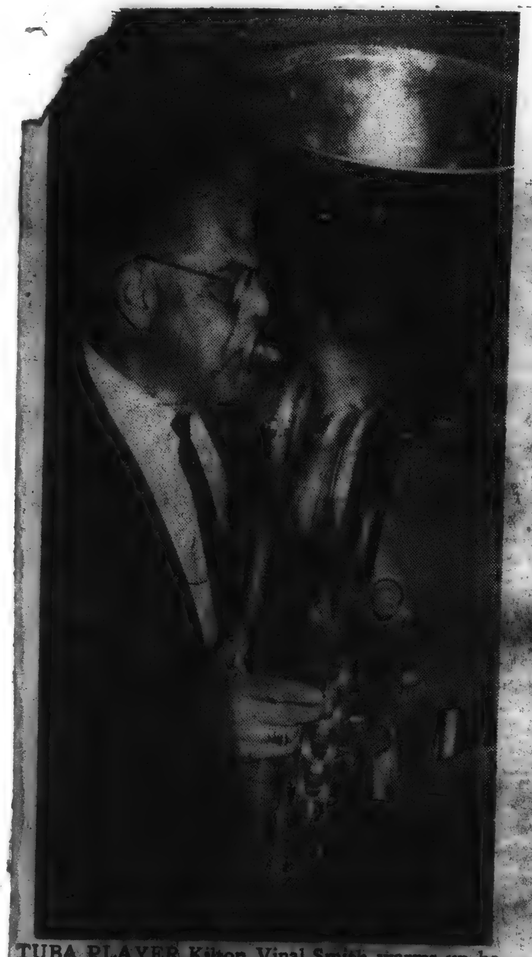
Other patrons renew their seats for the 24 Friday-Saturday programs, or the six Sunday afternoons, six Monday evenings and two Tuesday series. One Tuesday series called the "Cambridge concerts" replaces the six programs given in Sanders Theater, Harvard. Not only have the concerts been transferred but also the television shows which WGBH tapes for broadcast.

Subscribers will hear concerts under Charles Munch and Pierre Monteux, former B.S.O. conductors; Richard Burgin, retired concertmaster continuing as associate conductor, and Leopold Stokowski, making his first appearance with the orchestra. Instrumental soloists number five pianists, two violinists and several first desk players from the orchestra.

The music this season will comprise a good measure of the tried and true: Brahms Symphony No. 1 is on the first program. But so is Samuel Barber's First Symphony. Leinsdorf, who spent his vacation in New Mexico reading books and scores, thinks that about 50 percent of the music he has planned was written in the last 30 years. Some conductors place too much importance on premieres, he feels.

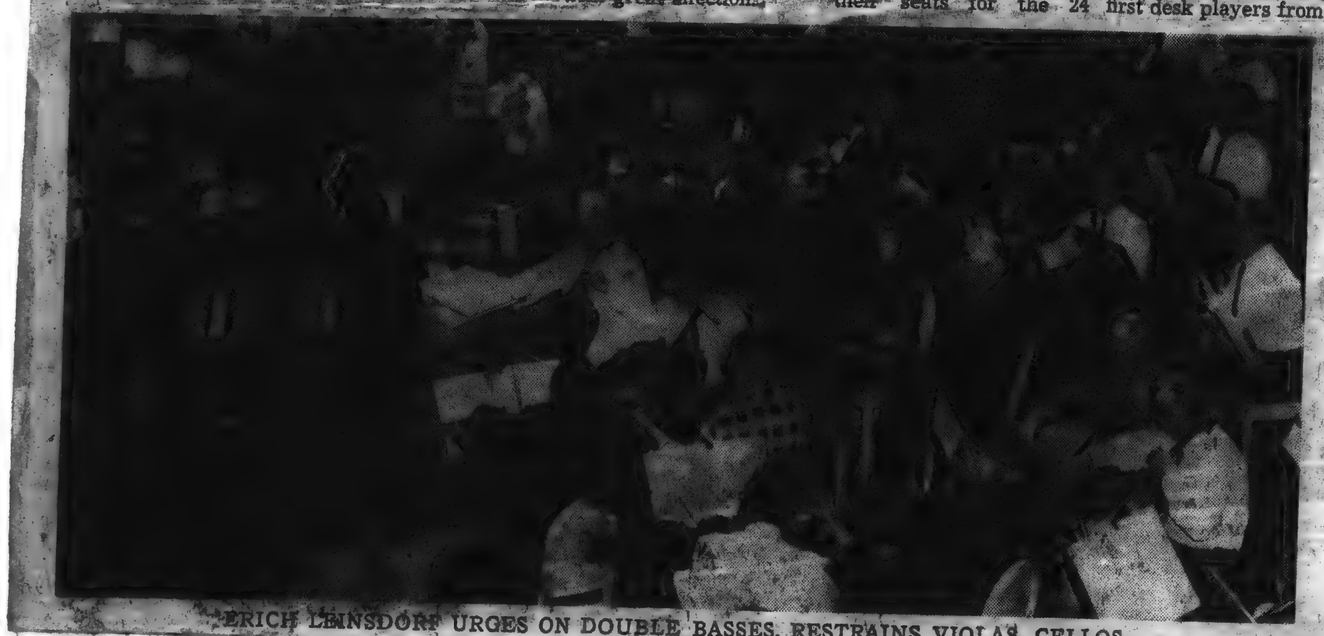
"I do not program for the glory of the initial announcement; rather for the value of the work.

Still, Boston will have its share of new music in works by Toch, Sydeman, Barber, and even some little-heard Mozart, Haydn and Schubert.

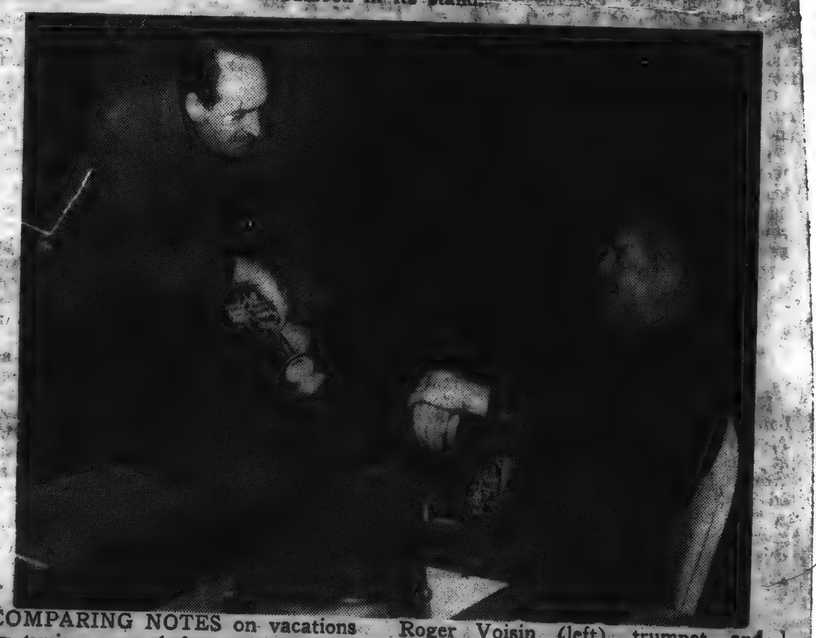


TUBA PLAYER Kilson Vinal Smith warms up before rehearsal.

VINCENT MAURICCI, violist, inspects contra-bassoon in its stand.



ERICH LEINSDORF URGES ON DOUBLE BASSES, RESTRAINS VIOLAS, CELLOS



COMPARING NOTES on vacations in tuning room before rehearsal are Roger Voisin (left), trumpet, and James Stagliano, French horn.

10

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
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OCT 6 1963

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BOSTON, Mass.
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INDUSTRIAL PHOTOGRAPHY
NEW YORK, N.Y.
MONTHLY 27,015
SEP 1963 Buffalo

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Patriot-Ledger (e)
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INDUSTRIAL PHOTOGRAPHY
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MONTHLY 27,015
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084

BSO CONDUCTOR Erich Leinsdorf welcomes five new members to the orchestra at its first rehearsal of the 83rd season. With Mr. Leinsdorf are, left to right, Giora Bernstein, violin; Thomas Gauger, percussion; Luis Leguia, cello; Burton Fine, violin, and Thomas Newell, French horn. The five replace men who retired this year.

Won Tryouts

BSO Adds 5 New Members

At the first rehearsal of the Boston Symphony Orchestra's 83rd season, Erich Leinsdorf, music director, introduced five new members to the orchestra. The new players, two violinists, a cellist, French horn player and a percussionist, were appointed to positions in the orchestra following competitive auditions held last spring.

With Goldovsky

The two violinists are Giora Bernstein and Burton Fine. Mr. Bernstein, a native of Vienna, has been living in Cambridge, where he was associated with the Cambridge Arts Festival. He has also been concertmaster for the Goldovsky Opera Company. A graduate of the Juilliard School of Music with a master's degree from Brandeis University and doctoral studies at Boston University, Mr. Bernstein has studied with Edouard Dethier and Joseph Silverstein.

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Herald (m)
BOSTON, Mass.
Circ. 178,553

OCT 2 1963

THE ROVING EYE

Chemistry of Music

By ROBERT TAYLOR

THERE'S A LOT of discussion these days about the two cultures, science and the humanities, and recently we talked to a living example—Burton Fine, who has just come direct from NASA, the National Aeronautics and Space Administration, to a violinist's chair with the BSO, The Boston Symphony Orchestra.

Mr. Fine, a man in his early 30s, is one of the five new musicians joining the BSO this year, and we chatted with him between rehearsals in a Massachusetts avenue delicatessen near Symphony Hall. So far as he knew, he told us, while we addressed ourself to a bagel, he is the only research chemist in the present roster, although scientific and technical backgrounds are by no means rare in music, and at least one member of the Cleveland Orchestra has an advanced degree in electrical engineering.

BURTON FINE

"I've been playing the violin since I was six," he said. "My father was a professional musician. But if a child shows musical aptitude at an early age, he's apt to fall under frequent pressure to drop music in favor of a less sporadic occupation.

"Therefore I didn't make up my mind, though I continued with the violin. At 16 I joined The Musicians Union, and accompanied dad on dance band dates around Philadelphia, my home town. Then I went on to college, still keeping touch with the violin, and to graduate study, receiving a Ph. D. in chemistry from the Illinois Institute of Technology.

★ ★ ★

"GRADUATE SCHOOL and the long grind to the degree was the only point, I'd say, that I felt in danger of losing the skills of performance. The big problem consisted of finding enough practice time. Experience proved the dormitory was a poor setting. So, after the laboratory closed in the afternoon, I'd put away my chemical equipment, take out my fiddle and play for two or three hours.

"Eventually, I went to work for NASA in Cleveland, specializing in the kinetics of combustion reaction—no, more precisely, the study of the chemical reactions of flames. It's a subject that influenced the development of jet engines, and which today assumes a vital part in missile technology and the exploration of space. I can't say that I was unhappy in research, but I discovered I just didn't have the vocation.

"Meanwhile I combined two careers, first playing with amateur orchestras in Chicago, and then with The Cleveland Chamber Orchestra. One day last winter I picked up a musician's trade paper and saw an advertisement: auditions were being held by the Boston Symphony Orchestra for the vacant post of violinist. The Boston was really the only orchestra I could afford to join; its opportunities for year-round employment at least compare with industry. I wrote Mr. Leinsdorf and a few days later traveled to Boston where, at the audition, I did a prepared work, a Bach Concerto, and various sight readings from the symphonic masters.

★ ★ ★

"UNTIL THE MIDDLE of August, though, I remained with NASA, and now my wife and three children are settled in West Roxbury." Mr. Fine silently composed his thoughts. "You see," he said, finally, "research isn't so different from creative work; the research scientist who creates knowledge and insight of the material universe is also performing an aesthetic activity."

Finishing the bagel, we thanked Mr. Fine and parted at the delicatessen door. Yet his final words reverberated. Did scientists make good musicians? And so we took a lead from research, and en route visited a library, which yielded the following:

Einstein played the violin in a string quartet; Pythagoras devised the mathematical division of the scale. Leonardo da Vinci was a lutenist, Sir Isaac Newton presented the theory that sensations of color and tone are similar. Rameau published a scientific treatise on harmony. Tyndal did a laboratory analysis of tone.

The physiologist, Hemholtz, wrote "The Sensation of Tone," while the composer Borodin was also a chemist. Sir William Herschel, the astronomer, played the organ and oboe and composed. Sir James Jeans, the physicist, penned "Music and Science." Dayton Miller, known for research in tone phenomena, played the oboe, and Theodore Billroth, the violist, operated, besides, as a surgeon.

Burton Fine, the violinist from the space lab, was, we decided, in good company.

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New York World-Telegram and The Sun
D. 463,241 SAT. 175,139

SEP 1 2 1963

Academy May Lose Boston Symphony Series

The Boston Symphony Orchestra may curtail its concerts at the Brooklyn Academy of Music next year if attendance does not increase this season.

The threat of curtailment or even cancellation of the concert series, which has been one of the academy's main attractions for 75 years, was revealed in a statement sent to members of the women's committee for the concerts and confirmed today by Thomas D. Perry, manager of the Boston Symphony.

Officials of the symphony and the Brooklyn Academy have been concerned about the future of the five-concert series since last year, when subscriptions fell off sharply to 1200 for an auditorium that seats 2207.

Among the reasons given for the decline in attendance were the change in the symphony's concerts from Friday to Thursnights, the attraction of the new Philharmonic Hall in Manhattan, where the symphony also played, and the fact that the symphony had a new conductor.

In an April letter to the subscribers, academy officials warned: "Fewer than 2000 seats held by subscription will not assure keeping the Boston Symphony Orchestra series in Brooklyn."

Called a 'Crisis'

The most recent warning came in a message to members of the Women's Committee, which participates in the sale of subscriptions to the concerts. The unsigned message said that Brooklyn is in danger of losing the Boston Symphony and called the situation a "crisis." It urged the women to redouble their efforts to sell subscriptions.

Perry told the Brooklyn World-Telegram that he did not want to be an "alarmist" about the symphony's prospects in Brooklyn. But he said, "If the people in Brooklyn don't seem to want us any more than they did last season, we will have to think in terms of fewer concerts."

Perry said it is unlikely that the entire series would be canceled in the 1964-65 season because "we wouldn't want to pull the whole rug out from under them."

Contrast Noted

He said the symphony management can't help noticing the contrast between "the seemingly insatiable demand in Manhattan," where last year's concerts were sold out by subscription, and the "lack of violent demand across the river."

"I don't want to say that if we don't sell every seat we will pick up our marbles and go home," Perry added. "But if subscriptions don't go up we will have to infer that Brooklyn is not exactly panting for us. And other cities are."

Perry pointed out that it costs from $12,000 to $14,000 to put on a concert and that the deficit in Brooklyn last year amounted to about $8000 for each concert.

The question is, he said: "To what extent is the Boston public (which supports the symphony) obligated to the Brooklyn public."

He noted, however, that the symphony has "many years of happy tradition" in Brooklyn and that its management would be reluctant to cut back the concert series here.

William McKelvy Martin, director of the academy, expressed optimism about the outlook for the symphony this season.

"I believe we're going to keep the Boston Symphony," he said.

Switch Blamed

He said the main reason for last year's drop in attendance was the change in the concerts' regular Friday night spot to Thursdays. The symphony appeared Fridays and Wednesdays in the new Philharmonic Hall in Manhattan's Lincoln Center.

Other reasons given for last year's poor showing were that some of the doctors who are staunch symphony supporters have office hours on Thursdays and also that it was the first year for the Boston Symphony's new conductor, Erich Leinsdorf.

Subscription and ticket sales for the 1962-63 season reversed a general upward trend in sales for the previous seven seasons. Figures on gross receipts for subscription and single ticket sales for the last eight years are as follows (there were no substantial increases in ticket prices during these years):

1955-56—$23,741
1956-57—$24,398
1957-58—$28,418
1958-59—$25,746
1959-60—$30,864
1960-61—$30,216
1961-62—$33,012
1962-63—$27,461

Subscriptions Off

Most of the decrease last season was in subscription sales, which fell from $22,546 in 1961-62 to $19,131 in 1962-63.

This year's first Boston Symphony Concert will be on Thursday, Oct. 24, with the others—all on Thursdays—on Dec. 5, Jan. 23, Feb. 27, and April 2.

Before Oct. 1, subscription tickets to all five concerts are priced from $11.50 to $23.50. Subscription prices after that date are several dollars higher in each category. Single ticket prices are from $3 to $6.50.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK NEWS
Sunday, September 15, 1963

Boston Series At Academy May Be Ended

Because subscriptions to the concert series given each year by the Boston Symphony Orchestra in the Brooklyn Academy of Music have fallen to 1,200, Symphony officials have indicated they may cancel the series.

The reasons given for the decline in attendance at the concerts, which have been one of the Academy's major offerings for 75 years, include changing the concert night from Friday to Thursday, the draw of the new Philharmonic Hall in Manhattan and the fact that the orchestra has changed conductors.

Committee Informed

News of the possible curtailment of the series was revealed in a note sent to the women's committee for the concerts which called the situation a "crisis."

It urged the women, who participate in the sale of subscriptions, to redouble their efforts.

A spokesman for the Symphony said the orchestra probably would continue to visit Brooklyn, but on a lesser scale.

"If the people in Brooklyn don't seem to want us anymore than they did last season, we will have to think in terms of fewer concerts," he declared. The Academy has a capacity of 2,207.

New York World-Telegram and The Sun
D. 463,241 SAT. 175,139

SEP 1 3 1963

Sad Strains

It would be a sad thing indeed if Brooklyn were to lose the fabulous Boston Symphony concert series.

Let's hope there will be enough people interested in subscribing to make it worth the orchestra's while to continue visiting the Brooklyn Academy year after year.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-2200
Traveler (e)
BOSTON, Mass.
Circ. 164,299

SEP 27 1963

300 Women, One Man Ride Rails To Symphony

The first thought that came to mind was: "Who'll get up and give whom a seat"? ....

There were 300 women on two special two-car trains chartered to take them from Arlington St. MTA Station to Symphony.

A BIT OF A PROBLEM

It all started when the Women's City Club planned its annual meeting at the Statler Hilton. Following the meeting today, they were to attend a special performance at Symphony Hall.

As a simple matter of logistics, transporting 300 women to the theater could raise something of a problem—particularly when ONE woman can spend hours looking for a lost glove.

At any rate, the MTA was contacted and it agreed to put the two-car trains at the ladies' disposal.

"We don't get too many requests for this," said Joseph Purcell of the MTA, in something of understatement.

"But, if people make a request, we try to oblige."

ONE MAN, 300 WOMEN

The cars left from Park Street to await the ladies in Arlington St. subway.

Another MTA representative waited there to help keep traffic flowing as rapidly and as smoothly as possible.

Just this one man with 300 women and the subway.

What do you bet HE doesn't get a seat.

BLANK PAGE

114

V BOSTON 1

First Program

FRIDAY AFTERNOON, SEPTEMBER 27, *at* 2:00 *o'clock*

SATURDAY EVENING, SEPTEMBER 28, *at* 8:30 *o'clock*

HINDEMITH ..... Symphonic Metamorphosis of Themes by Carl Maria von Weber

I. Allegro
II. "Turandot": Scherzo
III. Andantino
IV. March

BARBER ..... Symphony No. 1 (In one movement), *Op.* 9
(First performance at these concerts)

INTERMISSION

BRAHMS ..... Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Montor (e)
BOSTON, Mass.
Circ. 174,850
SEP 28 1963

Boston Symphony Opens S

Let the music soar

By Harold Rogers

When the Boston Symphony Orchestra opened its 83d season Friday afternoon at Symphony Hall, Erich Leinsdorf initiated his second year as music director. During his first season he wrought an extraordinary change in the orchestra: whereas Charles Munch had pursued a casual though dynamic approach to music making, Mr. Leinsdorf soon marshalled order with his iron-willed discipline.

Yet it soon became obvious during Mr. Leinsdorf's first year that what the orchestra was gaining in precision, balance, poise, and clarity, it had lost in buoyancy—its ability to soar into rarer altitudes of feeling. One could praise Mr. Leinsdorf for his devotion to law and order: music is indeed an orderly art. But his emotions were held in a strait jacket; whether he tried to release them, one cannot say; by and large they remained tightly laced.

♪ ♪ ♪

During his Mozart concerts at Tanglewood this past summer a certain easement took place. Emotions indeed began to soar; the music was radiant; there is hope, one thought, that Mr. Leinsdorf, having perfected his orchestral machine, will begin to use it for the music that reaches the heart as well as the ear.

With this in mind one approached the opening concert with anticipation, with hope running high that Mr. Leinsdorf had laid his foundation and could now let go and just be — just let the music say its own say as it flowed through him and into us.

But evidently Mr. Leinsdorf is not yet ready — or never will be ready — to experience what one might call a musical paroxysm of undiluted joy. His opening concert was superb; there are no two ways about it; yet one could not conscientiously say it was superlative. Here again the orchestra was gorgeously attuned and displayed. But it did not soar. The Boston Symphony is a great orchestra, and all great orchestras should soar.

Mr. Leinsdorf did wonders with Hindemith's Symphonic Metamorphoses of Themes by Carl Maria von Weber. A darkly colored work, it can groan and growl if guided by a heavy hand; yet Mr. Leinsdorf avoided the thick shoals and made it the entertaining piece it can be.

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If ever there was a symphony in which a conductor can loose his emotions, it is the Brahms First. Yet lovely as it was in Mr. Leinsdorf's traversal, with every jot and every tittle noted with care, the orchestra did not soar. Perhaps he took the opening movement more spaciously than we have been used to, though tempo is a minor matter if a great performance is involved. Perhaps the Andante needed more abandon, more ebb and flow. But this is quibbling.

What it really needed was that infusion of rapturous spirit that must have been present at the première in 1876, after which some music lovers were moved to refer to it as "the Beethoven Tenth."

It was not the Beethoven Tenth under Mr. Leinsdorf's guidance; it was just the Brahms First, beautifully played.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
SEP 28 1963

Opening Concert

Leinsdorf Conducts Brahms and Barber

By MARGO MILLER

The Boston Symphony Orchestra's Friday concert, opening its 83d season, was much like a dress rehearsal.

The predominantly female audience, trying new Fall colors on the Summery day, inspected the recently-installed television lights on the second balcony and the small red bulb which glows to signal the conductor's progress from his room to the stage.

The 2600 persons present also heard a program divided between an old favorite and music composed in the last 30 years. They did not hear superlative peformances.

Erich Leinsdorf, in his second year as music director, conducted. His reading of the Brahms First Symphony was orderly to the point of confusion. If this seems a paradox, it can be explained in terms of proportion. Leinsdorf certainly knows how to balance sonorities among the choirs of the orchestra. His tempos are generally pleasing, being determined at the beginning of a movement and subtly changed within the whole.

But what he does is to lay bare the bones. Too many passages are made important, too many musical and emotional climaxes blunted because the high points are approached via high points. In other words, scale is missing. Probably a greater percentage of the Brahms First was heard Friday afternoon than on most occasions and, as a result, little was felt.

The orchestra playing sounded tentative. Was this because there was little overlap sonorally and in a construction way between passages? There were no downright instrumental muffs, indeed some fine playing in solo passages. But the vitality of the orchestra was low.

The program opened, as it will tonight at 8:30, with Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber. This is melodic music stylishly presented by the world's busiest occasional composer. The Symphony Metamorphosis appears not to be a commissioned work. But how grateful conductors must be for something solid but cheerful with which to begin a concert.

Samuel Barber's First Symphony was an instructive bridge between the Hindemith and the Brahms. Receiving its first Boston Symphony performance, the work looks back to the 19th century for its unabashed lyricism and ahead to the 20th for its economy of statement. The Symphony is in a single movement with three themes set out, then developed and combined in elegant legerdemain. Where Hindemith had the instruments in dialogue or chattering among themselves, Barber prefers a thicker sonority. It is an attractive work, deserving further hearing.

In the Hindemith and Barber, Leinsdorf again stressed the order he had in the Brahms. We called the concert a dress rehearsal (with its tradition of bad performance) because second hearings of works now in Leinsdorf's Boston repertoire have proved the conductor can relax his grasp on the music. Beethoven's "Eroica" Symphony at Tanglewood this Summer was as fluent as one could wish. It had power and life.

For the next pair of Friday-Saturday concerts, Leinsdorf will conduct two symphonies: Beethoven's Second and Prokofiev's Fifth.

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, opened its 83d season yesterday afternoon. The Symphony Hall program, to be repeated tonight at 8:30, consisted of Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber, Samuel Barber's Symphony No. 1, and Brahms' Symphony No. 1.

14

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BALDWIN PIANO

RCA VICTOR RECORDS

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Box 2078, Boston 6 • Richmond 2-4200
Morning Globe
BOSTON, Mass.
Circ: 194,870
SEP 28 1963

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Christian Science Monitor (e)
BOSTON, Mass.
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Herald (m)
BOSTON, Mass.
Circ. 178,553

SF

The Symphony

First Fall Concert Provocative, Ideal

By ROBERT TAYLOR

The opening of the 83rd season of The Boston Symphony Orchestra, the second in the reign of Erich Leinsdorf, took place yesterday under circumstances that were socially unremarkable and musically provocative, circumstances, in short, ideal.

Tradition, to a degree, depends on its reliability. And so we shall not waste our time or yours this morning describing the atmosphere of the event. For the record let us note the ranks of limousines, the general air of cultured expectancy, the rising tribute to Mr. Leinsdorf.

More Adventurous

Let us express gratitude for such a superlative orchestra. Let us welcome the five new players: Giora Bernstein and

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the first program of the 83rd season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Symphonic Metamorphosis of Themes by Carl Maria von Weber.....Hindemith
Symphony No. 1 (in one movement); Op. 9.....Barber
Symphony No. 1, in C minor, Op. 68.....Brahms

Burton Fine, violinists; Luis Leguia, 'cellist; Thomas Newell Jr., French horn, and Thomas Gauger, percussionist. Let us pass on from those amenities one enjoys and can take for granted.

The musical portion of the program was less indicative of an opening than of mid-season. As a rule conductors usually seize on openings as an opportunity to mollify subscribers with conservative tastes and high tax brackets. (A typical example, the Pension Fund preview of The New York Philharmonic last Thursday, offered Mendelssohn's "Italian" Symphony, Debussy's "Iberia," and Scenes from "Rosenkavalier.") But Mr. Leinsdorf was yesterday more adventurous.

Against the foil of the accepted, Brahms's First Symphony, one of the justly sacrosanct scores of the standard repertoire, he set the moderns, Hindemith and Barber. Neither the Symphonic Metamorphosis nor the Symphony in One Movement is so radical in structure and idiom that conservative sensibilities would be abraded; yet, rarely encountered, supply a low-voltage stimulus. Moreover, Barber's work, a Boston debut heard in the revised version, affords the listener a chance to compare the Firsts of a master and a contemporary.

Pays Homage

Hindemith's Metamorphosis pays homage to the themes of Carl Maria von Weber. In actuality, however, it represents a low and narcissistic bow to his own image in an aural mirror. The von Weber fragaments consist of the third-rate melodies and ideas of the composer, and Hindemith lavishes on this banal material dazzling orchestral skills. Hence the musical content of the score emerges as a meager and tawdry statement, while the sonorities, colors and relationships of the orchestration express total assurance.

It seems to me rather obvious—and as parody, too cruel to be effective—to take the leavings of a man of exceptional talent, and present these as if they were characteristic. Could Hindemith better metamorphosized [illegible] Beethoven, Bach or Mozart, [illegible] would have required a talent [illegible] equivalent to the originals. Nevertheless, Hindemith makes his mocking point persuasively: he rules the orchestra not the impulse of von Weber.

Samuel Barber's Symphony in One Movement, on the other hand, is an exceptionally modest ingratiating and lyrical product, strongly tinctured by the influence of the early Sibelius. The music bears the outward structure of the classical symphony; the three themes stated in the opening Allegro non troppo develop according to the logic of the traditional four-movement format.

Heroic Character

The themes, however, exhibit a heroic character that does not invoke the tradition in the manner of, say Prokofiev's "Classical." Rather, their songful, brooding, dark textures, their forceful pointillistic timbres, their proportions, recall the epic surge of "Finlandia" and the First Sibelius. The Symphony is derivative late romanticism, but handled with grace, intelligence and vigor.

Mr. Leinsdorf's Brahms First, substantial yet flowing, supplied another brilliant testament of his familiarity with the reportoire. The selection of tempi, his light-bodied strings and dynamics declared his determination to avoid the ponderous. The finale has, if this may be called a weakness, an underscaled restraint that robs it of urgency; but the congeniality of accent and integration of detail, particularly among the horns, lent a burnish that more than compensated for the monumental.

It was meticulously conceived and splendidly delivered, and at the close Mr. Leinsdorf shared the applause with Joseph Silverstein who had played the leading violin voice so beautifully. If a summary adjective serves, the reading may be called "sensitive," an appreciation of Brahms that may not say everything, but augers anticipation of the months ahead.

Next week Mr. Leinsdorf has scheduled Beethoven's Symphony No. 2, in D major, Op. 36, and the Prokofiev Symphony No. 5, Op. 100.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 32,267

OCT 3 1963

MUSIC IN REVIEW

By GERALD A. BERLIN

BOSTON SYMPHONY OPENING

The Boston Symphony Orchestra inaugurated its 83rd season, and Erich Leinsdorf his second as its conductor, with Hindemith's Symphonic Metamorphosis of Themes by Carl Maria Von Weber, Samuel Barber's Symphony No. 1 and Brahms' Symphony Number 1 in C minor.

When it comes to sheer composing facility, Paul Hindemith stands in a class with Mozart and Schubert, and the Weber Metamorphosis seems to be a typical by-product of this characteristic. Skillfully inconsequential and unpretentious, it was admirably suited as a curtain raiser for a program of this sort. More especially, it gave the first desk wood-winds, the brass choir and the battery ample opportunity to display their wares, and they all proved to be in mid-season form.

The performance of the Barber work was the first in Boston and as such the "novelty" of the concert. Mr. Barber once described the form of his one-movement Opus as "a synthetic treatment of the four-movement classical symphony". Well, the treatment is synthetic in more ways than in form, for in content it is a derivative pastiche of neo-classic Stravinsky and the Sibelius of the Second Symphony period. It must have sounded like pretty souped up stuff even when the composer, then in his mid-twenties, wrote it in the mid-thirties. Why, then, did it suddenly lend grace to the local musical scene?

Elementary, my dear Watson. RCA Victor, for reasons best known to itself, has decided to record it. Nobody can seriously believe that the decision to record followed the decision to play it here. On the contrary. The economics of mass culture in this age, then, is such that the Symphony audiences must in effect subsidize the rehearsal recording session. (RCA, in all fairness, might argue that its recording royalties in effect subsidize the symphony audiences and someday we might develop this fascinating issue at greater length.)

The identical considerations must have dictated the choice of Brahms' First Symphony, which had not been played here since the season before last, for it too is now being recorded. If last weekend's performance is any criterion, Mr. Leinsdorf's interpretation will prove a notable addition to the vast existing phonograph library of this noble work. Purplish, driving interpretations have become almost a tradition here in rendering the C minor, but Mr. Leinsdorf turned that all around. His reading was one of restraint, perfect spacing, clarity of detail and remarkable over-all cohesion - in short, the embodiment of the intelligence and craftmanship that in one short season has become this conductor's hallmark. Warmth there was aplenty, though never to the point of flamability. Therein lay the difference between an unmistakably superior performance and an unforgettable one.

One or two other opening concert notions come to mind. As usual, the turnover in personnel in the Orchestra for the new season is remarkably minimal. Burton Fine and Giora Bernstein have replaced Joseph Leibovici and Lloyd Stonestreet in the violin section, Luis Leguia has Louis Berger's chair among the cellos, while Thomas Gauger now occupies Harold Farberman's old post among the percussion. And as usual, the listing of the contents of forthcoming concerts still spans only the two succeeding ones. One wonders why a musical director so obviously well organized as Mr. Leinsdorf cannot provide listings for the whole season ahead, as is the case with the Pittsburgh Symphony, or for at least the half-season ahead, as does the New York Philharmonic.

This week's offerings include Beethoven's Second Symphony and Prokofieff's Fifth Symphony.

16

BOSTON 2

Second Program

FRIDAY AFTERNOON, OCTOBER 4, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 5, *at* 8:30 *o'clock*

CORNELIUS ..... Overture to "The Barber of Bagdad"
(First performance at these concerts)

BEETHOVEN ..... Symphony No. 2, in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto

INTERMISSION

PROKOFIEV ..... Symphony No. 5, *Op.* 100

I. Andante
II. Allegro moderato
III. Adagio
IV. Allegro giocoso

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
OCT 6 1963

Boston Symphony Plays 4 Concerts This Week

Four concerts will be given in Symphony Hall this week by the Boston Symphony Orchestra. Erich Leinsdorf will conduct the opening program of the Sunday afternoon series today at 3. On Tuesday the first program of the Tuesday evening series will be given at 8:30 p.m.

This afternoon's concert, which will be repeated on Tuesday, includes Hindemith's Symphonic Metamorphosis, the Symphony No. 1 by Samuel Barber, and Brahms' Symphony No. 1.

The Friday-Saturday concerts this week will begin with a performance of Mozart's Symphony in C major, K. 200, which has not been played by the Boston Symphony Orchestra since 1924. This program also will include Gustav Mahler's Symphony No. 5, last performed by the orchestra in 1951.

Thursday evening at 7:30 Leinsdorf will conduct the first Open Rehearsal of the season. Subscribers to the Open Rehearsals are reminded that all seats are unreserved and that the doors will open at 6:45 p.m. This series has been sold out by season subscription.

BOSTON SYMPHONY conductor Erich Leinsdorf (left) greets new orchestra men at their first rehearsal. They are Giora Bernstein, violin; Thomas Gauger, percussion; Luis Leguia, cello; Burton Fine, violin; Thomas Newell Jr., French horn.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
2-9 1963

Beethoven, Prokofiev Next at Symphony Hall

The Boston Symphony Orchestra will make its first visit to Montreal since 1953 on Tuesday to participate in the opening concerts of the new Place des Arts in the Canadian city. Erich Leinsdorf will conduct the orchestra in performances of Hindemith's Symphonic Metamorphosis, Samuel Barber's Symphony No. 1, and the Symphony No. 1 by Brahms.

This week's Symphony Hall concerts on Friday and Saturday will begin with the first Boston Symphony performances of the 19th-century German composer Peter Cornelius' Overture to "The Barber of Bagdad." Also to be heard on these programs will be the Symphony No. 2 by Beethoven and Prokofiev's Symphony No. 5. The Prokofiev work was last performed in Symphony Hall by the Boston Symphony Orchestra in February 1961 when Leinsdorf was guest conductor of the orchestra.

A week from today, the first program of the Sunday series will be given in Symphony Hall at 3 p.m. The orchestra, conducted by Leinsdorf, will repeat the program which they will play in Montreal at the Place des Arts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Montor (e)
BOSTON, Mass.
Circ. 174,850
OCT 5 1963

Music for your thoughts

Why the heart sits in silence

By Harold Rogers

The purveyors of Musak openly declare that they provide "music to be heard, but not listened to."

The current concerts by the Boston Symphony pursue a policy of purveying "music to be listened to, but not felt."

The two most potent factors in the art of communication are thought and feeling, and of these two, feeling is the greater. When they join hands with music, the music becomes great. Mediocre music is music that has been divorced, to a certain degree, from thought and feeling. If music is treated merely as a thing of sound—of balances, dynamics, and decibels—it will be robbed of its communicating power. It then appeals to the ear, not to the heart. It will be listened to, but not felt.

* * *

There is no question that Erich Leinsdorf's concerts make a strong appeal to the intellect and to the ear. Yet with certain minor exceptions the heart sits in silence. Take the Prokofiev Symphony No. 5 as a case in point. Here is a work that spans almost the entire range of human emotions, that sets moments of soaring aspiration in biting contrast with righteous anger. It sings, it pleads, it tugs, it disturbs, it elevates, but only when the man on the podium is deeply committed to its emotional message.

Who could ever forget Leonard Bernstein's hair-raising performance of the Prokofiev Fifth, both with his own New York Philharmonic and with the Boston Symphony? Did he dance a little in the second movement? He did indeed, nor was he to be commended for that.

* * *

But we felt it. We didn't just think about what an engaging rhythm it was, about what a charming piece of whimsy Prokofiev could envision in the midst of such a powerful piece of writing. We *felt* the rhythm; we *felt* the whimsy.

And were we electrified by the finale? We were indeed and basked in the glow of that fire for an hour or two thereafter.

With memories like these how can a listener respond to Mr. Leinsdorf's cool, intellectual approach with the same enthusiasm? He cannot. Prokofiev has suddenly turned bland; he becomes a genteel composer of drawing-room symphonies; the giant has been cut down to the level of a pleasant music maker.

So, too, with Beethoven's Symphony No. 2, which preceeded the Prokofiev Friday afternoon at Symphony Hall. So, too, with the Overture to "The Barber of Baghdad," fashioned by Peter Cornelius, the man who mated Wagner's chromaticism with the melos of Offenbach.

Lovely to listen to—all of it. Lovely background music for your thoughts, if that's all you require of music.

But uncommitted, disengaging, flat.

16

BOSTON 2

Second Program

FRIDAY AFTERNOON, OCTOBER 4, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 5, *at* 8:30 *o'clock*

CORNELIUS ..... Overture to "The Barber of Bagdad"
(First performance at these concerts)

BEETHOVEN ..... Symphony No. 2, in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto

INTERMISSION

PROKOFIEV ..... Symphony No. 5, *Op.* 100

I. Andante
II. Allegro moderato
III. Adagio
IV. Allegro giocoso

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

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Sunday Globe
BOSTON, Mass.
Circ. 465,653
SEP 29 1963

Beethoven, Prokofiev Next at Symphony Hall

The Boston Symphony Orchestra will make its first visit to Montreal since 1958 on Tuesday to participate in the opening concerts of the new Place des Arts in the Canadian city. Erich Leinsdorf will conduct the orchestra in performances of Hindemith's Symphonic Metamorphosis, Samuel Barber's Symphony No. 1, and the Symphony No. 1 by Brahms.

This week's Symphony Hall concerts on Friday and Saturday will begin with the first Boston Symphony performances of the 19th-century German composer Peter Cornelius' Overture to "The Barber of Bagdad." Also to be heard on these programs will be the Symphony No. 2 by Beethoven and Prokofiev's Symphony No. 5. The Prokofiev work was last performed in Symphony Hall by the Boston Symphony Orchestra in February 1961 when Leinsdorf was guest conductor of the orchestra.

A week from today, the first program of the Sunday series will be given in Symphony Hall at 3 p.m. The orchestra, conducted by Leinsdorf, will repeat the program which they will play in Montreal at the Place des Arts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
OCT 6 1963

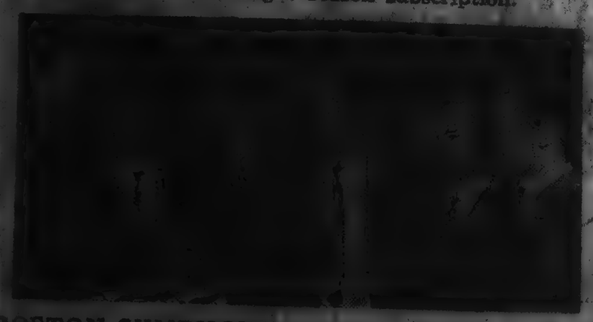
Boston Symphony Plays 4 Concerts This Week

Four concerts will be given in Symphony Hall this week by the Boston Symphony Orchestra. Erich Leinsdorf will conduct the opening program of the Sunday afternoon series today at 3. On Tuesday the first program of the Tuesday evening series will be given at 8:30 p.m.

This afternoon's concert, which will be repeated on Tuesday, includes Hindemith's Symphonic Metamorphosis, the Symphony No. 1 by Samuel Barber, and Brahms' Symphony No. 1.

The Friday-Saturday concerts this week will begin with a performance of Mozart's Symphony in C major, K. 200, which has not been played by the Boston Symphony Orchestra since 1924. This program also will include Gustav Mahler's Symphony No. 5, last performed by the orchestra in 1951.

Thursday evening at 7:30 Leinsdorf will conduct the first Open Rehearsal of the season. Subscribers to the Open Rehearsals are reminded that all seats are unreserved and that the doors will open at 6:45 p.m. This series has been sold out by season subscription.



BOSTON SYMPHONY conductor Erich Leinsdorf (left) greets new orchestra men at their first rehearsal. They are Giora Bernstein, violin; Thomas Gauger, percussion; Luis Leguia, cello; Burton Fine, violin; Thomas Newell Jr., French horn.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850
OCT 5 1963

Music for your thoughts

Why the heart sits in silence

By Harold Rogers

The purveyors of Musak openly declare that they provide "music to be heard, but not listened to."

The current concerts by the Boston Symphony pursue a policy of purveying "music to be listened to, but not felt."

The two most potent factors in the art of communication are thought and feeling, and of these two, feeling is the greater. When they join hands with music, the music becomes great. Mediocre music is music that has been divorced, to a certain degree, from thought and feeling. If music is treated merely as a thing of sound—of balances, dynamics, and decibels—it will be robbed of its communicating power. It then appeals to the ear, not to the heart. It will be listened to, but not felt.

♪ ♪ ♪

There is no question that Erich Leinsdorf's concerts make a strong appeal to the intellect and to the ear. Yet with certain minor exceptions the heart sits in silence. Take the Prokofiev Symphony No. 5 as a case in point. Here is a work that spans almost the entire range of human emotions, that sets moments of soaring aspiration in biting contrast with righteous anger. It sings, it pleads, it tugs, it disturbs, it elevates, but only when the man on the podium is deeply committed to its emotional message.

Who could ever forget Leonard Bernstein's hair-raising performance of the Prokofiev Fifth, both with his own New York Philharmonic and with the Boston Symphony? Did he dance a little in the second movement? He did indeed, nor was he to be commended for that.

♪ ♪ ♪

But we felt it. We didn't just think about what an engaging rhythm it was, about what a charming piece of whimsy Prokofiev could envision in the midst of such powerful piece of writing. We *felt* the rhythm; we *felt* the whimsy.

And were we electrified by the finale? We were indeed, and basked in the glow of that fire for an hour or two thereafter.

With memories like these, how can a listener respond to Mr. Leinsdorf's cool, intellectual approach with the same enthusiasm? He cannot. Prokofiev has suddenly turned bland; he becomes a genteel composer of drawing-room symphonies; the giant has been cut down to the level of a pleasant music maker.

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Morning Globe
BOSTON, Mass.
Circ. 194,870

OCT 5 1963

At Symphony

Leinsdorf Conducts The Prokofiev Fifth

By MARGO MILLER

As a piece of program making, the Boston Symphony's concert yesterday was ideal. Erich Leinsdorf picked as overture the melodius curtain raiser to Peter Cornelius' "The Barber of Bagdad." Then came the pellucid Beethoven Second Symphony. And after intermission, a fifth symphony, the number it seems the muses smile on. In this case, it was the Prokofiev Fifth.

The two symphonies provided illustration again of how Leinsdorf plans an extended and ordered composition. There were some satisfying moments in the Beethoven, many more in the Prokofiev. The prevailing mood yesterday afternoon was serene.

This reviewer found the Beethoven elegantly moulded in its separate parts. The tempos were apt. The sound of the orchestra was fresh, ensemble playing supple. But this symphony can also be a joyous excursion. One longed for a sweep of something besides perfectly matched pearls.

That is perhaps why the Prokofiev symphony was more satisfying. For one thing, its very vulgarity, in parts, is a tart sorbet to the Beethoven. For another, its orchestral sound is deep in contrast to the higher and lighter Austrian work. Also to be considered is Prokofiev's use of orchestral colors which now and then assault the ear and then retreat into the less showy tints. If some kind of loftly sentiment were wanted to attach to the Russian symphony, Prokofiev wrote that he intended it as a "hymn to free and happy Man." And doubtless, a scribbler could sit down with the score and plot a program to prove the composer's intentions. It is a dramatic symphony and one which Leinsdorf moves surely in.

The Fifth Symphony was on a program conducted by Eugene Ormandy whose conception of it tended toward the robust. Leinsdorf rather ignores the excitement for excitement's sake, substituting instead a nice tension. One has only to hear the Boston Symphony strings in the opening andante to guess this ingredient, or to listen to the mellow violas late in the second movement to know musical drama. Motion toward climaxes was leisurely, as it had been in the Beethoven. But in the Prokofiev, they were properly prepared for, some backwater assuring that the falls would burst ahead.

The concert opened, as it will this evening at 8:30, with the first Boston Symphony performance of Cornelius' original overture to his opera, "The Barber of Bagdad." It is a likeable little piece—about six minutes—intended to lift an audience into a cheerful state of mind for the comic opera which would follow. The "Barber," was hissed from the Weimar stage; its pleasant overture was cordially received here yesterday.

More of the symphonic repertoire will be heard next Friday and Saturday when Leinsdorf will conduct Mozart's Symphony in C major, K. 200, and Mahler's Symphony No. 5 in C-sharp minor.

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, played yesterday afternoon in Symphony Hall. The program, to be repeated tonight at 8:30, consisted of Cornelius' Overture to "The Barber of Bagdad," Beethoven's Symphony No. 2 in D major, Op. 36, and Prokofiev's Symphony No. 5, Op. 100.

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Herald (m)
BOSTON, Mass.
Circ. 178,553

OCT 5 1963

The Symphony

Same Score Again Superbly Done

By ROBERT TAYLOR

"Culminating in as stirring a performance of Prokofiev's Fifth Symphony as one is apt to hear in a lifetime, the program of Erich Leinsdorf at yesterday's Boston Symphony concert was masterfully conducted."

It is bad taste to quote from oneself. Seldom, however, does one have a chance to repeat one's enthusiasms, and those words upon Mr. Leinsdorf's debut here, February 3, 1961, might well serve this weekend's occasion, taste notwithstanding. Mr. Leinsdorf repeated the impression that he made with the same score.

The Fifth does not seem to me a monumental work, and we have since heard the Leinsdorf version of Prokofiev's Sixth, an infinitely more economical, simple and cohesive statement. The music presents heroic dimensions, true, but as a "hymn to the spirit of man," conceived under the pressures of wartime Russia, struggles to freedom in the shadow of the Beethoven Ninth.

Peak to Peak

Nevertheless, Prokofiev's Fifth achieves validity, as a kind of inner-directed treatment of Beethoven's affirmation. Tortured, dark, thick-textured, and studded by longeurs as though the prevailing mood of grief lapsed into flat despair, the symphony skips from peak to peak of uneven grandeur. And Mr. Leinsdorf's sense of proportion organizes this sprawling structure.

He lets the music flow freely.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the second program of the 83rd season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Overture to "The Barber of Bagdad" ..... Cornelius
Symphony No. 2, in D Maior, Op. 36 ..... Beethoven
Symphony No. 5, Op. 100 ..... Prokofiev

The temptation to pile on sonorities, colors, weight, interpreting Prokofiev as a romantic survival, is enormous. Mr. Leinsdorf, fortunately, does not sentimentalize. The virtues of his approach are propulsion, clarity, and a bold rhythmic outline. Hence the reading emerges, charged by a galvanic intensity.

Balance and intensity: these indeed become the Fifth Symphony more than exaggerated gusts of emotion. The slow movement is treated with a precision that does not allow the pungently dissonant finale to break forth like a whirlwind; the allegro giocoso innately possesses a spacious scope. What Mr. Leinsdorf accomplishes is an articulation of the music; enabling one to hear its parts in logical order and contrast.

Not Strict

The classical range of tempi and dynamics was not strict, for the conductor drove the opening andante at a brisk pace. The impact of understated emotion, though, lent the Fifth an uncommon poignance and drama. Erich Leinsdorf's conducting temperament, fastidious in its regard for form, has an affinity for Prokofiev.

Similarly, the Beethoven Second disclosed an unwavering orchestral line. Posterity is inclined to consider the symphonic thought of this music conventional, since posterity has the hindsight of the "Eroica" to contemplate. The standard of comparison is to Mozart's "Prague" symphony in the introduction, and 39th Symphony in the Larghetto. It is the apogee of Beethoven's "classical" period, the summing up.

Mr. Leinsdorf took this approach yesterday, and few can gainsay the urbanity and freshness of his interpretation. The themes had a fluent sparkle, an irresistible charm. Yet I would call this an exact, crisp performance that left out the dramatic element.

Lyricism Remains

In short, the 'romantic" Beethoven. Mr. Leinsdorf's close adherence to the text, his agreeable tempi, the substance of his phrase asserted the grace of the work. The power, however, that overwhelmed contemporary criticism, the sense that the Second expresses a shattering force, was relatively absent. Remaining was its lyricism, and that is saying a great deal; we have a splendid Beethoven conductor here; of all the Nine, the Second bears the need of revival most.

Cornelius's Overture, given for the first time at the series, makes a captivating curtain-raiser. The feathery comic mood of its tunes reveals the craft of an artist. Cornelius's is a modest art, and his prettiness has more in common with Sullivan's melodies than Rossini's, but he knows his limitations, an admirable trait in a comic writer of any kind. Mr. Leinsdorf who gave up a fine "Barber of Bagdad" on records with the Philadelphia, deserves praise for his attention to the neglected humorist.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 32,267

OCT 10 1963

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: WHITHER PROKOFIEV?

Erich Leinsdorf's memorable directing of Prokofiev's Fifth Symphony three seasons ago as a guest here was a clear indication that he was a factor to be reckoned with in the succession to the conductorship of the orchestra. Of that performance I wrote at the time: "An obviously moved audience rendered prolonged homage to a deep, probing performance of one of the finer musical evocations of the recent past."

Last weekend Mr. Leinsdorf directed the same symphony again and, I am satisfied, once more gave a very strong reading. But on this occasion the audience did not appear obviously moved. And the applause was not only not prolonged, it was not much more than perfunctory. One wonders what lies behind this. It could mean that Prokofiev's Fifth does not stand that much repetition, or that Prokofiev's music itself is obsolescing more rapidly than we know, or that the Boston listeners have already waxed blase about their new conductor, or any combination of these things.

The theory of Prokofievian obsolescence has much to be said for it. Everything he wrote after the Fifth was stale by the day it was written. Much of the brightness, imagination and acerbity of the earlier years, though, abound outwardly in this conservative symphony. It is often suggested and has been reiterated more than once in this column, that here is a work which is a great modern restatement, because it embodies Prokofiev's own tragic experience squarely within the great Western symphonic tradition.

I have been carrying on a dialogue on this subject for some years now with a critic of the passing musical scene whose musical knowledge, experience and refinement of taste are beyond exception. He has taken a decisive stand in opposition to the notion that Prokofiev, even at his best, provides a meaningful link between the great line of musical development and modernity. Indeed, it is his contention that instead of passing on the tradition, Prokofiev (as well as Shostakovitch) colluded to assassinate it. He argues that whereas in the great symphonic masters treatment of the thematic development is the core of the writing, in Prokofiev there is only uninventive, dull repetition. The themes seldom rise above the quality of circus music. The orchestra scoring is "dirty" - i.e. instrumentation is consistently used to give a pseudo-contemporaneous effect to the most commonplace harmonic treatment, much as in the compositions of amateurs. Such a Potemkin village of writing might stem from sheer laziness, since Prokofiev possessed one of the most collossal aptitudes of any composer who ever lived. Then again it might stem from spite directed towards the prevailing commissars of Soviet musical taste. Whatever its explanation, my friend insists, the fact of its existence cannot be denied.

With these arguments in mind I listened afresh to Prokofiev's masterpiece last weekend. There is indeed much truth in the assertions of my party of the other part. Yet the symphonic repertory is full of major works by composers with stupendous flaws in their techniques. Bruckner, Ives, even Schubert, come readily to mind. I still feel that for all its shortcomings, Prokofiev's Symphony No. 5, with the poignancy which throughout underlies its brittle gaiety, remains one of the more powerful statements of our generation. All of which, if you grant the quality of the performance, still leaves us with the question: Why was it so indifferently received?

The other symphony on the program was Beethoven's Second. For purposes of my friend's argument this work, with its beautifully molded classical contours, its masterly development and its delicate transparent orchestration could serve as a superb model for a Prokofiev to study and emulate. Nevertheless, despite a suave, polished reading, it too was stolidly, almost stonily received.

For this work the principals in almost every section of the orchestra were replaced by the next man in line. I discovered this in the first instance by hearing the difference, not by seeing the players. Mr. Leinsdorf often does this with the simpler, more lightly scored works. Is this to demonstrate that the second chair players play as well as the first desk? Is it to give the underlings a greater sense of participation and opportunity for self-expression? To give the first chair players a rest? Usually there is good reason for sugstituting the JV's for the first team and I am curious to know what it is.

The concert commenced with yet another of those archaeological exhumations that Mr. Leinsdorf so loves to dig out —this one the six-minute overture to "The Barber of Baghdad" by a mid-nineteenth century German yclept Peter Cornelius. Cornelius cut something of a swathe in Weimar in the hey-day of his mentors, Liszt and Wagner, and he could put notes together amiably enough in their manner. This piece, to put it charitably, is not exactly a work of incandescent genius, but as a change up from yet another serving of, say, Euryanthe it was welcome for one visit. Surely it must be one of the few overtures ever to conclude with a trombone cadenza. The performance, as may have been expected, was done to a fine turn.

This week it is at Wien at Symphony Hall, and Mr. Leinsdorf's program includes Mozart's Symphony in C major, K. 200 and Mahler's Symphony No. 5 in C sharp minor.

18 SUNDAY 1. TUESDAY 1

First Program

SUNDAY AFTERNOON, OCTOBER 6, *at* 3:00 *o'clock*

HINDEMITH ..... Symphonic Metamorphosis of Themes by Carl Maria von Weber

I. Allegro
II. "Turandot": Scherzo
III. Andantino
IV. March

BARBER ..... Symphony No. 1 (In one movement), *Op.* 9

INTERMISSION

BRAHMS ..... Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

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OCT 5 1963

Series Start

Erich Leinsdorf will conduct the opening program of the Boston Symphony's Sunday series and Tuesday series. It will be the same program for both concerts.

Sunday at 3 p.m. and Tuesday at 8:30, it will be: Hindemith, Symphonic Metamorphosis of Themes by Carl Maria von Weber; Barber, Symphony No. 1 (in one movement), Op. 9, and Brahms, Sympohny No. 1 in C minor, Op. 68.

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OCT 3 1963

BSO SUN. PROGRAM

Next Sunday the first program of the Boston Symphony Orchestra's Sunday series will be given in Symphony Hall at 3 p. m. The orchestra, conducted by Erich Leinsdorf, will repeat the program which they will play in Montreal. The selections are Hindemith's Symphonic Metamorphosis, Samuel Barber's Symphony No. 1 and the Symphony No. 1 by Brahms.

First Program

TUESDAY EVENING, OCTOBER 8, *at* 8:30 *o'clock*

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II. "Turandot": Scherzo
III. Andantino
IV. March

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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 64,012
OCT 7 1963

Boston Symphony Start Met With Enthusiasm

By EARL J. DIAS
Standard-Times Music Critic

Erich Leinsdorf and the Boston Symphony Orchestra played the first program of its annual series of six Sunday afternoon subscription concerts in Symphony Hall yesterday before a capacity audience that welcomed Mr. Leinsdorf and his musicians with considerable enthusiasm and affection.

For this opening program, Mr. Leinsdorf chose Hindemith's "Symphonic Metamorphosis of Themes by Carl Maria Von Weber," Samuel Barber's "Symphony No. 1" (in one movement), and Brahms' "Symphony No. 1 in C Minor." It was a program well calculated to display the lush sound, the commendable precision, and clarity of phrasing that have distinguished the orchestra under Mr. Leinsdorf's leadership.

Hindemith's "Metamorphosis" is a work easily assimilated by an audience. An example of interesting and imaginative orchestration, its "Turandot" Scherzo is especially attractive — a sort of blend of background music Oriental enough in sound to accompany the machinations of the sinister Dr. Fu Manchu with occasional overtones of jazz rhythm by trombones and trumpets.

In addition, the work includes an appealing and beautifully constructed Andantino and a march finale that enables the orchestra to achieve some wild and woolly but well-controlled and pleasurable effects.

Samuel Barber's "Symphony No. 1" he himself has described as "a synthetic treatment of the four-movement classical symphony." By these words, Mr. Barber means simply that the customary four movements are telescoped and follow one another without interruption. Like most of Barber's work, this symphony is in neo-Romantic style. Most of it is driving and percussive, but there are also passages in which the strings sing broadly and beautifully (somewhat reminiscent of the same composer's "Adagio for Strings.")

Mr. Leinsdorf's reading and the orchestra's playing were both in the vein — with sonorous tone and really brilliant performance in the shattering climax.

Finally, Mr. Leinsdorf breathed new life into the familiar Brahms "Symphony No. 1," being particularly effective in the magnificent final movement — affirmative music that glows with romantic power. The orchestra was in fine fettle—responsive, crisp in phrasing, playing with elan and skill.

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Patriot-Ledger (e)
QUINCY, Mass.
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OCT 9 1953

The Sound of Music

Bridging A Century At Symphony Hall

By Dan Webster

Much of the music in the air today traces its ancestry directly to that of Brahms. This point was made last night when the Boston Symphony Orchestra opened its Tuesday night programs at Symphony Hall.

Under the direction of Erich Leinsdorf, the orchestra played Brahms, but only after letting the near-capacity audience hear how some of the harmonic seeds he had planted in the 1870's had blossomed in the 1930's and 1940's.

Last night the late blossoming was more impressive than the early planting. Mr. Leinsdorf led the orchestra in Hindemith's Symphonic Metamorphoses on Themes of Carl Maria von Weber, and Samuel Barber's Symphony No. 1 before playing the Brahms Symphony No. 1 in C minor.

It was the same program the orchestra played to open this 83rd season 10 days ago and it came to the Tuesday audience burnished by two previous performances.

It was easy to hear where Mr. Leinsdorf's interest lay. The two 20th Century works were charged with dynamism of creative performance; the Brahms lacked that freshness.

The cause is partly implanted in the composers' approach to their music. Both the modern works are succinct. They speak their piece and stop and their impact is greater for their lack of excess.

This pithiness is the special virtue of the Barber Symphony. It is a four-movement symphony in one movement. The entire work is built on themes stated within the first minute; each section is developed and finally recapped as a whole. It is a stunning accomplishment for a man of only 25 as Barber was when he wrote it. It is distinctly American, modern, original; its debt to Brahms is heard occasionally in the composer's approach, his interest in polyphony, some of his techniques of orchestration.

The performance was taut and colorful. The Boston strings leapt at the opening octave and the rugged theme it heralds. And the strings, often individual sections divided for greater color, led in pointing up the outlines of its architecture.

Dr. Leinsdorf's direction insured that the work's construction was clear. When the opening theme reappeared in the passacaglia at the end, it was a breath of fresh air exhilarating to the listeners. The sturdiness of the brass and the precision of the winds balanced the strings to sum up a stirring performance.

The Barber symphony followed the opening Hindemith work in the searing first half of the program. Hindemith's 1943 composition has struck many as egotistical display since he has built a piece of brilliant color from shreds and tatters of some of the least impressive of von Weber's output. But the tradition of the later composer building on foundations laid by earlier writers is a long one and a valid one. And Hindemith bows to von Weber's ideas while developing their implications with 20th Century techniques.

The results are hardly academic. Mr. Leinsdorf again led a vigorous reading of the highly complex score. His grasp of the multiple lines of musical ideas are made clearly visible at the same time the wealth of detail in this score is made perfectly lucid.

Of the four divisions of this single-movement work, the opening and closing sections were most vividly presented. The oriental scherzo, built on music from von Weber's incidental music for "Turandot," is an exotic display, warmed by the mellow woodwinds. The closing section is a hunting march which contains the combined best features of both composers.

The Metamorphoses is a major work by this 68-year-old composer, one which, although 20 years old, remains a challenge to the most skillful orchestras and conductors and a satisfying musical experience for a wide circle of listeners.

The vibrancy of the performance of these two works did not carry past the intermission and into the performance of the Brahms symphony. While it takes intense concentration by conductor and orchestra to play the Barber and the Hindemith, it takes only an assurance that the orchestra will be paid to produce another reading of Brahms' first symphony.

For all the players' skill and attention to detail Mr. Leinsdorf brought to the music, it was anticlimatic. The first movement was stolid and lacking integration. The middle movements with their demands on the orchestra's woodwinds, were lighter and more finely wrought. The final movement developed drive and tension as it advanced but it could not be described as exciting.

SAMUEL BARBER

Mr. Leinsdorf called on the orchestra's principal wind players to accept the applause with him for their work in all three compositions.

The orchestra was clearly interested in the men who wrote music for our time, men who learned their craft from the 19th Century.

20

BOSTON 3

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Third Program

FRIDAY AFTERNOON, OCTOBER 11, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 12, *at* 8:30 *o'clock*

MOZART ..... Symphony in C major, K. 200

I. Allegro spiritoso
II. Andante
III. Menuetto
IV. Presto

INTERMISSION

MAHLER ..... Symphony No. 5 in C-sharp minor

Part I (1) Trauermarsch
(2) Stürmisch bewegt

Part II (3) Scherzo
(French horn obbligato — James Stagliano)

Part III (4) Adagietto
(5) Rondo — Finale

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[137]

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 32,267
OCT 17 1963

MUSIC IN REVIEW

By GERALD A. BERLIN

MAHLER'S FIFTH AT B.S.O.

The new symphony year took on an unquestionably brilliant hue last weekend with a searing performance of the Fifth Symphony of Gustav Mahler. Mr. Leinsdorf was, as the English say, unmistakably up for this one. The orchestra as an ensemble and as individuals responded magnificently to the occasion. And the audience, for the first time this season, responded in kind. The time seems now to have arrived once and for all when we can quit deliberating on every single performance of a Mahler symphony over whether the conductor is courageous in playing it at all, whether American audiences will some day get to appreciate why Mahler is so adored in Central Europe, and the rest.

As for the Fifth, it is hard to imagine any Mahler symphony that better combines the sweet tradition of the Schubert lied with the grand romantic symphonic sweep, nor one which contains more tension beneath its flowing, lyric lines. Yet, even as Mahler symphonies go, the Fifth is garrulous and over-extended, and its endless proliferation of enchanting ideas and sounds are only too easily drowned in a welter of noises.

This is where Mr. Leinsdorf comes in. The listener's attention was focused and pushed forward upon the piece in its tremendous scale but with strictest definition of rhythm and phrase. The proportions of the symphony never sounded distorted as they do often do, and the most minute musical strands came through with seldom encountered clarity. Mr. Leinsdorf has been compared, to his disadvantage, with such Mahler specialists as Bruno Walter for his strict definition of architectonic lines, the argument being that somehow the shifting, restless nuances that are Mahler's special genius get lost in a sort of fabricated framework; and that although this might make it easier for the listener to cope with, it is not Mahler.

The performance last weekend, I submit, was sufficient answer to this criticism. Here was that rare meeting of superb control and natural flow that caused the music to fly right out into the sun.

Overshadowed by its mighty program mate was the opening work, Mozart's blithe little Symphony in C major, K. 200. This sinewy little work, composed when Mozart was seventeen years old, at first blush seems little more than outdoor music, uncomplicated and straight-forward serenade stuff. But the perfection of organization and marvels of inventiveness which were to bear fruit in the later symphonies are already readily apparent here. Mr. Leinsdorf used rather a goodly complement of strings, but they did not, to me, sound too thick and creamy for the pair of oboes, horns and trumpets which the spare score employs. The ensemble work was as smooth and perfectly coordinated as one is likely to hear.

Tonight, tomorrow afternoon and Saturday evening will witness the first Boston performance of Benjamin Britten's War Requiem, for Soprano, Tenor and Baritone Solos, Mixed Chorus, Boys' Choir, Full Orchestra and Chamber Orchestra, Op. 66. The forces will include the Chorus Pro Musica, the Columbus Boychoir and Phyllis Curtin, Soprano, Micholas DiVirgilio, Tenor and Tom Krause, Baritone.

Herald (m)
BOSTON, Mass.
Circ. 178,553
OCT 12 1963

The Symphony

Mahler's Fifth In Heroic Outline

By ROBERT TAYLOR

Strength and struggle, vulgarity and valor, passion and poetry, eloquent epic of the human and the touching—Mahler's Fifth Symphony. Erich Leinsdorf disclosed it in a heroic outline yesterday.

Seldom, if ever, have we heard this symphony given such scope. Not even Dr. Koussevitzky notably sympathetic though he was to Mahler, presented the work so monumentally. For the closest comparison to yesterday one must go to Bruno Walter, the dedicated and understanding disciple of the master.

The Fifth will not appeal to those of classical tastes, who prefer order, symmetry and balance in musical expression. To the fastidious persuasion, the work attempts too much at inordinate length. But what constitutes the long-winded in music?

Only material that fails to justify its dimensions. And the Fifth is vulnerable to this charge at no point save the scherzo where the restatement of themes each altered by a fresh context, allows Mahler to indulge his elaborate imagination.

All Movements

Actually, an ordering principle runs through all five movements: the thematic quotes from one section to another. Mr. Leinsdorf enabled us to grasp this significant element of the cyclic structure from the first three notes of the unaccompanied trumpet solo that opens the score through the brass chorus in D bringing the symphony to a close in the spirit of The Ode to Joy. Always the music surged ahead, through the hesitations, pauses, the blazing fury and vehemence and unexpected lyricism comprising in itself the texture of Mahler's musical thought.

The symphony is supposedly abstract, and it seems to me a waste of time to compose a narrative hypothesis, although the design hints at one occasionally. A conductor can discover plentiful opportunities for over-interpretation, yet Mr. Leinsdorf did not inflate the adagietto melodies or the many turbulent climaxes.

The keen sense of organization, I'd say, is even more important to a romantic work than it is to a classical one. Here it established coherence, but also grandeur.

Clarified It

Mahler clarified the orchestration of the Fifth many times. Interestingly enough, Mr. Leinsdorf preferred the slapstick as the additional percussion instrument in the third movement. (The score calls for a Holzklapper' or 'wood rattle', which can be anything from castanets to a wood block.) Moreover, during the scherzo, James Stagliano, who played the horn obbligato magically, was stationed among the first violins. The resultant duet between the obbligato horn and the stopped first horn then acquired a dimension of spacious and captivating echo, as veiled by the nostalgia of legend as the Overture to "A Midsummer Night's Dream."

But the reading was crammed with felicities. Let us remark the steady impulse of the funeral march, the agitated but amazingly delicate second movement, the grace of the landler waltzes in the pizzicato-punctuated scherzo, the restful string-and-harp sheen of the adagietto, and the fabric of Wagnerian transformations leading to the contrapuntal Finale.

The interpretation's transparency supplied the details, and these were far from episodic, accumulating a pattern of immense vigor. The Fifth ranges afield in its emotion. Mr. Leinsdorf stated the complete compass.

Recall Little

One is glad he scheduled Mozart's youthful confection first, though, in consequence, I'm afraid I can recall very little about it. If the Mahler is encrusted by meanings, the Symphony in C speaks a graceful, measured language that has all the polish and pure surface of compliments exchanged in a patrician ballroom.

The melodies are pretty and exceedingly well-manufactured, the burden supports a mannered charm. It isn't very expressive music, nor is it intended to be, the diversions of a genius with a convention of writing. Minor Mozart, the score hasn't been offered since Monteux in 1924. The performance showed a cheerful glitter, but the slenderness of content declared the reason why revivals are infrequent.

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The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the third program of the 83rd season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Symphony in C major, K. 200 ... Mozart
Symphony No. 5, in C-sharp minor ... Mahler

20

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Box 2078, Boston 6 • RIchmond 2-6200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 32,267
OCT 1-7 1963

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Morning Globe
BOSTON, Mass.
Circ. 194,870

At Symphony

Leinsdorf Conducts Mozart and Mahler

By MARGO MILLER

In a certain New York orchestra, programs coupling Mozart and Mahler might receive the formal title of Austria Week. The Boston Symphony Orchestra presented the music Friday afternoon on its merits. And what a splendid concert it was.

Two more disparate symphonies it would be difficult to imagine. The Mozart C major (K. 200) is a graceful piece, one which sounds very pleased with itself; the 17-year-old composer was putting the best possible face on Salzurg residence in the archbishop's court. Mahler's Symphony No. 5 in C-sharp minor takes over an hour to play its five varied movements. On whatever page of the two symphonies, the Boston Symphony was its brilliant self, with Erich Leinsdorf in full command on the podium.

Because of their virtuosic playing, mention should be made immediately of the trumpet section, Roger Voisin, principal, and of James Stagliano, first French horn. In the Mahler, each instrument has nearly a movement to itself. The work opens to a stately march with four trumpets soon engaged in strident dialogue. Voisin had the more intricate part; his handling of the soft self-echo passages was as deftly done as the bold song was full and incisive. Stagliano was no less impressive. Tucked between the first and second violins, his horn came through with great richness in the Scherzo.

The Scherzo might be one place in which Mahler seems to overstay his welcome were it not for the horn obligato and an elaborate division of the strings producing all sorts of textures and voices. The waltzes, attractive as they might be singly, never cease coming forth. If there were a place where the conductor might show preference for one line over another it would be here. Otherwise, in the other movements Leinsdorf shaped the flow of music in very satisfying ways.

The Mozart symphony was a delight. Leinsdorf, as is his wont, has the orchestra take most or all of the repeats. In some Mozart and Haydn, especially the multi-movement divertimentos, this is a little too much music to entertain the senses. This C major symphony, however, is such an engaging work that the insistent figures are pleasing to hear again. And while purists may plead for a Mozart-sized ensemble, the Boston Symphony strings, somewhat trimmed in numbers, are agile enough to give the work the lightness and grace it demands. Especially admirable was the conductor's way in sculpting longer passages so that the elegant small phrases didn't take on more life than proportion requires.

Concerts next week will be devoted to a single work, Benjamin Britten's "War Requiem." It will have its first Boston performance Thursday evening in a non-subscription concert, and will be repeated in Friday and Saturday. Leinsdorf will conduct the same forces as at the Tanglewood American premiere. They include Phyllis Curtin, soprano; Nicholas DiVirgilio, tenor; Tom Krause, baritone; the Chorus pro Musica, the Columbus Boychoir, and Daniel Pinkham, portative organ.

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, played Friday afternoon in Symphony Hall. The program, to be repeated tonight at 8:30, consisted of Mozart's Symphony in C major, K. 200, and Mahler's Symphony No. 5 in C-Sharp minor.

OR, SATURDAY, OCTOBER 12, 1963 **Arts—Entertainment** **5

CHRISTIAN SCIENCE MONITOR

Mahler and his Fifth

By Harold Rogers

Said Bruno Walter:

"The première of his Fifth Symphony in Cologne stands out in my memory for a special reason; it was the first, and, I believe, the only, occasion when the performance of a work of Mahler's under his own baton left me dissatisfied."

Then Walter goes on to explain that the orchestration —later drastically revised by the composer—failed to bring out clearly the contrapuntal tissue of the voices.

* * *

Even the masters do not always bring forth a masterful performance. Had Mahler been a rank egotist, satisfied with the first version of his Fifth, he would have left us an inferior work. Yet he was forever tormented by doubts of self; again and again he searched the inmost reaches of his heart; in humility he was driven to his knees for enlightenment and guidance.

And the answers came. Clarity appeared. The arduous work of revision was undertaken, and the masterpiece eventually came to light.

* * *

If Erich Leinsdorf's reading of the Mahler Fifth Friday afternoon was something less than masterful, it none the less had much to commend it. No Walterian heights were scaled. Yet "the contrapuntal tissue of the voices" was beautifully elucidated; if anyone can bring order, Mr. Leinsdorf can.

Thus he provided a listening experience of unusual delights. Mahler's glowing textures were clean and shining. The extraordinary counter-melodies sang forth as only Mahler's counter-melodies can. For more than an hour the ear could revel in the law and order brought to the performance by the conductor.

* * *

This was also true of the Mozart Symphony in C major, K. 200, with which Mr. Leinsdorf opened this program by the Boston Symphony; Mozart and Mahler indeed fare well under the Leinsdorf approach.

Yet in the adagietto of the Mahler something special happened. One felt that aura of wonderment so loved by those who love Mahler—that rare mood that strangely partakes of both yearning and fulfillment. Mr. Leinsdorf doubtless felt it, too, or he could not have projected it to his listeners.

* * *

At this moment—as indeed he has done at times before—he lighted a candle of hope. If he, like Mahler, could search the inmost reaches of his heart and learn what happened in moments like these, there would be no reason whatever why he could not sustain this emotion through an entire symphony, or through an entire concert.

One cannot seek without finding.

22

MONTREAL

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Sun (e)
LOWELL, Mass.
Circ. 45,001
SEP 28 1963

The Boston Symphony orchestra will make its first visit to Montreal since 1953 next Tuesday, Oct. 1. The celebrated orchestra will participate in the opening concerts of the new Palace des Arts in the Canadian city. Erich Leinsdorf will conduct the orchestra in performances in Hindemith's "Symphonic Metamorphosis," Samuel Barber's Symphony No. 1 and the Symphony No. 1 by Brahms. Next week's concerts on Friday and Saturday will begin with the first Boston Symphony orchestra performance of the 19th century German composer, Peter Cornelius' Overture to "The Barber of Bagdad." Also to be heard will be the Symphony No. 2 by Beethoven and Prokofiev's Symphony No. 5. The Prokofiev work was last performed in Symphony hall by the Boston orchestra in February 1961. Mr. Leinsdorf was the orchestra's guest conductor on that occasion.

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Journal (m)
PROVIDENCE, R. I.
Circ. 61,299
SEP 28 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 59,451
SEP 28 1963

SYMPHONY TO TRAVEL

BOSTON (UPI) — The Boston Symphony Orchestra will visit Montreal Oct. 1 for the first time in 10 years. The orchestra will take part in opening concerts for the Canadian metropolis' new Place des Arts.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Thursday, October 3, 1963

Canada Center Opens

By DENIS O'BRIEN

Montreal (UPI) — The two-week festival opening Montreal's new center for the performing arts Tuesday night featured a concert by the Boston Symphony Orchestra and its regular conductor, Erich Leinsdorf.

The program consisted of American composer Samuel Barber's Symphony No. 1, Hindemith's symphonic metamorphoses and Brahms Symphony No. 1, and a full house of 3,000 gave the Bostonians an even more enthusiastic reception than was accorded the London Philharmonic Orchestra Sunday night.

Leinsdorf, on his first visit to the Canadian metropolis as conductor of the Boston Symphony, delighted the audience with his flamboyant podium style and both he and the orchestra seemed to find the magnificent $9 million concert hall just what the composer ordered.

NEW YORK TIMES 9/29/63 MUSIC THE N

LATEST CULTURAL ENTRY

By HAROLD C. SCHONBERG

BEFORE the turn of the century, cultural-minded Montrealers were agitating for a concert hall. It was not until eight days ago that the happy event came to pass, with the opening of La Grande Salle of the Place des Arts. Naturally it was a big evening in the life of the city. The long entrance walk to the building was lined on each side with uniformed members of the Sûretéte Provincial, and thousands of citizens thronged the approaches watching the V.I.P.'s enter the hall.

The Grande Salle rises, white and modern, above the buildings in a depressed area—much as Lincoln Center is rising over one of the former slums of New York. It occupies what Montrealers call "The Plateau," above St. Catherine Street to the south and Ontario Street to the north. Eventually several buildings will occupy the site. A theater seating up to 1500, and a recital hall of up to 800, are planned, as is a commercial building. It is hoped that rentals from the commercial building will help pay some of the costs of the Place des Arts.

Operating Plan

In many respects, the Place des Arts will operate like Lincoln Center. It is run by the 21-member Sir George Etienne Cartier Center (seven members appointed by the province, seven by the city, seven by private participants), which acts as the agent for the center. The new Grande Salle is the permanent home of the Montreal Symphony, just as Philharmonic Hall is the permanent home of the New York Philharmonic. When not occupied by the Montreal Symphony, the Grande Salle can be rented to any organization. Canadian Concerts and Artists, Inc., has already taken the hall for events ranging from solo piano recitals to La Compagnie Marie Bell and Stars of the Bolshoi Ballet.

No one is yet willing to give a firm estimate on the final price of the Place des Arts. The Grande Salle has cost $9 million, though part of that has gone into an underground garage and a plaza. City and provincial governments supplied the land, and, in addition, $5 million. Almost $2 million has come from the public. The City of Montreal has agreed to guarantee bank loans of up to $10 million to be absorbed by a bond issue. Montreal has a World's Fair in 1967, and that is the target date for the completion of the Place des Arts.

The new Grande Salle has been designed as an all-purpose auditorium. It is a large and handsome hall, with three balconies and a series of side boxes above the parterre. It seats 3000.

An all-purpose hall is an

Montreal Finally Gets A Big Concert Hall in An Arts Center

American phenomenon. At its best, it is a compromise hall of the kind that is going up all over the United States and Canada. An all-purpose hall is designed to handle any kind of musical event, from recital to ballet and opera.

It has come into being because of economic necessity. In Europe, very few concert halls and opera houses have more than 2,000 seats. But in America, a 2,000-seat auditorium is impractical. As there is no active form of subsidy for the arts, the profit motive cannot be ignored. A concert manager who handles a large-scale attraction —a ballet company, a touring symphony orchestra, a theater group—has a very expensive proposition on his hands. He cannot book these groups into small halls, for the "nut" is too large. Thus he is forced to bypass those cities that do not have large auditoriums. The result is the almost forced erection of large hall throughout the country.

But the trouble with large auditoriums is that they can be acoustic monstrosities. The bigger the hall, the more the sound dissipates. What good is a great, big, expensive, handsome new hall if the music cannot be heard well in it? Thus the designers of new halls are faced with a formidable problem.

Outside Pressure

In Montreal, while the Place des Arts was under discussion, considerable pressure from some concert managers was exerted. One of these managers tried every means he knew to have the Grande Salle pushed to 4,000 and more seats. It naturally was to his interest to have as many seats as possible. But what would happen when singers are booked into such a barn? No one pair of vocal cords can fill a 4,000-seat house, and it would be necessary to use amplification. And amplification means the death of singing.

As things turned out, the Grande Salle, with its 3,000 seats, is a good compromise hall of its kind. Naturally it cannot be compared with the great halls of the world. Only in the parterre and in the top balcony can the music be heard with real clarity. Under each of the balconies are large dead areas where the Montreal Symphony, on opening night, sounded thin and lackluster. Already the technicians of the Grande Salle are whispering that when an opera or theater company comes in, some discreet amplification will have to be used.

(While on the subject, what about the forthcoming Metropolitan Opera in Lincoln Center, with about 3,800 seats? One can only lean back, quietly pray, and hope that the new Met is going to find some way to abolish a few basic laws of physics.)

It may be that there is no alternative now to the all-purpose hall. Art, in our civilization, cannot successfully grapple with the demands of commerce. What it comes down to is that a city must have a concert hall of a certain minimum size, or it will not have certain kinds (and the most popular kinds) of music. It is unfortunate, but that is the way it is.

Thus Montreal has done the best it could have done. By 1967 it will have a handsome arts center as a solid symbol of the dedication of some public-spirited citizens, aided by the city itself and the Province of Quebec. Even in the best of all possible worlds this is an accomplishment in which the participants can take satisfaction and pride. It is also a sign of the times. Arts centers, big and little, are starting to rise throughout both countries, and so, in the United States, are local and state arts councils. In years to come they will interlock, all working with each other ad gloriam artis.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
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SEPTEM 1963
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A Landmark For The Arts In Montreal

By LUCIA LEWIS

CHICAGO (CDN) — A major September event in a completely different field will be the Montreal festival celebrating the opening of that city's great new concert and opera house, first unit in a cultural center that should rival (perhaps surpass) New York's Lincoln Center.

The festival program recently announced promises to make the new art center as important musically as it is in appearance.

Opening Sept. 21 and extending through Oct. 5, the festival will feature the Montreal Symphony under its distinguished conductor, Zubin Mehta; the Boston Symphony with Erich Leinsdorf; and London's Royal Philharmonic. Charles Munch will also conduct the Montrealers on Sept. 25 with Rudolf Serkin as soloist.

An interesting example of Canada's stature in the music world will be the Montreal Symphony's performance of Beethoven's 95th symphony with a Canadian conductor—Wilfred Pelletier—and a solo quartet of a caliber rarely assembled anywhere: Lois Marshall, Leopold Simoneau, Donald Bell, Maureen Forrester. All internationally famous, and the Canadian.

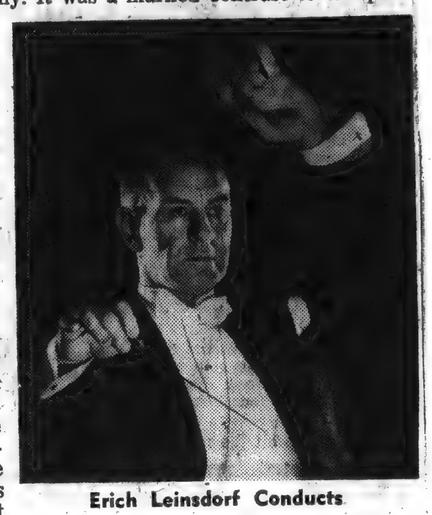
Operatic productions during the festival will be "Otello" with Lili Chookasian and Tito Gobbi, and "Lucia Di Lammermoor" with Joan Sutherland in the title role. Verdi's "Requiem" and Les Grands Ballets Canadiens are other productions on the festival calendar.

10 ★ Montreal THE GAZETTE, WEDNESDAY, OCTOBER 2, 1963

Boston Symphony Strings Superb Under Leinsdorf

By Walter Christopherson

Another new sound, the richest yet, came to La Grande Salle last night with the Boston Symphony Orchestra conducted by Erich Leinsdorf, and again the new concert hall proved soundworthy. It was a marked contrast to the performance two nights previous by London's Royal Philharmonic Orchestra and it satisfied a few doubts about the acoustics of the Place des Arts hall itself.



Erich Leinsdorf Conducts

Where the English orchestra had been brilliant with overpowering brass, the Boston symphony was massive with the reserve power of strings. The way the strings came through indicated clearly that it is not the fault of the hall, as some had feared, if the brass section of an orchestra seems dominant. If the strings are there, and they were last night — 18 first violins, 16 second violins, 12 violas, 11 cellos and nine doublebass (minus one violin who was called away by a sudden illness in the family) — they will be heard, even if there are a total of 106 instruments in the full orchestra.

There also were differences in the seating of the two orchestras. The Philharmonic violins were all placed to the conductor's left. The Boston's strings used the conventional pattern of first violins left and seconds right. As the concertmaster of the Boston symphony remarked last night, any new hall needs some experimenting with, even by its own orchestra.

But Leinsdorf made up his mind about positioning his musicians in an 18 minute rehearsal at 7 p.m. (the concert began at 8.30 p.m.) and the results justified his judgment.

At a press conference yesterday morning Leinsdorf, who succeeded Charles Munch as the Boston Symphony's music director last year, said that he was "almost suspicious" about what he had heard of La Grande Salle because there had been no adverse criticism. Munch, who conducted the Montreal Symphony here Sept. 24, and Pianist Rudolf Serkin, who played the Emperor Concerto at the same concert, had been delighted.

Last night Leinsdorf agreed they had been right.

"Believe me, it's no hardship to play here," he declared. "I wish a few more of the cities we play in had halls as good as this. It's very pleasant."

His musicians backed him up. They said they found La Grande Salle "live" and clear and they could hear themselves so well it had almost an "amplification" effect. There was no doubt, they said, that Montreal's 3,000-seat hall is on a par with the best on this continent.

Naturally it was in the Brahms First Symphony that the Boston string section revealed its greatest powers and Leinsdorf his splendid characteristics as a conductor. Here was command and authority that controlled the mighty music in a majestic flow.

The superb balance, for which the orchestra is famous, made the music rich and warm, the brass and woods winds mellow but their high notes still striking like lightning through the full tone of the surging strings. Climaxes were never anticipated the sound was sustained no matter how high or low the volume.

Leinsdorf, who looks for something "meaningful to the listener" in contemporary music rather than for the "press announcement of a premiere to hang like a trophy on the wall," chose well in the Symphony in One Movement by the American composer Samuel Barber and Paul Hindemith's Symphonic Metamorphosis of Themes.

Both compositions gave the orchestra opportunity to develop a wide range of instrumental color in ever-changing sound effects and rhythms, sometimes intricate sometimes almost hypnotic in their steady marching.

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Sunday Globe
BOSTON, Mass.
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SEP 2 2 1963

★

Yesterday was a highlight in Montreal's Summer season with the opening of the city's great new concert and opera house—the Place des Arts. It is the first unit in a cultural center that will rival the Lincoln Center in New York. The Montreal Festival willl run through Oct. 5 and will feature, among other attractions, the appearance of the Boston Symphony Orchestra. Charles Munch will conduct the Montreal Symphony Orchestra in a concert this Wednesday.

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Record-American (m) (e)
BOSTON, Mass.
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OCT 7 1963

SMART SET By ROSE WALSH

Music-Lovers in Montreal

Just returned from Montreal where the Boston Symphony Orchestra participated in the opening concerts of the new Place des Arts last week, Harry Ellis Dickson, first violinist, had interesting information to offer guests at Friday's Pre-Symphony luncheon at the Midtown Motor Inn. The popular assistant conductor of the Boston Pops and conductor of the Youth Symphony Orchestra, is a top favorite with the Friday symphony concert-goers.

Commenting on the Canadian city's handsome first concert Hall, he said "It is almost perfect acoustically. After playing just a few notes we knew it was a good hall. Its seating capacity is a little under 3000; the decor is silver gray and black with red plush seats, and it has no center aisle."

Mrs. Serge Koussetvisky sent a wire of best wishes to the head table guests at the luncheon which honored notables of the Berkshire Music Center, Tanglewood, established by the B.S.O. in fulfillment of the ambition of her late husband.

Among other music lovers present were Richard Burgin, Mrs. Richard Ely with a group of guests; Mrs. Russell Coolidge, Robert Montgomery, Senora de Villalba, wife of the Consul General of Spain; Mrs. C. Chauncey Gray, Mrs. Charles F. Bacon, Mrs. Henry Halliday, Mrs. Wallace Woodworth, Mrs. Thomas Perry, Mrs. Charles E. Donovan, Mrs. Loring Jordan and Mrs. Howell Stevens.

★ ★ ★

NORTHAMPTON

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Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 13,256
OCT 8 1963

Boston Symphony To Open College Concert Series

First in the Smith College Concert series of this year will be the Boston Symphony Orchestra under Erich Leinsdorf on Sunday at 8:15 p.m. in John M. Greene Hall.

The program will open with the Overture to the Barber of Baghdad by Cornelius, followed by the Second Symphony of Bethoven. The second half of the program will present the Fifth Symphony of Prokofiev.

Beethoven's joyous Second Symphony in D major, op. 36, was composed in 1802, and was not at first well received, because of its too abrupt dynamics and its too harsh harmonies for the ears of the critics of the time! The long, slow introduction leads to the vigorous Allegro con brio. The second movement, perhaps most familiar, is the lovely, songful Larghetto, contrasting with the playful Scherzo and Trio of the third movement. The boisterous finale, Allegro molto, is also scherzo-like in its abrupt and unexpected accents.

The Symphony No. 5, Op. 100 of the late Serge Prokofiev, was composed in 1944 and first performed in Moscow in 1945. The composer called it "a symphony about the spirit of man" and "the culmination of a larger period of my creative life." Though dissonant and modern from start to finish, it is romantic in the best sense, with a leisurely expanse of forms, long lyric melodies, singing tone of strings, and softening of the march-like dissonances of his earlier works. The opening Andante is both melodic and dramatic in its combinations of themes. The second, Allegro marcato, is close to a classical Scherzo. The Adagio third movement is again dramatic, passionate, almost tragic, in strong contrast to the finale, Allegro giocoso, a satirical treatment of the Rondo.

Prof. Emeritus Arthur Locke will talk on the program Thursday at 5 p.m. in Sage Hall 5.

Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 13,256
OCT 14 1963

Boston Orchestra Opens Smith College Concerts

Last evening at John M. Greene Hall, the Smith College Concert Series opened with the beloved Boston Symphony Orchestra, conducted with dynamism and dash by Erich Leinsdorf, in a program of two symphonies, Beethov n's No. 2 in D major, Op36, and Prokofiev's No. 5, Op100.

When Beethoven's second symphony was first performed, it received a barrage of criticism, some critics finding it strange and unnatural; about the finale one said it was like "a repulsive monster a wounded tail-lashing serpent, dealing wild and furious blows as it stiffens into its death agony." On the other hand, Berlioz called it "a scherzo in two time its playfulness...something still more piquant, more delicate." The whole symphony he felt, was energetic, noble and proud.

It was composed at the time when Beethoven's deafness was becoming increasingly worse after its original and recent outbreak. But nowhere does one find in the music any despair, although as it was played by the Boston Symphony, one often despaired of feeling any sense of the joyousness, and the playful delicacy inherent in the music. Mr. Leinsdorf was seeking to interpret the suposed despondency of the composer he believes lies in the unexpected turnings and directions the music takes. Somehow it is, and was, difficult to image anything somber in the tonality, the structure, or the development, especially in the abandoned third movement, fragments of themes tumbling from one instrument to another. We honestly feel that the overall mood was disheartening leaden. Mr. Leinsdorf succeeded in his intent. But we are inclined to listen to the symphony recording several times and search out that which this conductor has attempted to discover.

It is always something of a shock, albeit pleasant, to view the BSO in its winter attire. One was really disturbed, though, at not seeing the familiar faces of each section's leading players, except for the concertmaster.

It was soon remembered, however, that Mr. Leinsdorf likes to give the associate players first place whenever possible, usually with a reduced orchestra, as in the Beethoven.

There was no doubt of the immense span of emotions encompassing the second work on the program, Prokofiev himself calling it representative of the spirit of man. The fullness of the andante opening movement was excitingly displayed through Mr. Leinsdorf's precisely clear interpretation, the two themes, one in triple and one in double time, contrastingly developed. The ambulatory character of the allegro moderato with its theme trotting from one wind to another suggests a classical scherzo, with reminiscent Prokofiev, and a host of amusing happenings, beginning and ending in 4-4 time, in the middle of sort of trio section in 3-4 time.

Dark and foreboding throughout is the undercurrent of the expressive Adagio, replete with strange episodic melodies, hesitant, uncertain, with a short moment of reprise. In the final Allegro Giocoso, the divided cellos and basses take the quiet introduction, followed by the skittish first theme; the lengthy development and warmth of the hall caught one cellist in a broad yawn, and not a few listeners anxious for the end, which built to a grand climax, pouring forth more and more dissonances. It is possible that the Beethoven suffered from the enormously wide contrast between the two symphonies, or is it possible that contemporary music with its magnitudinous dissonances and necessary extravagant orchestration is necessary for satisfying today's musically esthetic needs?

—M. de B. B.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
OCT 14 1963

Music Review

The BSO at Smith

By JAY C. ROSENFELD

THE BOSTON Symphony Orchestra reached the perigee of its winter orbit in relation to the Berkshires when it appeared in the John M. Greene Hall of Smith College at Northampton last night. In brilliance of performance, it attained the apogee of its Tanglewood flights.

In a program of Beethoven and Prokofieff, Erich Leinsdorf conducted two meticulously prepared symphonies: the Beethoven second and the Prokofieff fifth. With the latter one, the Boston Orchestra has had long and honored association from the time Koussevitzky introduced it to America in the same year (1945) it had its premiere in Moscow until two months ago at Tanglewood under Ormandy.

* * *

THIS SYMPHONY requires a huge personnel. Leinsdorf had reduced the number of strings in the Beethoven well in proportion to the nature of the music, but for Prokofieff, not only was the full complement of strings employed, but also additional wind from piccolo to tuba, with expanded requirements in nearly every section, as well as a small squad of percussion and also piano and harp.

Prokofieff alternates his four movements between slow, introspective and deeply felt chapters and swifter ones which rise to an exaltation in no way related to the superficial witty role he had at times previously assumed. It afforded the orchestra plentiful opportunities to allow their rich sonorities to be heard, and Leinsdorf equally rewarding occasions to show his large architectural planning.

* * *

THIS FEATURE of the conductor's attributes was more patently observible in the smaller Beethoven, in which the exquisite details were achieved. But the larger canvas was obviously always in mind as the symphony progressed through its four gem-like episodes.

Any of us whose acquaintance with the Boston is restricted to Tanglewood could not fail to notice that in other situations they do also own and play in white-tie, formal clothes, some of which possibly were of the vintage of their fine Italian instruments. The audience, which filled the last seat in the large hall, recalled Leinsdorf repeatedly, but he clung to the Boston and Tanglewood formula and did not add a note to the printed program, a procedure which is not always the rule under similar conditions in that hall whose audience consist in large part of a fantastic assembly of beautiful young women.

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SPRINGFIELD, Mass.
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OCT 14 1963

SMITH CONCERT SERIES OPENED BY LEINSDORF

Boston Symphony Fills John Greene Hall On College Campus

By R. C. HAMMERICH

NORTHAMPTON—More than 2000 listeners filled all but a dozen seats in John M. Greene Hall Sunday night to hear Prokofieff's Fifth Symphony performed with startling brilliance.

Great Enthusiasm

The Boston Symphony Orchestra under the baton of Erich Leinsdorf was there to open this season's Smith College concert course, and the listeners greeted the musicians efforts with great enthusiasm.

The combination of Prokofieff's myriad orchestral colors and dynamic drama, the hall's acoustical liveliness and Leinsdorf's penchant for exact precision produced an exciting 50 minutes.

Beethoven's Second Symphony, which preceded intermission and which was ill received when it was first heard because the listeners of 1802 thought its contrasting dynamics too abrupt, seemed pallid beside Leinsdorf's view of Prokofieff Sunday.

It was, in places, nearly blinding—especially at the climaxes at the ends of the first, second and fourth movements.

They followed propulsively rhythmic passages that gradually and relentlessly built the volume and tension to the edge of nervous acceptance and the climaxes came with satisfying, sudden crashes.

Logical Flow of Ideas

Their dramatic success can be attributed, at least in part, to Leindorf's care in establishing a logical flow of musical ideas—a continuity of style and shape that is not easy with Prokofieff's extensive variety of rhythms, tempos and contrasting moods but is essential if the listener is to receive a sense of unity.

Although the Beethoven Second Symphony seemed to take a handful of measures to establish itself, it, too, was shaped with a careful consistency that made its sudden, surprising big chords all the more dramatic.

And the brightness of the sound in Greene Hall helped the woodwinds buried in the rear rows to be heard more clearly.

Leinsdorf regularly conducts from memory without scores when his orchestra is performing without soloists—a business-like procedure that frees his eyes and attention for more rigorous control over changing tempos and dynamics.

Both symphonies Sunday were notable for these constantly changing speeds and volumes and the conductor was obviously in full control of every nuance.

We look forward to the orchestra's performance at Mount Holyoke a week from tonight.

Next event in the Smith concert course will present the Pittsburgh Symphony Orchestra on Nov. 11.

CAMBRIDGE 1. BOSTON 4

25 1 3

First Program

EVENING, OCTOBER 15, *at* 8:30 *o'clock*

HINDEMITH ..... Symphonic Metamorphosis of Themes by Carl Maria von Weber

I. Scherzo

BARBER ..... Symphony No. 1 (In one movement), *Op.* 9

INTERMISSION

BRAHMS ..... Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

BALDWIN PIANO RCA VICTOR RECORDS

Fourth Program

THURSDAY EVENING, OCTOBER 17, *at* 8:30 *o'clock*
FRIDAY AFTERNOON, OCTOBER 18, *at* 2:00 *o'clock*
SATURDAY EVENING, OCTOBER 19, *at* 8:30 *o'clock*

BRITTEN — War Requiem, for Soprano, Tenor and Baritone Solos, Mixed Chorus, Boys' Choir, Full Orchestra and Chamber Orchestra, Op. 66

Text from the Missa pro Defunctis and the poems of Wilfred Owen

I. Requiem Aeternam
  Chorus and Boys' Choir: Requiem aeternam
  Tenor solo: "What passing-bells for these who die as cattle?"
  Chorus: Kyrie eleison
II. Dies Irae
  Chorus: Dies Irae
  Baritone solo: "Bugles sang, saddening the evening air—"
  Soprano solo and Chorus: Liber scriptus
  Tenor and Baritone solos: "Out there, we've walked quite friendly up to Death—"
  Chorus: Recordare
  Baritone solo: "Be slowly lifted up, thou long black arm—"
  Chorus and Soprano solo: Dies Irae
  Tenor solo: "Move him into the sun—"
  Chorus: Pie Jesu Domine

Intermission

III. Offertorium
  Boys' Choir and Chorus: Domine Jesu Christe
  Baritone and Tenor solos: "So Abram rose, and clave the wood, and went—"
  Boys' Choir: Hostias et preces
IV. Sanctus
  Soprano solo and Chorus: Sanctus
  Baritone solo: "After the blast of lightning from the East—"
V. Agnus Dei
  Tenor solo: "One ever hangs where shelled roads part."
  Chorus: Agnus Dei
  Tenor solo: "Near Golgotha strolls many a priest—"
  Chorus: Agnus Dei
  Tenor solo: "The scribes on all the people shove—"
  Chorus: Dona nobis pacem
VI. Libera Me
  Chorus and Soprano solo: Libera me
  Tenor solo: "It seemed that out of battle I escaped—"
  Baritone solo: "'None,' said the other, 'save the undone years'"
  Boys' Choir, Chorus and Soprano solo: In paradisum

(First performance in Boston)

CHORUS PRO MUSICA, ALFRED NASH PATTERSON, Director
COLUMBUS BOYCHOIR, DONALD BRYANT, Director
PHYLLIS CURTIN, Soprano NICHOLAS DiVIRGILIO, Tenor
TOM KRAUSE, Baritone

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Thursday and Saturday Evenings.

The Patriot Ledger, Wed., Oct. 9, 1963 Page 32

The Sound of Music

Bridging A Century At Symphony Hall

By Dan Webster

Much of the music in the air today traces its ancestry directly to that of Brahms. This point was made last night when the Boston Symphony Orchestra opened its Tuesday night programs at Symphony Hall.

Under the direction of Erich Leinsdorf, the orchestra played Brahms, but only after letting the near-capacity audience hear how some of the harmonic seeds he had planted in the 1870's had blossomed in the 1930's and 1940's.

Last night the late blossoming was more impressive than the early planting. Mr. Leinsdorf led the orchestra in Hindemith's Symphonic Metamorphoses on Themes of Carl Maria von Weber, and Samuel Barber's Symphony No. 1 before playing the Brahms Symphony No. 1 in C minor.

It was the same program the orchestra played to open this 83rd season 10 days ago and it came to the Tuesday audience burnished by two previous performances.

It was easy to hear where Mr. Leinsdorf's interest lay. The two 20th Century works were charged with dynamism of creative performance; the Brahms lacked that freshness.

The cause is partly implanted in the composers' approach to their music. Both the modern works are succinct. They speak their piece and stop and their impact is greater for their lack of excess.

This pithiness is the special virtue of the Barber Symphony. It is a four-movement symphony in one movement. The entire work is built on themes stated within the first minute; each section is developed and finally recapped as a whole. It is a stunning accomplishment for a man of only 25—as Barber was when he wrote it. It is distinctly American, modern, original; its debt to Brahms is heard occasionally in the composer's approach, his interest in polyphony, some of his techniques of orchestration.

The performance was taut and colorful. The Boston strings leapt at the opening ment developed drive and tension as it advanced but it could not be described as exciting.

Mr. Leinsdorf called on the orchestra's principal wind players to accept the applause with him for their work in all three compositions.

The orchestra was clearly interested in the men who wrote music for our time, men who learned their craft from the 19th Century.

octave and the rugged theme it heralds. And the strings, often individual sections divided for greater color, led in pointing up the outlines of its architecture.

Dr. Leinsdorf's direction insured that the work's construction was clear. When the opening theme reappeared in the passacaglia at the end, it was a breath of fresh air exhilarating to the listeners. The sturdiness of the brass and the precision of the winds balanced the strings to sum up a stirring performance.

The Barber symphony followed the opening Hindemith work in the searing first half of the program. Hindemith's 1943 composition has struck many as egotistical display since he has built a piece of brilliant color from shreds and tatters of some of the least impressive of von Weber's output. But the tradition of the later composer building on foundations laid by earlier writers is a long one and a valid one. And Hindemith bows to von Weber's ideas while developing their implications with 20th Century techniques.

The results are hardly academic. Mr. Leinsdorf again led a vigorous reading of the highly complex score. His grasp of the multiple lines of musical ideas are made clearly visible at the same time the wealth of detail in this score is made perfectly lucid.

Of the four divisions of this single-movement work, the opening and closing sections were most vividly presented. The oriental scherzo, built on music from von Weber's incidental music for "Turandot," is an exotic display, warmed by the mellow woodwinds. The closing section is a hunting march which contains the combined best features of both composers.

The Metamorphoses is a major work by this 68-year-old composer, one which, although 20 years old, remains a challenge to the most skillful orchestras and conductors and a satisfying musical experience for a wide circle of listeners.

The vibrancy of the performance of these two works did not carry past the intermission and into the performance of the Brahms symphony. While it takes intense concentration by conductor and orchestra to play the Barber and the Hindemith, it takes only an assurance that the orchestra will be paid to produce another reading of Brahms' first symphony.

For all the players' skill and attention to detail Mr. Leinsdorf brought to the music, it was anticlimatic. The first movement was stolid and lacking integration. The middle movements with their demands on the orchestra's woodwinds, were lighter and more finely wrought. The final move-

SAMUEL BARBER

CAMBRIDGE 1. & BOSTON 4

25

First Program

TUESDAY EVENING, OCTOBER 15, *at* 8:30 *o'clock*

HINDEMITH ..... Symphonic Metamorphosis of Themes by Carl Maria von Weber

I. Allegro
II. "Turandot": Scherzo
III. Andantino
IV. March

BARBER ..... Symphony No. 1 (In one movement), *Op.* 9

INTERMISSION

BRAHMS ..... Symphony No. 1, in C minor, *Op.* 68

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II. Andante sostenuto
III. Un poco allegretto e grazioso
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BALDWIN PIANO

RCA VICTOR RECORDS

Fourth Program

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By Dan Webster

Much of the music in the air today traces its ancestry directly to that of Brahms. This point was made last night when the Boston Symphony Orchestra opened its Tuesday night programs at Symphony Hall.

Under the direction of Erich Leinsdorf, the orchestra played Brahms, but only after letting the near-capacity audience hear how some of the harmonic seeds he had planted in the 1870's had blossomed in the 1930's and 1940's.

Last night the late blossoming was more impressive than the early planting. Mr. Leinsdorf led the orchestra in Hindemith's Symphonic Metamorphoses on Themes of Carl Maria von Weber, and Samuel Barber's Symphony No. 1 before playing the Brahms Symphony No. 1 in C minor.

It was the same program the orchestra played to open this 83rd season 10 days ago and it came to the Tuesday audience burnished by two previous performances.

It was easy to hear where Mr. Leinsdorf's interest lay. The two 20th Century works were charged with dynamism of creative performance; the Brahms lacked that freshness.

The cause is partly implanted in the composers' approach to their music. Both the modern works are succinct. They speak their piece and stop and their impact is greater for their lack of excess.

This pithiness is the special virtue of the Barber Symphony. It is a four-movement symphony in one movement. The entire work is built on themes stated within the first minute; each section is developed and finally recapped as a whole. It is a stunning accomplishment for a man of only 22 as Barber was when he wrote it. It is distinctly American, modern, original; its debt to Brahms is heard occasionally in the composer's approach, his interest in polyphony, some of his techniques of orchestration.

The performance was taut and colorful. The Boston strings [illegible] ment developed drive and tension as it advanced but it could not be described as exciting.

Mr. Leinsdorf called on the orchestra's principal wind players to accept the applause with him for their work in all three compositions.

The orchestra was clearly interested in the men who wrote music for our time, men who learned their craft from the 19th Century.

octave and the rugged theme it heralds. And the strings, often individual sections divided for greater color, led in pointing up the outlines of its architecture.

Dr. Leinsdorf's direction insured that the work's construction was clear. When the opening theme reappeared in the passacaglia at the end, it was a breath of fresh air exhilarating to the listeners. The sturdiness of the brass and the precision of the winds balanced the strings to sum up a stirring performance.

The Barber symphony followed the opening Hindemith work in the searing first half of the program. Hindemith's 1943 composition has struck many as egotistical display since he has built a piece of brilliant color from shreds and tatters of some of the least impressive of von Weber's output. But the tradition of the later composer building on foundations laid by earlier writers is a long one and a valid one. And Hindemith bows to von Weber's ideas while developing their implications with 20th Century techniques.

The results are hardly academic. Mr. Leinsdorf again led a vigorous reading of the highly complex score. His grasp of the multiple lines of musical ideas are made clearly visible at the same time the wealth of detail in this score is made perfectly lucid.

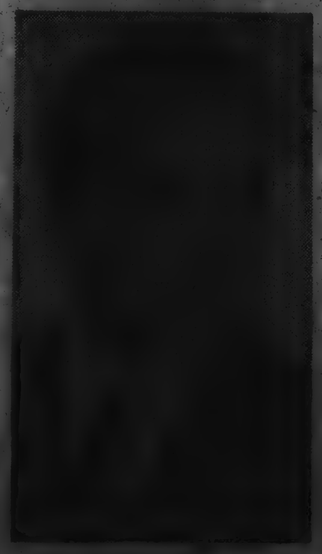
Of the four divisions of this single-movement work, the opening and closing sections were most vividly presented. The oriental scherzo, built on music from von Weber's incidental music for "Turandot," is an exotic display, warmed by the mellow [illegible]

[illegible] march which contains the combined best features of both composers.

The Metamorphoses is a major work by this 68-year-old composer, one which, although 20 years old, remains a challenge to the most skillful orchestras and conductors and a satisfying musical experience for a wide circle of listeners.

The vibrancy of the performance of these two works did not carry past the intermission and into the performance of the Brahms symphony. While it takes intense concentration by conductor and orchestra to play the Barber and the Hindemith, it takes only an assurance that the orchestra will be paid to produce another reading of Brahms' first symphony.

For all the players' skill and attention to detail Mr. Leinsdorf brought to the music, it was anticlimatic. The first movement was stolid and lacking integration. The middle movements with their demands on the orchestra's woodwinds, were lighter and more finely wrought. The final move-



SAMUEL BARBER

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Sunday Globe
BOSTON, Mass.
Circ. 465,653
OCT 13 1963

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Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
OCT 17 1963

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Sunday Herald
BOSTON, Mass.
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OCT 13 1963

Boston Symphony This Week

NICHOLAS DI VIGGILIO

PHYLLIS CURTIN

3 'War Requiem' Performances Set

Erich Leinsdorf and the Boston Symphony Orchestra will present the first Boston performances of Benjamin Britten's "War Requiem" on three occasions in Symphony Hall this week. In addition to the regular Friday and Saturday concerts, the orchestra has scheduled a special non-subscription performance for Thursday evening at 8:30.

At this summer's Berkshire Festival at Tanglewood the Orchestra gave the American Premiere of the "War Requiem," and Mr. Leinsdorf has invited the same soloists who collaborated in the Tanglewood premiere to join the orchestra for the Boston concerts.

Phyllis Curtin will be the soprano, Nicholas Di Viggilio tenor, and Tom Krause, baritone, with the Chorus pro musica and Columbus Boychoir.

A few tickets for the non-subscription performance of the "War Requiem" on Thursday evening are available at the Symphony Hall Box Office.

On Tuesday the first program of the orchestra's "Cambridge" series will be given in Symphony Hall. The "Cambridge" series replaces the concerts given for many years in Sanders Theatre.

For this program Leinsdorf will conduct the "Symphonic Metamorphosis" by Paul Hiidemith, Samuel Barber's Symphony No. 1, and Brahms' Symphony No. 1.

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Traveler (e)
BOSTON, Mass.
Circ. 164,299
OCT 18 1963

With Symphony

PHYLLIS CURTIN will be soprano soloist in Britten's "War Requiem," to be performed by the Boston Symphony Orchestra this afternoon and tomorrow evening.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
SEP 15 1963

BSO TO PERFORM 'WAR REQUIEM'

NEW YORK—The first American performance of Benjamin Britten's "War Requiem" by an orchestra other than the Boston Symphony is scheduled for San Antonio in December. Participating under the direction of Victor Alessandro, will be Frances Yeend, soprano, Richard Cassilly, tenor, Chester Ludgin, baritone, the University of Texas choir and the San Antonio Boys' Choir. The unusual cost of preparation will be met by a gift of the Tobin Foundation.

I. K.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419
OCT 10 1963

'War Requiem' At Symphony Hall

The first Boston performances of Benjamin Britten's "War Requiem" will be given in Symphony Hall next week.

Erich Leinsdorf will lead the soloists who collaborated in the American premiere of the work at Tanglewood last summer on Oct. 17 at 8:30 p.m., Oct. 18 at 2 p.m. and Oct. 19 at 8:30 p.m.

Phyllis Curtin will be soprano soloist, with Nicholas Di Virgilio the featured tenor and Tom Krause the featured baritone. The Chorus Pro Musica and Columbus Boychoir will be accompanied by more than 130 musicians—a large orchestra and a chamber group.

The "War Requiem" is a juxtaposition of the Latin Mass for the dead and the anti-war poems of Wilfred Owen.

Next Tuesday at 8:30 the orchestra will repeat Hindemith's "Symphonic Metamorphoses," Barber's Symphony No. 1 and Brahms' Symphony 1 in Symphony Hall.

The fourth season of organ recitals will begin in Symphony Hall Nov. 10 with a program by Marilyn Mason. Italian organist Fernando Germani will appear Dec. 8. John Ferris, Harvard University organist and choirmaster, will be heard Jan. 26. Robert Lloyd Town, winner of the Young Artists competion, will perform Feb. 16.

On March 1, John Weaver will play and E. Power Biggs will conclude the series April 5.

The 6 p.m. Sunday series will be sold on a series subscription and an individual program basis.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 32,267
OCT 24 1963

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: BRITTEN'S WAR REQUIEM

Few musical events of recent years, abroad or at home, have produced the excitement and commentary of Benjamin Britten's "A War Requiem."

The origins and subsequent reception of the piece are by now familiar. Commissioned to celebrate the consecration in May 1962 of the restored St. Michael's Cathedral in Coventry, it was dedicated to four friends of the composer killed in World War II. To the framework of the traditional requiem mass, the missa pro defunctis, Britten welded passages of the poetry of Wilfred Owen, described by the poet as "War and the pity of War." Owen, who was killed just seven days before the Armistice in 1918, is, of course, no ordinary poet, and his outcries against the filth and ugliness and inhumanity of war remain among the most meaningful poetic utterances of our time. This is in turn a subject upon which Britten could seize with more than ordinary measure of passion and conviction, for he has long and articulately labored for the cause of pacifism.

"A War Requiem" was more than immediately accepted in England. Indeed, it was at once heralded not only as Britten's masterpiece but as one of the great choral works of the twentieth century, a work fully worthy of a place directly in the great line of the Berlioz and Verdi Requiems. It received its American premiere last summer at the Berkshire Music Festival, where it was dedicated to the memory of Serge Koussevitzky and, with some exceptions, was similarly hailed. The reception to last week's revival here at Symphony Hall, both lay and critical, was almost exultant.

The origins of this long requiem clearly derive from early baroque roots, but Britten's treatment is most unorthodox if not radical. For the traditional requiem portion he employs a mixed chorus, boys' choir, organ, soprano solo and very large orchestra.

For the poetry setting he uses a tenor and baritone soloist accompanied by a twelve-piece chamber group, consisting largely of the principals of the orchestra. The solo passages are exhaustively interwound with instrumental figurations, with the chorus and even with each other. The musical style and harmony represent no departure whatsoever from the familiar and rather easily accessible idiom of Britten, which for all its biting dissonances has a conservatively tonal base.

"A War Requiem" is terribly effective. Britten is a master technician and he is at his deadliest earnest here. His incredible manipulation of orchestral resource, the power of his theme and lucidity of its organization, and above all the awesome impact of Wilfred Owen's burning lines all combine to produce that rare phenomenon in contemporary music, an immediate and deep communication between composer and listener.

Yet, having said so much, I remain unpersuaded that this piece is by any means destined to become one of the great musical monuments of this century. For all the enormous effectiveness of the music in its detail and the dramatic impact of the structure as a whole, in the last anlysis we run into the inherent limitations of Britten as a composer. At his very best — and "A War Requiem" is vintage Britten — he cannot and never will speak to all humanity in the universal terms of any number of greater creators. To bracket him with two immediately in point, Berlioz and Verdi, is simply out of the question. Exploitation of prodigies of technique and alliance with a poet who can speak so directly give the impression of an attainment that, I believe, repeated hearing will in considerable measure diminish rather than enhance. For instance, what would almost every single one of the tenor and baritone solos amount to as music without the intriguing instrumental figures which accompany them? Or for that matter, what would the orchestral underpinnings of the entire work amount to without these figures? The answer would be surprisingly modest.

There was nothing modest about the performance, however. Of this only superlatives are in order. The vast array of singers and instrumentalists whom Mr. Leinsdorf conducted included the Orchestra, the Chorus Pro Musica, the Columbus Boychoir, Phyllis Curtin, soprano, Nicholas DiVirgilio, tenor, Tom Krause, baritone, and Daniel Pinkham, organist. These were the same forces who gave the work in Tanglewood and their rendering here was completely secure, beautifully balanced and smoothly integrated.

This week the same performers are taking the Requiem on the road for three concerts in New York. I predict that a lot of people will have been overwhelmed ere Sunday next.

The following week-end the Orchestra's associate conductor, Richard Burgin, will present a program that includes Berlioz' Overture, "The Corsair," Hindemith's Symphonia Serena and Tchaikovsky's Symphony No. 6, in B minor, Op. 74, the "Pathetique."

TIGHT BINDING

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
OCT 19 1963

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Who Needs a Classroom?

Columbus Boychoir students learn math on steps of Symphony Hall, Boston.

Boychoir Brings Its Teachers

By Abraham Oseroff
Staff Writer of The Christian Science Monitor

"Have teachers. Will travel." That could be the motto of the Columbus Boychoir School in Princeton, N.J. In Boston this week for concerts with the Boston Symphony Orchestra, the 70 boys of the organization won't miss a single moment of class work. They've brought their teachers with them.

One of a number of boychoir schools in the United States, the Columbus school has an outstanding reputation. As one reviewer put it in typical praise after a Tanglewood concert last July, "It was not until the pure, poured tone of the boy singers came in from the side . . . that the music began to evoke the rebuilding and the deep penience for war."

Performed at Coventry

Performed at that time was Benjamin Britten's War Requiem, commissioned for celebrations in Coventry in May, 1962, when St. Michael's Cathedral was consecrated again above its war-shattered ruins. The boys are in Boston again to participate in the same work.

Five academic teachers travel with the boys, who are on the road three months during the nine months of school. Classes are held on the buses, specially equipped with pull-down desks at each seat. Or in lunchrooms, as at Symphony Hall this week. Or in theater dressing rooms or hotel rooms.

"Being children, they are able to shift immediately," a teacher says. "We sit them down and they are ready to go."

Classes Orderly

Obviously, "they must be outstanding in their academic work before they are admitted," he adds.

Symphony Hall classes were orderly and chatter-free. Inspection in the garretlike lunchroom was almost equivalent to private tutoring.

"Your vertical line between subject and predicate is where, Tom?" asked Mrs. D. C. Wolfe forcefully. The correct answer shot back.

"And your simple subject is what, Richie?" came the next question immediately. There was no time for fooling.

The boys were wearing white open-necked short sleeve shirts, blue blazers with a school seal, and gray trousers. All study Latin and French.

"Our purpose is to build a better man through the music education," Robert Haley, assistant musical director, explains, "but it is not to send them into the music world.

Next Stop, New York

"It's just to have them have a better outlook on life and appreciate the better things of life."

The private, nonprofit, interdenominational school will hold its 25th anniversary next year. Earnings from concerts and recordings are "turned back into the boys' education."

Next stop for the boys is Philharmonic Hall in New York. A Christmas night television performance is scheduled on the Bell Telephone Hour.

Listening to their performance Thursday during a rehearsal, Erich Leinsdorf, music director of the Boston Symphony made such comments as: "Perfect. Perfect . . . I adore this sound. . . . Enchanting. . . . Just see that everything sounds that way [tonight] from A to Z and I am happy."

He later added in an interview, "They're marvelous. I think they are wonderful."

'Celestial' Voices

Benjamin Britten wants to manifest "three different levels of spirituality" in the War Requiem, Mr. Leinsdorf said. "The children's voices are on the highest level. . . . What we want are celestial voices, so it is a great problem."

He feels the Columbus boys provide the answer. "They obviously have very good music training. They are very flexible, which is unusual with children's voices. . . . I like the purity of these voices very much."

Training indeed they get. Several hours of rehearsal a day, plus three hours a week of music theory, plus original composition training. In addition, of course, to regular subjects studied by youngsters in grades four through nine. And football, for those interested.

"It isn't hard, not really," says a youth, his eyes aglow. "But it does take work."

Britten's Requiem

A profound experience

By Harold Rogers

Death is seen as no friend in Benjamin Britten's War Requiem. Here is no glorified Mass for the Dead, no praise for the fallen by those who escaped. Britten pulls the veil of illusion aside and reveals—as never revealed before in music—the utter futility of death.

My subject is War, and
the pity of War.
The Poetry is in the pity.
All a poet can do is warn.

The words are Wilfred Owen's, inscribed as a motto on the title page of Britten's score. Killed in World War I when only 24, Owen came not to praise but to warn. And now Britten comes like some latter-day Jeremiah crying havoc—deepening the poet's emotion by the intenser emotions of music.

Here is a requiem in tune with our times—in tune, indeed, with all times in which man kills his brother man. There is a grimness in the Britten-Owen warning, a certain desperate hope that peace can be maintained in a stalemate of fear. Marches come and go, but they are marches of despair. Trumpets of battle blare with a ghastly ring. The tuba, its throat throttled with a mute, gives the hollowest sound to victory.

Heard in its Boston première Thursday night at Symphony Hall under Erich Leinsdorf's direction, this sardonic masterwork was given eloquent statement by the Boston Symphony, the Chorus pro Musica, the Columbus Boychoir, and by three marvelously matched soloists—Phyllis Curtin, soprano, Nicholas DiVirgilio, tenor, and Tom Krause, baritone.

It would be hard to imagine a performance more beautifully balanced or more completely realized than that offered by Mr. Leinsdorf on this occasion. Again and again he and his colleagues were called to the stage to accept the praise. With him were the soloists, of course, and Alfred Nash Patterson and Donald Bryant, directors respectively of the Chorus pro Musica and the Columbus Boychoir.

As most of us know by now, the extraordinary feature of Britten's War Requiem is the juxtaposition of the Latin text of the Requiem Mass with Owen's forthright lines in English. The choral forces, singing in Latin, represent in a sense the timelessness of the Church; Britten handles them in terms close to traditional. Here we have the orthodox pictures of doomsday and salvation.

In ironic contrast are interspersed Owen's verses, sung in this performance by the Messrs, DiVirgilio and Krause, commanding artists of polished musicianship and ringing vocalism. Herr Britten fashions the melodies in contemporary terms. Miss Curtin lent her soaring soprano from time to time to the choral sections, underlining the aloofness of tradition.

What listener could remain unmoved by the mordant bitterness of the Offertorium? Here Owen represents Abraham as not heeding God's directions for the salvation of Isaac:

But the old man would not
so, but slew his son,—
And half the seed of
Europe, one by one.

At this point Britten drives home the irony through repetition of the final line while the boys' voices chant angelically in the distance.

Though the warning is sharp and stark, it is eventually mitigated both in Owen's verses and in Britten's music. The only true solution—the solution offered by love—is timidly set forth almost as something too remote, too elusive to seize upon as a present panacea:

But they who love the
greater love
Lay down their life; they
do not hate.

And the basic unreality of death is hinted when Owen gives one of the fallen these words to say to his fallen brother:

I am the enemy you killed,
my friend.

28

MUSIC

War Requiem Profound, Poignant

By ROBERT TAYLOR

The Boston premiere of Benjamin Britten's War Requiem last night reinforced the impression of the first American performance in July at Tanglewood. It is one of the profound, poignant and probably enduring scores of the century.

Hearing the work for the second time in 10 weeks points up a few of its technical weaknesses; but I am not inclined to modify my opinion of its exalted grandeur. The elements were once again identical for the extra concert, the first time within memory that a performance of this series has been repeated thrice — the Chorus Pro Musica in superb estate, the ethereal Columbus Boychoir, and the excellent soloists, Phyllis Curtin, Nicholas DiVirgilio and Tom Krause, all under the sympathetic direction of Erich Leinsdorf.

Enormous in Scope

So enormous is the scope of the Requiem that the Symphony Hall mounting poses problems not encountered in the expanses of the Tanglewood Shed. During the performance the Boychoir, invisibly stationed in the corridor of the second balcony, sang through the open doors, thus observing the composer's directions for a remote, churchly separation from the rest. (They appeared in front of the stage for their bow, looking cherubic enough to make one burn one's copy of "Lord of the Flies.")

To hold the chorus, orchestra and supplementary chamber groupings, the stage apron had been extended almost into the first row, and every inch of space was needed.

For the War Requiem is grand in its dimensions and concept. Setting the contrasts of Wilfred Owens's disturbingly lovely war poetry and the Latin Mass for the Dead, Britten has achieved a musical synthesis that comments on, reflects, ultimately transcends the 20th Century's root problem: man's capacity to destroy himself. If the harmonic devices and orchestral colors are contemporary, the source is also an ageless medieval liturgical tradition; if the surfaces of the score are cerebral, the music is felt, too, by the emotions at a deep perceptual level.

In short, paradox, plays over the vast design like the glint of a cathedral's rose window. The solo lines are perhaps most open to criticism; save for the radiant close in the Requiem's inspired final pages, they are a form of recitative in which the sense of the words means more than the musical structure.

Moreover, rather than composing throughout, Britten achieves many of his vivid highlights by means of sound effects, brilliant coups of theater and undeniably effective, but sheer instrumental wizardry all the same.

Resists Flaws

The great stature of the design, however, resists all minor flaws. One experiences at every point the nobility of a charitable and indomitable conception of man translated into musical terms. The blaze of bells introducing the soprano's Sanctus, the interwoven dialogue of the earthly and the divine, the very want of ornamentation over the words, serve a purpose that goes beyond dramatic contrivance. The integration of the piece demands every possible resource bent to the urgency of expressing a total attitude about war's meanings.

Once again the Chorus Pro Musica mustered an impre choral weight in the massive

THE Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the fourth program of the 83rd season last night at Symphony Hall: Benjamin Britten's "War Requiem," Op. 66. The Chorus Pro Musica, Alfred Nash Patterson, director; and The Columbus Boychoir, Donald Bryant, director were the choral forces. The soloists were Phyllis Curtin, soprano; Nicholas DiVirgilio, tenor, and Tom Krause, baritone. The Boston premiere will be repeated today at 2 P.M. and tomorrow night at 8:30.

Libera Me, the minatory Dies Irae; but the balance and transparency of tone proved equally compelling in the Offertorium's fine-spun pianissimos. The complex rhythmic detail in the emphases of the Latin text supplied a challenge that few choirs could meet today; the Chorus Pro Musica excelled it, being Boston's finest.

The floating, silvery timbre of the Columbus Boychoir disclosed the utterly fetching musicality of the boys' voices. Miss Curtin sang the soprano role with a focus, an authority and a lambent understanding. If some of the words were lost in the tenor and baritone solos, it is scarcely amazing, for these roles mingle with the ensemble frequently.

Mr. DiVirgilio and Mr. Krause sang with distinction, power and moving expressivity as two soldiers from opposing armies. As for Mr. Leinsdorf, his command over the complex and manifold dimensions of the score and the singers represented authoritative insight. Britten's War Requiem will be heard for years to come, but the present performace has an impact that derives from first acquaintance with a score of remarkable eloquence.

Boston Globe--October 18, 1963

Boston Premiere

'War Requiem' Disarms In Music and Verse

By MARGO MILLER

The originals of the Symphony Hall statues were executed in an age when Horace could write, "It is sweet and fitting to die for one's country." Thursday evening, Benjamin Britten's "War Requiem," in its Boston premiere, exploded the Big Lie entertained by poets through World War I. The "War Requiem" is a work conceived in anger at war's waste, yet suffused with hope for the future of mankind. The Symphony Hall audience acknowledged it with an ovation.

Performances were in keeping with the power of Britten's sentiment. Erich Leinsdorf, and the Boston Symphony were joined by the same splendid forces as is the American premiere July 27 at Tanglewood. Phyllis Curtin's soprano voice is a glittering instrument which can purl notes of velvet in her top register.

Nicholas DiVirgilio has a pleasant tenor which he fits nicely to the music. The Finnish baritone Tom Krause has power and taste accompanying rich tones of great beauty. And, as usual, the Chorus pro Musica, prepared by Alfred Nash Patterson, was an ensemble sensitive to Leinsdorf's demands and those of the music. From the second balcony corridor came the cool voices of the Columbus Boychoir, here conducted by Richard Burgin, with Daniel Pinkham at the portativ organ.

The "War Requiem" was commissioned for the reconsecration May 30, 1962, of St. Michael's Cathedral in Coventry, England. The ancient church had been blitzed by German bombers. In the form of the "War Requiem," the composer pays special tribute to the role of the church in society. Mindful of early medieval drama, in which vernacular playlets helped explain parts of the Latin Mass, Britten has set verses of the English war poet, Wilfred Owen, among the Latin texts of the Missa de Profundis. The soprano and boys' choir sing the Mass against a large symphony orchestra, the tenor and baritone become Owen's soldiers to the accompaniment of a chamber group.

Owen, more than his better-known contemporary, the poet Rupert Brooke, set down the true nature of war. Brooke died early on; Owen invalided out, returned to battle to be killed a week before the Armistice. Britten's dedication is to four friends who fell in World War II. The motto of his score is Owen's verse, "My subject is . . . the pity of War. All a poet can do is warn."

If the scheme of the "War Requiem" seems merely clever on paper, hearing it in performance should disarm the listener. For all the forces involved the music is spare, the tonalities invite the ear as the verses instruct the mind and warm the heart. The songs for the soldier-soloists are perhaps the more distinctive parts of the work. Britten is master of the lofting line, the musical figure which depicts the word, the occasional chromaticism which lends a color, the assured point of view which musically heightens already strong verse.

Nor does Britten reglect the Latin Mass. The soprano and chorus are Church Mourning rather than Church Militant. They sing pages of music which suggests in its serenity the everlasting kingdom of God. They also wring phrases acknowledging earthly terror at death, whatever its source. The medieval world was fond of seeing in the microcosm the macrocosm. Britten combines the confined world of the soldier with the panorama of faith. They are trenchant comments on one another, most particularly—and spectacularly—stressed in the music.

Leinsdorf, the Boston Symphony, chorus and soloists will repeat Britten's "War Requiem" Friday afternoon at 2 and Saturday evening at 8:30, before taking it to New York for performances in Philharmonic Hall next week.

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, played the first Boston performance of Benjamin Britten's "War Requiem," Op. 66, Thursday evening in Symphony Hall. Soloists were Phyllis Curtin, soprano; Nicholas DiVirgilio, tenor; Tom Krause, baritone. Also participating were the Chorus pro Musica and the Columbus Boychoir.

TOUR 1963 SEP 29

SOUTH HADLEY

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OCT 20 1963

Symphony Is on Tour This Week

The Boston Symphony Orchestra will be out of town this week on its first tour of the 83d season. The orchestra will visit Mt. Holyoke College in South Hadley and Yale University's Woolsey Hall before opening its 78th season in New York City, Wednesday evening at Philharmonic Hall.

Concerts will also be given in Brooklyn on Thursday, Friday and Saturday in Philharmonic Hall.

The three programs in Philharmonic Hall on Wednesday, Friday, and Saturday will be the first New York performances of Benjamin Britten's "War Requiem." Saturday afternoon's concert will be a special non-subscription performance of the "War Requiem." Eric Leinsdorf, music director, will conduct all of the concerts on this tour.

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OCT 19 1963

BSO To Tour

The Boston Symphony Orchestra will make its first tour of the season next week, visiting Mt. Holyoke College, South Hadley, and Yale University, New Haven, before opening its 78th season in New York City.

New York concerts will be given in Philharmonic Hall Oct. 23 and Oct. 26 and in Brooklyn Oct. 24 and 25. The Philharmonic Hall programs will introduce Benjamin Britten's "War Requiem."

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News (m)
BANGOR, Me.
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OCT 28 1963

PROVIDENCE, R.I. (UPI)—The Boston Symphony Orchestra will open its 82nd Providence series in the capital city Tuesday night. The concert will be conducted by Erich Leinsdorf.

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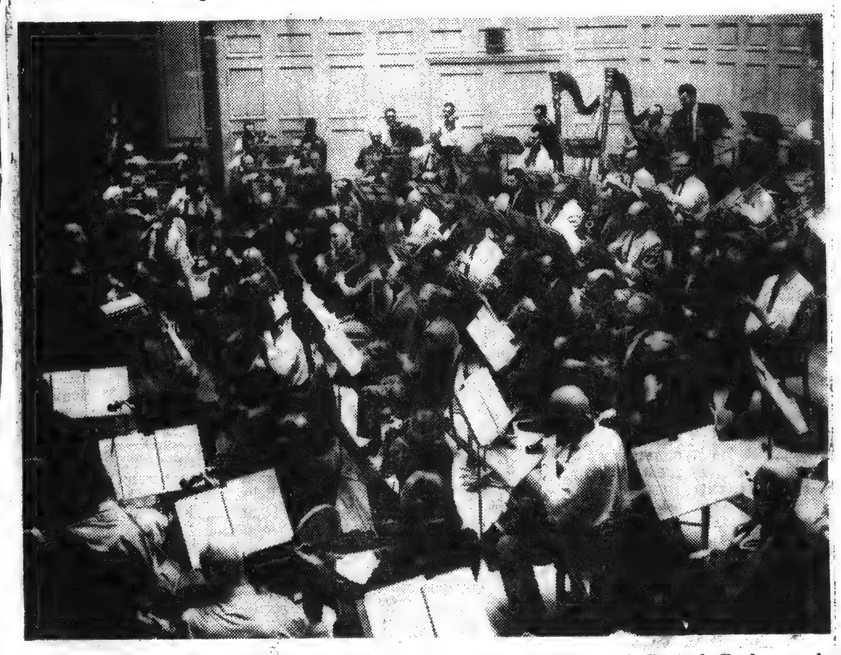
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
OCT 20 1963

Boston Symphony Performs Tomorrow



Symphonic works of Johannes Brahms and two modern composers, Samuel Barber and Paul Hindemith, will be played by the Boston Symphony Orchestra at Mount Holyoke College Monday. The concert, which is the first event in the "Arts in Performance" series, at Mount Holyoke, will be held at 8 p. m. in Chapin Auditorium.

The program opens with Paul Hindemith's "Symphonic Metamorphosis of Themes by Carl Maria von Weber." Completed in 1943, the "Symphonic Metamorphosis" is written in symphonic form with four movements. The themes of the first, third and fourth movements are taken from Weber's piano music for four hands; the second movement, the "Turandot Scherzo" is derived from Weber's incidental music to Schiller's play "Turandot."

In Hindemith's opinion none of the fragments represent Weber at his best, and consequently he has made alterations to suit his requirements.

Samuel Barber's Symphony No. 1, Op. 9, will follow the Hindemith. Composed during the winter of 1935-36, the symphony in one movement is a synthetic treatment of the four-movement classical symphony. In 1944 Barber revised the symphony in the form in which it will be played tomorrow.

Brahms' famous First Symphony in C minor will be played after an intermission. The symphony, which was first sketched in 1856, was not completed until 1876. Beginning quietly it proceeds with dramatic power and emerges in the last of the four movements into a resplendent C major. It is reminiscent though not imitative of Beethoven's symphonies.

New conductor Erich Leinsdorf will be leading the orchestra at the Mount Holyoke College concert. He succeeded Charles Munch as conductor and musical director last year. Since then he has made his first trans-American tour, and has led the orchestra at the recent Tanglewood and Berkshire Music Festivals.

Mr. Leinsdorf, who is well known for conducting opera, as chief music consultant and conductor of the Metropolitan Opera, has also had wide experience in orchestral conducting. A former director of both the Cleveland and the Rochester Philharmonic Orchestras, he has been guest conductor of some of the world's most famous orchestras, including the Vienna Philharmonic, the Berlin Philharmonic, the Amsterdam Concertgebouw and the Philadelphia Orchestra.

New England Newsclip Agency, Inc.
2078, Boston 6 • RIchmond 2-4200
anscript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,214
OCT 22 1963

Boston Symphony Pleases Greatly At Mount Holyoke

The Boston Symphony Orchestra gave its first concert at Chapin Auditorium, Mount Holyoke College, Monday night, and the event was a great success. For years it was claimed that the orchestra was too big for that stage, but it managed to squeeze itself in, and with the aid of an arrangement of panels satisfactory acoustics were achieved.

Conductor Erich Leinsdorf brought his combination of diligence and verve to a hearty program that well deserved the applause a pleased college audience likes to give. It opened with a brilliant showpiece by Hindemith. Symphonic Metamorphosis of themes by Carl Maria von Weber. The interplay of conventional themes and bizarre tonal decoration makes this work fun to listen to, and the instrumental display is made to order for the fine performers of the Boston Symphony.

Less diverting—a more thoughtful example of 20th Century composition—was Symphony No. 1 by Samuel Barber. This had its murky moments, although Leinsdorf held a firm discipline to keep its tricky passages in line. The Leinsdorf conducting style is interesting in itself. He throws himself into the orchestra, and his personality more or less ricochets back to the audience.

Although the relatively modern works made this concert especially interesting, they remained to be outshadowed by the Boston Symphony performance of Brahms' Symphony No. 1. Even in this small hall, playing under some physical difficulties, the orchestra presented this great symphony with a luster that disdained familiarity. It seemed that it had never been played just that way before, with so much loving enthusiasm.

—By Anabel B. Murphy

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Union (m)
SPRINGFIELD, Mass.
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OCT 22 1963

SOUTH HADLEY

MT. HOLYOKE SERIES OPENED BY LEINSDORF

Boston Symphony Gives Performance Monday At College Campus

By R. C. HAMMERICH

SOUTH HADLEY — Erich Leinsdorf and the Boston Symphony Orchestra gave Mount Holyoke College an exalted, powerful Brahm's First Symphony Monday night.

First in Series

The orchestra, providing the first event in the college's 1963-64 Arts in Performance series, was making its first appearance at the college. Tonight it will perform in New Haven, Wednesday in New York, Thursday in Brooklyn and in New York again Friday and Saturday.

With Brahm's First Symphony Monday the orchestra was close to perfection—especially during the lyrical second movement. The famous string section sent it violins soaring with the high melodies and its violas, cellos and basses floating lightly, but solidly, through the middle and underneath.

The first and fourth movements had the surge and urgency expected from Beethoven and not always heard in performances of this work.

The only quibble we have to offer is with the third movement which, although performed with Leinsdorf's admirable exactness, might have been taken at a slightly faster pace.

The movement was consistent with the conductor's inclusive sense of overall shape, however, and his feeling for appropriate changing internal speeds and volumes gave it continuity.

Infused With Sparkle

Seldom is the Brahm's First heard infused with so much life and sparkle.

There was plenty of sparkle, also, in the Hindemith piece called "Symphonic Metamorphoses of Themes by Carl Maria Von Weber," which opened the program.

This piece has nearly none of the turgid harmonies so often heard in Hindemith's music. It is, and was Monday, jaunty and gay and stuffed with bright instrumental colors, syncopated rhythms and bouncy melodies.

It is an orchestral show piece, especially for the glittering percussive instruments, and the orchestra made the most of its entertainment values.

The other piece on the program, Samuel Barber's First Symphony, was equally colorful, but its colors were darker, less glistening.

There was a good deal of off-center, eccentric rhythm in it and many intricate, overlapping, short, almost spasmodic phrases that kept the players on their toes and this listener on the edge of his seat wondering if each section would come in on time.

There was no need to worry. The orchestra made it sound easy.

30 NEW HAVEN 1 AUG

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OCT 22 1963

Boston Symphony To Offer Mahler In City Tonight

Making the second event of the 1963-64 Woolsey Hall Series under the auspices of the Yale School of Music, the Boston Symphony Orchestra will give the second concert of the season tonight, starting at 8:30. Erich Leinsdorf will conduct.

The program will consist of two symphonies, opening with the Mozart Symphony in C, (K. 200), followed by the Symphony No. 5 by Gustave Mahler, often called the "Giant Symphony" because of its sprawling proportions. Tonight's concert is sold out.

This program is the same one that met with great favor at Symphony Hall in Boston last Saturday night, and will be repeated at the Brooklyn Academy of Music this coming Thursday evening. The Boston Symphony is making its first trip of the season to New York this week, and in its two concerts in Lincoln Center will be heard in Britten's "War Requiem."

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Journal-Courier (m)
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OCT 22 1963

Boston Ensemble Plays Tonight At Woolsey Hall

The famed Boston Symphony Orchestra, always a highlight of New Haven's musical season, comes to Woolsey Hall tonight to give the second concert of the 1063-64 Woolsey Hall Series under the auspices of the Yale School of Music.

Erich Leinsdorf, who succeeded Charles Munch as Music Directory of the 110-piece symphonic ensemble, will be on the podium to conduct, first the Mozart Symphony in C (K. 200) and then the great Mahler Symphony No. 5, one of the most complex writings in symphonic literature.

The Boston Symphony did the same program at Symphony Hall in Boston Saturday night, and will repeat it at the Academy of Music in Brooklyn this coming Thursday evening.

Yehudi Menuhin, distinguished American violinist, who is returning to the concert platform after a year's absence, will give the next concert of the Woolsey Hall Series two weeks from tonight.

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NEW HAVEN, Conn.
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OCT 23 1963

Theater In Review

Boston Symphony Glows At Woolsey Concert

The Boston Symphony Orchestra paid its first visit to New Haven Tuesday night in the second event of the season in the Woolsey series and Erich Leinsdorf and his remarkable organization never gave a more enjoyable concert.

Starting off with the precise work of Mozart as shown in the composer's Symphony in C Major K. 200, the beautiful program had for its after-intermission work the mystifying and fascinating Symphony No. 5 in C-sharp minor by Mahler.

At its conclusion, as the last fiery notes came to a dramatic halt, the audience responded in a perfect frenzy of applause and Leinsdorf was recalled to the stage several times. Acknowledging the applause, he included his men, and not only soloists, but whole sections responded to his command to arise.

The Mozart symphony was given the exacting performance that gives such pleasure to listeners. The lovely, almost formal mood of the symphony with its well-placed moments of frivolity, was given a clear-cut reading by Leinsdorf, who, incidently, conducted the entire concert without a score before him.

The many moods of Mahler's Symphony No. 5, found Leinsdorf and his men presenting a vivid procession of romantic inventions with many infrequently-used instruments emphasized. Particularly fascinating was the work for the French horn with James Stagliano as soloist, presenting a melancholy but beautiful melody which was picked up in a fanciful manner by the strings.

Mahler's so-called "Giant Symphony" was given a most exhilarated reading by Leinsdorf and, as mood succeeded mood, and the various sections of the orchestra were brought to the fore, the audience responded with rapt attention. This fifth symphony, composed to death, has no mourning note in it and its majestic sweep as presented by the Boston, was most compelling. Particularly exciting was the performance of the final rondo with the strings and the winds fairly exulting in the excitement of the mood. This giant symphony needs a giant of an orchestra for proper presentation and that is just what it had Tuesday night.

F. R. S.

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Register (e)
NEW HAVEN, Conn.
Circ. 97,672
OCT 23 1963

Boston Group Scores Again In Woolsey Concert

24 ITAL—BOSTON SYMPHONY

Mozart and Mahler made rather strange "bedfellows" in the Boston Symphony's concert here as the second event of the Woolsey series Tuesday evening. Erich Leinsdorf conducted this first seasonal concert by the orchestra in Woolsey Hall. The playing was just fine but the program was something else again!

Programs here by this great orchestra over the years have invariably been notable for contrasting offerings and this latest one was no exception. The two works which made up the program were Mozart's Symphony in C major (K. 200) and Mahler's Symphony No. 5 in C-sharp minor. The former was "short and sweet" and the latter was "long and boring." We suspect that the applause at the conclusion of the bizarre and sprawling Mahler work was more for the conductor and orchestra than for the composer.

Mahler has never been a "popular" composer and this symphony, perhaps more than some of his others, furnishes the explanation. Even his worst detractors will grudgingly admit that he had a spark of genius with a musical message in whatever he wrote. His principal fault was that, for all his originality and sincerity in composing, he allowed and indomitable spirit to run away with his talents. And so he came up with works that are too long, emotionally extravagant and stylistically confusing. Tnis fifth symphony is a musical hodge-podge of funeral marches, fanfares, waltzes, rondos, fugues, and what have you.

At the hands of a less skillful conductor than Leinsdorf this gigantic symphony with its huge instrumentation can really fall apart. Fortunately some of the Boston conductor's enthusiasm for the work and his ability to make the most of its sometime brilliance rubbed off on listeners. Conducting without score, Leinsdorf's reading had an intensity and elan which providentially brought about a triumph of "virtuosity over banality."

The youthful Mozart symphony was beautifully done. Her all was tuneful, zestful, colorful, and precisioned, especially in the characteristic ornamental playing of the strings.

We are more convinced than ever that the Boston Symphony is in good hands, literally and figuratively. Leinsdorf doesn't even need a baton!

G.E.A.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 105,605

H TUO 2

Boston Symphony To Play Tuesday

ERICH LEINSDORF directs the Boston Symphony Orchestra which will appear at Woolsey Hall at 8:30 p.m. Tuesday in the second concert of the Woolsey Hall series.

By GORDON E. ARMSTRONG

Our musical season seems to be getting under way with an "orchestral binge." The Royal Philharmonic Orchestra of London sounded the season's "fanfare" in the opening event of the Woolsey series, and this past week the New Haven Symphony opened its series in impressive fashion. Now comes the Boston Symphony for its first season concert on Tuesday evening as the second event in the Woolsey series and the climactic concert in this orchestral splurge.

Our first acquaintance with the Boston Orchestra's new conductor last season was both reassuring and pleasurable in the extreme. Erich Leinsdorf's two appearances here in his first year as the orchestra's musical director left no doubt in anybody's mind that this great ensemble was launched on another illustrious era. Leinsdorf clearly showed himself to be a consummate musician and a brilliant conductor — a worthy successor to his predecessors in one of the most coveted orchestral posts in the world.

Leinsdorf is a dedicated musician whose consuming ambition is to maintain the great musical traditions of the Boston Symphony. Prior to taking over the conductor's post, he had this to say with regard to his discussions with he orchestra's management: "Whatever came up the musical necessity had its way. From having seen musical organizations abroad and in this country, this is rare. As I don't know all musical organizations I cannot in fairness say it is unique, but I have a suspicion it is unique. I am going to do my very best to keep it this way."

The new conductor has some new and progressive ideas of his own. Some of these were in evidence this past summer at the Berkshire Music Festival which had drawn the fire of critics in recent years. He vitalized the programs which had become somewhat stereotyped and commonplace, and his radically new approach to the work of the Berkshire Music Center, the festival's school, won widespread approval. Leinsdorf's immediate predecessor, Charles Munch, admittedly showed little interest in the Center, preferring to confine his energies to conducting. On the other hand, Leinsdorf considers the school to be a most important part of the festival's activities and has taken an active interest in all of its phases.

The new conductor's remarkable ability to assimilate new scores in a hurry was one of the first things which won him the admiration and respect of the Boston musicians. A week before he was scheduled to conduct Samuel Barber's new Piano Concerto, he had not received the score. This didn't bother him in the least. Another time he rehearsed Walter Piston's Symphony No. 7, which he conducted here last season, from memory. Said the astonished composer and former Harvard professor, "I wasn't prepared for a man to know my score better than I did."

Two of Leinsdorf's favorite conductors — Mozart and Mahler, will be represented in Tuesday's program by the Bostonians. The former's Symphony in C (K. 200) will take up the first half of the program and the latter portion will be given over to Mahler's Symphony No. 5 in C sharp. The inclusion of this so-called "Giant Symphony" may raise a few eyebrows! A work of sprawling and huge proportions, it is one of the more controversial Mahler symphonies. But if any orchestra can win converts to this enigmatic work, the Bos-

* * *

A recent announcement concerning next year's Berkshire Music Center by the Boston conductor has some local interest. Donald Martino of the Yale Music School faculty is one of 10 composers who have been awarded commissions for new works to be performed at the Center next season in a Contemporary American Music Festival. Nine of the commissions, for chamber music compositions, were made available by the Fromm Music Foundation of Chicago. The 10th commission for a choral work was made possible by the Samuel Wechsler Commission of New York.

NEW YORK.

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Times (m)
NEW YORK, N. Y.
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OCT 25 1963

Music: Britten's Interweaving of 2 Strands of Pity

'War Requiem' Played by Boston Symphony

By ROSS PARMENTER

IF an audience might be said to be stunned by pity, that is probably the best way to describe what happened Wednesday night at Philharmonic Hall when the Boston Symphony Orchestra presented the first New York performance of Benjamin Britten's "War Requiem."

Actually, the work is an interweaving of two strands of pity. One is the age-old pity that humanity has always felt for the death of the body. The other is the pity for men killed in war. Britten has woven them together through the use of two marvelous texts, which, by some alchemy, he has made to seem like one.

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For the older pity, the composer has utilized the Latin text of the Roman Catholic Mass for the Dead. For the newer one he has taken a series of poems by Wilfred Owen, who was killed in World War I. Not only do the Latin and English texts keep throwing unexpected lights on each other, but they also are illuminated, as it were, by a third cross light: the music that Britten has devised to bring out his own feelings.

That music, besides being interesting in itself, unifies the disparate texts. And besides furnishing a continuum, it provides a stimulus to the imagination so that everything mentioned in the text seems to rise before the listener as a living reality; whether it be Abraham, disregarding the angel and killing Isaac, or souls crying out in fear at the imminent judgment of the world by fire.

When Erich Leinsdorf led the same forces in the United States premiere of the "War Requiem" at the Berkshire Festival this summer, the audience, after the first impact of the work, broke loose into an ovation that lasted 17 minutes. That did not happen Wednesday night. Perhaps it was the difference between a Tanglewood audience and the regular assemblage—the first of the season—of the orchestra's New York subscribers.

Yet one did not feel the absence of cheers was a sign of indifference. On the contrary, one gained the impression of an audience too saddened, and at the same time too uplifted by the beauty that transfigures the final pity of the "Libera me" to be in any mood for anything but deep and yet appreciative reflection.

One felt the audience did not want to shatter the effect of Britten's music by making too much sound of its own.

Under Mr. Leinsdorf's direction everyone seemed so deeply immersed in the music, including the conductor himself, that one gained the impression that this was more an imaginative re-creation than an actual performance. Which in the long run is saying it was the very finest sort of performance.

Nicholas DiVirgilio was the tenor soloist and Tom Krause the baritone. They sang the Owen words with extraordinary compassion. And besides the feeling and the beauty of tone they brought to them, they enunciated so clearly that no shades of meaning were lost.

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Phyllis Curtin was the soprano whose vocal lines are like an angelic descant that soars above the texture at given moments. Always her voice was clear and flowing, and a beautiful tonal foil to the voices of the men.

The adult choir was the Chorus Pro Musica of Boston, which is led by Alfred Nash Patterson. The Columbus Boychoir, led by Donal Bryant, provided the boys' voices. Bob Lyon, one of the boy sopranos, was so outstanding that he was brought forward to share the applause with the other performers.

The orchestra will present the work again Friday night and will repeat it at a special non-subscription matinee Sunday. Those who have not yet heard perhaps the finest work that has yet emerged from World War II should certainly try to hear it.

Erich Leinsdorf, who conducted the Boston Symphony here

The Program

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conductor; Phyllis Curtin, soprano; Nicholas DiVirgilio, tenor; Tom Krause, baritone; Chorus Pro Musica, Alfred Nash Patterson, director; Columbus Boychoir, Donald Bryant, director. At Philharmonic Hall.

War Requiem.....Benjamin Britten

NEW YORK, N.Y.
VILLAGE VOICE
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OCT 31 1963

GREAT BRITTEN

The value of Benjamin Britten's "War Requiem" as a heroic indictment of war has not been seriously challenged. Its musical value, on the other hand, has been questioned in some quarters (not in this one). To this listener, last week's New York premiere performances by the Boston Symphony at Philharmonic Hall emphatically solidified last July's Tanglewood conviction that this is music of vast imagination and persuasiveness. It also seems undeniable now that, when the great music of this century is listed, the "War Requiem" will have to take a high place.

The previous impressions of the individual sections (VV, August 8) remain intact. There is still the burning and ironic defiance by Wilfred Owen's World War I poems as they refuse the external consolation of the Mass. But the music, while still graphically descriptive and basically conservative, shows more and more a largeness of design and consistency of strength that utterly dominate and drive forward all the awesome and moving things that are said in words.

As at Tanglewood, Erich Leinsdorf conducted last Saturday afternoon a triumphant performance. If anything, Phyllis Curtin and tenor Nicholas DiVirgilio sang with greater freedom and beauty than before, and the Finnish baritone Tom Krause made something simple and overwhelming of the final pages where futile anger gives way to reconciliation. Also as before, Boston's Chorus Pro Musica and the Columbus Boy Choir sang without any apparent flaw.

ROSTROPOVICH

Let's hope it was only a coincidence that while Britten's Op. 66 (the "War Requiem") was being given its first New York performances at Lincoln Center last Wednesday, Friday, and Saturday, the Russian cellist Mstislav Rostropovich last Friday night at Carnegie Hall gave New York its first hearing of the same composer's Op. 65, an inventive little Sonata in C Major for Cello and Piano. But if this was opportunism, it was made the most of. Rostropovich, to whom the piece is dedicated, happens to be a musician of fantastic gifts, and he gobbled up all of the work's virtuoso tricks as if they had been potatoes in a plate of borscht. Especially effecting in the writing, as in the performing, was a march consisting mainly of ghostly slides up and down the strings.

The cellist also played an expansive, never fussy but never careless performance of Bach's Third Suite for Unaccompanied Cello; a juicily Slavic job of Kabalevsky's juicily slavic Sonata, also dedicated to Mr. R. and here given its local premiere; and Schumann's Four Pieces in Folk Style. Alexander Dedukhin was such a sensitive pianist in the Britten, Schumann, and Kabalevsky that one longed to hear him meet the cellist on equal footing, with the piano lid all the way up.

STRAVINSKY SYMPHONIES

Leonard Bernstein once wrote somewhere that an all-Stravinsky program could offer more variety than a concert given over exclusively to any other composer. The point perhaps is arguable, but Mr. Bernstein and the New York Philharmonic seemed to set out to prove it a couple of weeks ago by playing not only an all-Stravinsky program but one that was all neoclassic Stravinsky. Variety was established, all right, but established more importantly was the sunlit charm of the Symphony in C, the mystery and beauty, unsurpassed in our time, of the "Symphony of Psalms," and the power and excitement of the Symphony in Three Movements.

Because Bernstein had somehow hurt an eye, he hadn't been able to rehearse the Symphony in C, so one of his assistant conductors, Zdenek Kosler of Czechoslovakia, took over the piece and led it with a kind of firm, unhistrionic control his boss doesn't always achieve.

Top Bernstein

Bernstein himself was in top form, however, as he invariably is when Stravinsky is the subject to be expounded. With the Choral Art Society in luminous voice, the "Symphony of Psalms," was often breathtaking, especially in the gently swelling "Alleluias" at the end. The Symphony of Three Movements came through as more of a showpiece than some would have liked, but such a masterpiece as this can take a little souping up here and there without losing its shape and drive.

—Leighton Kerner

New York World-Telegram and The Sun
D. 463,241 SAT. 175,139
OCT 24 1963

Music

Britten's Blow for Peace

By LOUIS BIANCOLLI

The drama, impact and anti-war fervor of Benjamin Britten's "War Requiem" were even more shattering in Philharmonic Hall last night than were at Tanglewood last summer.

Louis Biancolli

This was the work's first performance in New York, and once more Erich Leinsdorf and the Boston Symphony, supported by the same staff of soloists and choruses, were the giftbearers. It was again a great night for music and for peace.

One naturally missed the expectancy and atmosphere of the American premiere of July. There in the Berkshires, the thousands that sat enthralled on folding chair or grass at great distances from the stage were part of the drama.

But this was a real hall, one of the most beautiful in the world, capacious yet friendly, and a perfect setting for music as concentrated and incisive as Britten's. Here all was luminous as sunlight.

Leinsdorf was incredible in his absolute command of detail and scope. Thanks to him the performance was like a prodigious mosaic in which the tiniest unit reflected the grandeur of the whole.

The orchestra was a marvel of virtuosity, and same applies to the chorus pro musica. As for the Columbus Boychoir, the sweet weightless voices seemed to float down from some secret altitudes of the hall.

All three of last summer's soloists—Phyllis Curtin, Nicholas Di Virgilio and Tom Krause—were as devoted and artistic as before, with a little added margin for personal splendor this time. Theirs was not an easy assignment.

But then none of this "War Requiem" is easy—either to sing, play, conduct, or grasp in its entirety. There are voices within voices in this score, orchestras within orchestras, texts within texts.

But for all its subtlety and complex patterns of idiom, an immediately communicable compassion pervades this work. The two-fold passion behind it is from Britten's heart and soul.

New York
Journal American
NEW YORK, N.Y.
D. 501,625 S. 760,395

OCT 24 1963

BOSTONIANS AT PHILHARMONIC HALL

'War Requiem' Hailed

By MILES KASTENDIECK

HAILED AS A MASTERPIECE ever since its world premiere last January, Britten's "War Requiem" sustained that impression at its first New York hearing in Philharmonic Hall last night.

The Boston Symphony presented it with Erich Leinsdorf conducting the same forces that participated in the American premiere at Tanglewood last July.

A typically Britten work, it nevertheless surpasses any other in his career. The subject-matter obviously touched him deeply as the dedication to the memory of his four friends who died in World War II indicates.

It also pointed up his pacifism and his humanitarianism as he juxtaposed Wilfred Owen's poems with the Missa Pro Defunctis.

It is the irony of that juxtaposition that Britten's work vividly conveys, while his resolution in the benediction expresses how fervently he hopes that these dead truly may not have died in vain.

How he fashions this all musically in the duality of his formal pattern retains its fascination on a second hearing.

Having reported extensively on this aspect last summer, I repeat that this is a singular work, quite worthy of the three performances (a special non-subscription one on Saturday) being given here.

This performance did not exert quite the powerful impact of the American premiere until the second half of its rendition last night.

At the culmination in the "Libera Me," it caught the essence of the work in the fullness of its meaning. Earlier in the "Dies Irae" it sounded less searing than it should.

Some of this might be attributed to Mr. Leinsdorf's too crisp and dry (almost non-dramatic) treatment of the score, some to his too scrupulous attention to detail, some to the brilliance and clarity of the hall.

This music can be more moving than it was on this occasion however admirably the soloists —Phyllis Curtin, soprano; Nicholas Divirgilio, tenor, and Tom Krause baritone.

The chorus Pro Musica, and the Columbus Boy Choir sang. With the orchestra it became a question of balancing sound for the bells tolled more loudly than hauntingly, the brasses sounded less menacing.

By the sanctus the performance had created its atmosphere. Then as the meaning of text sank in, the audience was caught up in the beauty of Britten's concept.

Mr. Krause sang the final baritone solo with just the right inflection to crystalize the mood. Then the profundity of the work as a whole came through.

With it might be heard an echo from Emerson's essay on "War." In this he expresses the hope for the evolution of civilization beyond the fratricide that war is and the peace that should be more than just vision.

NEW YORKER
NEW YORK, N.Y.
W. 442,539

NOV 2 1963

MUSICAL EVENTS

Requiem

BENJAMIN BRITTEN'S "War Requiem" has been almost universally hailed as one of the greatest works of its kind produced in our century. Its theme—the pity and futility of war—is a noble one. The poetry of Wilfred Owen, which intersperses the verses of the traditional Latin Missa pro Defunctis, is very moving indeed, and the consciousness that Owen himself was killed in action, at twenty-four, and only a week before the armistice that closed the First World War, gives it an extra note of pathos. The composer's dedication of the work to four friends who died in the more recent World War attests his deep sincerity in writing it. Furthermore, the composer's device of contrasting the Mass with more modern and immediate poetic expression is an extremely dramatic one, for as Owen's heart-rending lines alternate with the age-old Latin, they seem at times to mock it and at others to lend it extra pertinence and nobility. Add to this the huge format of the composition—employing a full orchestra, a chamber orchestra, a mixed chorus, a boys' choir, and three vocal soloists—and it becomes clear that the effect is bound to be stirring.

In listening to its New York première, by the Boston Symphony and additional forces, under the baton of Erich Leinsdorf, in Philharmonic Hall on Wednesday evening of last week, I felt this effect, particularly in the insistent rhythms of the Carl Orff-like "Dies Irae," in the tenor solo "Move him into the sun," in the later tenor solo that begins the "Agnus Dei," and especially in the closing episode, in which two enemy soldiers confront each other in death. Yet I was aware throughout the work of the fact that I was being moved more by the ideas presented to my conscious mind than by the music itself. It was as if I were looking at some deft illustrations purporting to convey, but not actually conveying, the subject of a profound book. The "War Requiem" is a very literary work, and, to my mind, the Britten music embellishes the literature without taking over that literature's function. To some extent, this is the fault of Britten's general musical style, which has always been theatrical and contrived, making great use of sound for sound's sake and of effect for effect's sake—and which remains theatrical and contrived even in this, probably his most deeply felt work. I do not mean to imply that those who are profoundly impressed by the "War Requiem" are in any way being cheated. As I have said, they have before them a great subject dramatically presented, some interesting musical scoring, some verses of exalted quality, and the grandeur of the Mass, and these things are impressive enough. But Britten's music does not assume priority among them, as, say, Mozart's and Beethoven's music does in *their* Masses. Perhaps I can make myself clearer by saying that if the "War Requiem" were stripped of its words and its associations, the musical remnant would not cause any great ripple of excitement. You may argue that this is beside the point, since it is not so stripped, and you will, of course, be right. But I can still answer that what you find moving about this work is, nearly all of it, extra-musical.

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Herald Tribune NEW YORK
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OCT 25 1963

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"War Requiem" (first N. Y. performance) ..... Britten

By Alan Rich

Benjamin Britten's "War Requiem" is a masterpiece, one of the genuinely great works of the 20th Century. This is not to say that it is a perfect work, but its flaws do not detract from its stature. It moves, both in the sense of time and in the emotional connotation.

It got its first New York performance Wednesday night at the opening concert of the Boston Symphony's Philharmonic Hall series, and the treatment it received at the hands of Erich Leinsdorf and some 300 singers and instrumentalists under him mirrored totally the quality of the music. This may sound as if Wednesday night was a major one for music in New York. It is supposed to sound that way.

The flaws of the work arise out of certain tendencies in Britten's musical style toward easy effects. In the "War Requiem" there are a few passages, mostly in the early sections for the two male soloists, that are almost embarrassingly contrived. Where one hopes for deeply spiritual music, reflecting the bitterness and irony of Wilfred Owen's anti-war poetry, one gets, instead, a kind of naive pictorialism in the orchestra that spoils the effect.

But by the end of the second section, the "Dies Irae," this kind of artificiality seems suddenly to disappear. Perhaps Britten has gotten a second wind; perhaps the listener has had a chance to warm to his kind of writing, as the two soldiers find ultimate reconciliation in death and the chorus softly intones the "In Paradisum" around their last words, one is completely fulfilled.

The plan of the work could easily lend itself to even more trickery than Britten supplies. To intermingle contemporary pacifist poetry with the traditional Latin wood last July, were superb. text of the Burial Service is an immense temptation to write tracts instead of music. And Britten himself has been guilty in the past of that kind of writing.

But not here. It might be interesting, just as an experiment, to see how the two "halves" of this work would sound by themselves: just the Latin text, and just the For whatever reason, the piece definitely improves as it goes along. At the ending, Owen poetry. They would probably sound magnificent, because the music they contain is so beautifully written, in the main. But here is one of those rare instances where a piece comprising disparate elements really comes off as a total conception.

Erich Leinsdorf, conductor.

Unquestionably, the work is going to remain in circulation for a long time to come. Just the amount of adulation that it has already won (to which these words are humbly appended) would insure that. That it can get a better performance than the one under Leinsdorf's direction is, however, open to a lot of questioning.

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Journal American
NEW YORK, N.Y.
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OCT 24 1963

BOSTONIANS AT PHILHARMONIC HALL

'War Requiem' Hailed

By MILES KASTENDIECK

HAILED AS A MASTERPIECE ever since its world premiere last January, Britten's "War Requiem" sustained that impression at its first New York hearing in Philharmonic Hall last night.

The Boston Symphony presented it with Erich Leinsdorf conducting the same forces that participated in the American premiere at Tanglewood last July.

A typically Britten work, it nevertheless surpasses any other in his career. The subject-matter obviously touched him deeply as the dedication to the memory of his four friends who died in World War II indicates.

It also pointed up his pacifism and his humanitarianism as he juxtaposed Wilfred Owen's poems with the Missa Pro Defunctis.

It is the irony of that juxtaposition that Britten's work vividly conveys, while his resolution in the benediction expresses how fervently he hopes that these dead truly may not have died in vain.

How he fashions this all musically in the duality of his formal pattern retains its fascination on a second hearing.

Having reported extensively on this aspect last summer, I repeat that this is a singular work, quite worthy of the three performances (a special non-subscription one on Saturday) being given here.

This performance did not exert quite the powerful impact of the American premiere until the second half of its rendition last night.

At the culmination in the "Libera Me," it caught the essence of the work in the fullness of its meaning. Earlier in the "Dies Irae" it sounded less searing than it should.

Some of this might be attributed to Mr. Leinsdorf's too crisp and dry (almost non-dramatic) treatment of the score, some to his too scrupulous attention to detail, some to the brilliance and clarity of the hall.

This music can be more moving than it was on this occasion however admirably the soloists —Phyllis Curtin, soprano; Nicholas Divirgilio, tenor, and Tom Krause baritone.

The chorus Pro Musica, and the Columbus Boy Choir sang. With the orchestra it became a question of balancing sound for the bells tolled more loudly than hauntingly, the brasses sounded less menacing.

By the sanctus the performance had created its atmosphere. Then as the meaning of text sank in, the audience was caught up in the beauty of Britten's concept.

Mr. Krause sang the final baritone solo with just the right inflection to crystalize the mood. Then the profundity of the work as a whole came through.

With it might be heard an echo from Emerson's essay on "War." In this he expresses the hope for the evolution of civilization beyond the fratricide that war is and the peace that should be more than just vision.

NEW YORKER
NEW YORK, N.Y.
W. 442,539

NOV 2 1963

MUSICAL EVENTS

Requiem

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In order to accommodate the large orchestra, mixed chorus and soloists, soprano Phyllis Curtin, tenor Nicholas DiVirgilio and baritone Tom Krause, an extension of the stage necessitated taking out two rows of seats.

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The layout of the text also resembles certain bygone religious works. The scaffold of the composition is the text of the traditional Burial Service, the same words that occur in the Requiems of Mozart, Berlioz and Verdi. But interspersed with these Latin words is a series of poems by the English writer, Wilfred Owen, who met a premature death in World War I. Owen was a pacifist by nature and conviction, and his terse poetic meditations on the uselessness of war have a poignance and beauty that seem to act as intermediary between the austerity of the Latin words and our own time.

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A. R.

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AUG 24 1963

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HERALD
OCT 7, 1963

Things musical often needlessly complicated

By DELOS SMITH
United Press International

NEW YORK — When you think of Mildred Dilling traveling around the world with 9 harps, and of 300 musicians commuting between Boston and New York with tons of instruments, you get a sense of even musical things being more complicated than they really need to be.

In the case of the 9 harps, the complication was the musician's own choice. Fine harpist though she is, Miss Dilling can play on only one at a time. But she owns more than a hundred, and for her world concert tour, she just couldn't separate herself from 9 of them.

In the case of the Boston musicians the complication was the choice of the contemporary British composer, Benjamin Britten. He composed a "War Requiem" which is the current conversation piece of the music world. And he didn't spare the musical horses.

He composed for a full symphony orchestra, and "full" means about 110 players. He also called for a chamber orchestra, a full chorus of 140 male and female voices, a chorus of boys' voices, and three solo singers.

So much for the players and singers who do the work. Their work is to oppose the Latin language to the English and to contest human voices in varying numbers with tubas, drums strings and woodwinds in varying strata.

The Latin is that of the Roman Catholic Requiem Mass. The English is that of the British poet Wilfred Owen who was killed in World War I. He had poetized effectively against war. By manipulating his English against liturgic Latin and with instruments and voices, Britten constructed a powerful musical preachment on the stupidity of war.

Audiences have found it so, since its first performance at the dedication of the restored Coventry Cathedral. Some critics have raved and gotten way out on the limb of superlatives but the sober judgments have been that the composer made trouble not only for himself but for musicians and musical people by invariably choosing the complicated.

Who is to judge the means of the artistic creator? Without indulging in such foolish wrestling with imponderables, conservative and traditional musical judgments have been that Britten could have been equally effective with less performance weight and fewer performing complexities.

What ever truth there may be in that, Britten's "War Requiem" has kept the Boston Symphony, its music director, Erich Leinsdorf and the behind the scene workers responsible for the non-musical labors, hopping. The Bostonians have the exclusive American performing rights for the time.

They gave the first American performance in Tanglewood during the summer. A few weeks ago they put it on again in their regular season in Boston.

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ALBANY, N.Y.
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COMPLETE NEW YORK STATE SERVICE

TIMES HERALD
[illegible], November 7, 1963

Things musical often needlessly complicated

By DELOS SMITH
United Press International

NEW YORK — When you think of Mildred Dilling traveling around the world with 9 harps, and of 300 musicians commuting between Boston and New York with tons of instruments, you get a sense of even musical things being more complicated than they really need to be.

In the case of the 9 harps, the complication was the musician's own choice. Fine harpist though she is, Miss Dilling can play on only one at a time. But she owns more than a hundred, and for her world concert tour, she just couldn't separate herself from 9 of them.

In the case of the Boston musicians the complication was the choice of the contemporary British composer, Benjamin Britten. He composed a "War Requiem" which is the current conversation piece of the music world. And he didn't spare the musical horses.

He composed for a full symphony orchestra, and "full" means about 110 players. He also called for a chamber orchestra, a full chorus of 140 male and female voices, a chorus of boys' voices, and three solo singers.

So much for the players and singers who do the work. Their work is to oppose the Latin language to the English and to contest human voices in varying numbers with tubas, drums strings and woodwinds in varying strata.

The Latin is that of the Roman Catholic Requiem Mass. The English is that of the British poet Wilfred Owen who was killed in World War I. He had poetized effectively against war. By manipulating his English against liturgic Latin and with instruments and voices, Britten constructed a powerful musical preachment on the stupidity of war.

Audiences have found it so, since its first performance at the dedication of the restored Coventry Cathedral. Some critics have raved and gotten way out on the limb of superlatives but the sober judgments have been that the composer made trouble not only for himself but for musicians and musical people by invariably choosing the complicated.

Who is to judge the means of the artistic creator? Without indulging in such foolish wrestling with imponderables, conservative and traditional musical judgments have been that Britten could have been equally effective with less performance weight and fewer performing complexities.

What ever truth there may be in that, Britten's "War Requiem" has kept the Boston Symphony, its music director, Erich Leinsdorf and the behind the scene workers responsible for the non-musical labors, hopping. The Bostonians have the exclusive American performing rights for the time.

They gave the first American performance in Tanglewood during the summer. A few weeks ago they put it on again in their regular season in Boston.

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the village VOICE, October 31, 1963

GREAT BRITTEN

The value of Benjamin Britten's "War Requiem" as a heroic indictment of war has not been seriously challenged. Its musical value, on the other hand, has been questioned in some quarters (not in this one). To this listener, last week's New York premiere performances by the Boston Symphony at Philharmonic Hall emphatically solidified last July's Tanglewood conviction that this is music of vast imagination and persuasiveness. It also seems undeniable now that, when the great music of this century is listed, the "War Requiem" will have to take a high place.

The previous impressions of the individual sections (VV, August 8) remain intact. There is still the burning and ironic defiance by Wilfred Owen's World War I poems as they refuse the external consolation of the Mass. But the music, while still graphically descriptive and basically conservative, shows more and more a largeness of design and consistency of strength that utterly dominate and drive forward all the awesome and moving things that are said in words.

As at Tanglewood, Erich Leinsdorf conducted last Saturday afternoon a triumphant performance. If anything, Phyllis Curtin and tenor Nicholas DiVirgilio sang with greater freedom and beauty than before, and the Finnish baritone Tom Krause made something simple and overwhelming of the final pages, where futile anger gives way to reconciliation. Also as before, Boston's Chorus Pro Musica and the Columbus Boy Choir sang without any apparent flaw.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,174

NOV 9 1963

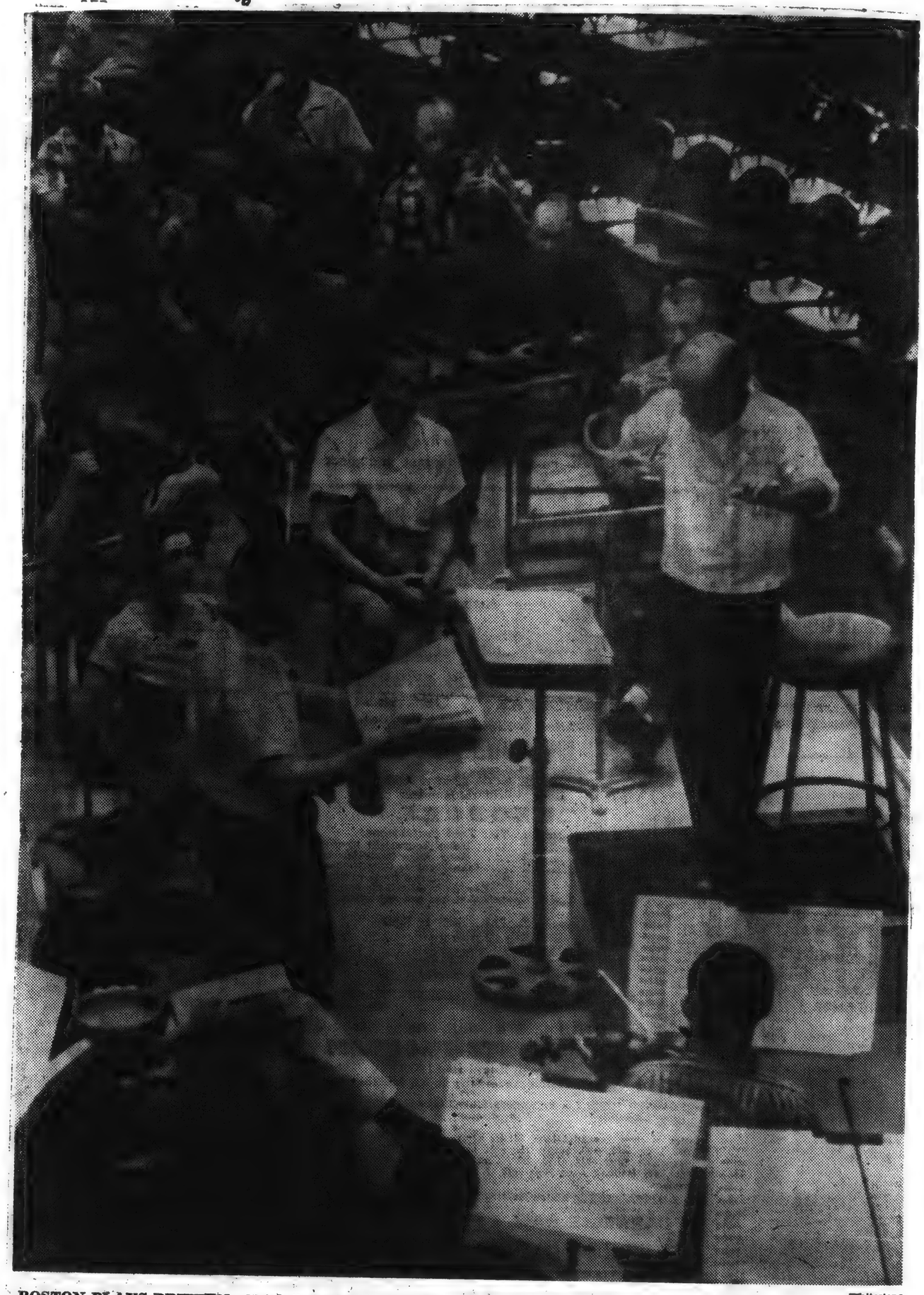
In other circumstances, the first three performances in New York of Benjamin Britten's *War Requiem* would have headed rather than concluded this resumé, but the auspices in Philharmonic Hall were exactly those of its American première at Tanglewood last summer: the Boston Symphony, the Pro Musica Chorus, and the Columbus Boychoir led by Erich Leinsdorf, with soprano Phyllis Curtin, tenor Nicholas di Virgilio, and baritone Tom Krause. Opinions may vary as to this or that detail, but the facts are that three audiences listened with unvarying absorption in the tidal flow of Britten's musical imagery, with a thunderous ovation at the last extra performance on Saturday afternoon.

As an example of compositional science, Britten's *War Requiem* is overwhelming in its majesty. Now that it has been exposed by Leinsdorf, one may look forward to hearing it expounded by others, until all its values are known. Under his direction, every element of the science was weighed, calibrated, and checked out, but this did not assure total justice to Britten's creation.

—IRVING KOLODIN.

The New York Times
D. 681,612 S. 1,304,447

OCT 20 1963



Whitestone

BOSTON PLAYS BRITTEN—Erich Leinsdorf, conductor of the Boston Symphony, on podium, leads a rehearsal of Benjamin Britten's "War Requiem," which will have its first New York performances this week at Philharmonic Hall. One of the three singing soloists, Nicholas de Virgilio, stands between Phyllis Curtin and Tom Krause, seated.

734

the village VOICE, *October* 31, 196[illegible]

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—Irving Kolodin.

BROOKLYN

BROOKLYN, N.Y.
BROOKLYN HEIGHTS
PRESS
W. 4,225

OCT 10 1963

An Alarming Note

For three quarters of a century, Brooklynites have derived a mixture of personal enjoyment, cultural benefit and civic pride from the annual visits of the Boston Symphony Orchestra. However, due to failing attendance at last season's concerts there is the unpleasant possibility that the series will be curtailed or altogether eliminated.

To obtain a greater bedrock of supporters for the series, the Brooklyn Academy of Music, which hosts the concerts, has begun a vigorous drive for more subscribers. When one considers that the Boston Symphony Orchestra draws the bulk of its financial support from the citizens of Boston, and that the bargain ticket prices for the Brooklyn concerts do not nearly cover operating costs, the Academy's arguments become even more persuasive.

The Academy's appeal sounds an alarming and strident note, after 75 years of beautiful music. Let us hope that it does not herald a rueful and empty final passage. This is a note that definitely should be heeded.

New York World-Telegram
and
The Sun
D. 463,241 SAT. 175,139

SEP 17 1963

Business Asked to Rescue Symphony

Friends of the Boston Symphony Orchestra are turning to business leaders for financial support in their fight to keep the orchestra from curtailing or eliminating its five-concert series at the Brooklyn Academy of Music.

The Women's Committee of the Boston Symphony Orchestra, decided yesterday to ask members of the Brooklyn Chamber of Commerce to buy subscriptions to the concert series.

The 10-member committee sent out 800 invitations for yesterday's meeting, held on the academy's stage. Fewer than 50 women were at the meeting.

William McKelvy Martin, a academy director, said 740 more seats per concert must be sold to meet the goal of 2000. Since more than 300 seats usually are sold at the door, he said, only 400 subscription sales are needed to make the drive a success.

Continued on Page B2

William McKelvy Martin, director of the Brooklyn Academy of Music, speaks to a small band of Boston Symphony Orchestra enthusiasts.

"Cultural activity is very hard to sell in Brooklyn," Martin told the meeting.

Comedian Sam Levenson, who brought his younr daughter Emily, along, echoed Martin's statement.

"People don't value culture as much as when their parents arrived in this country," Levenson said. Looking at the empty seats on the stage he added, "If Elvis Presley were here we'd have a full house."

Attendance at the concert series slumped sharply last year, after several years of increases. Thomas D. Perry, manager of the Boston Symphony, said:

"If the people in Brooklyn don't seem to want us any more than they did last season, we will have to think in terms of fewer concerts."

The first concert this season will be given on Oct. 24.

OVER

BROOKLYN, N.Y.
BROOKLYN HEIGHTS
PRESS
W. 4,226

OCT 24 1963

Subscription Drive at 1,832

On the evening of the opening of the Boston Symphony Orchestra's 76th season of local concerts, Brooklyn Academy of Music Director William McKelvy Martin told this newspaper that 1,832 prepaid series subscriptions had been obtained.

Noting that the Academy had fallen 168 subscriptions short of the original goal, Mr. Martin explained that persons may still subscribe at a reduced rate to the next four concerts. They will be held on Dec. 5, Jan. 23, Feb. 27 and April 2.

The initial concert, which begins tonight at 8:30 features Mozart's Symphony in C Major, K. 200 and Mahler's Symphony No. 5. Erich Leinsdorf will direct the orchestra.

Subscriptions may be ordered by mail from the Academy at 30 Lafayette Ave.

New York World-Telegram
and
The Sun
D. 463,241 SAT. 175,139

SEP 18 1963

Concerted Effort

Businessmen will be asked to rescue the Boston Symphony. Not the Brooklyn Symphony, mind you, but visiting fiddlers from Massachusetts.

It's an unhappy state of affairs that tickets have not sold as well as many had hoped.

And if the fabulous Boston Symphony is to return to the Academy of Music, as it should, then why not turn to businessmen for help? The response should be strong. It's their community, too.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,055,266 S. 3,157,103

SEP 15 1963

Boston Series At Academy May Be Ended

Because subscriptions to the concert series given each year by the Boston Symphony Orchestra in the Brooklyn Academy of Music have fallen to 1,200, Symphony officials have indicated they may cancel the series.

The reasons given for the decline in attendance at the concerts, which have been one of the Academy's major offerings for 75 years, include changing the concert night from Friday to Thursday, the draw of the new Philharmonic Hall in Manhattan and the fact that the orchestra has changed conductors.

Committee Informed

News of the possible curtailment of the series was revealed in a letter sent to the women's committee for the concerts which called the situation a "crisis."

It urged the women, who participate in the sale of subscriptions, to redouble their efforts.

A spokesman for the Symphony said the orchestra probably would continue its visit Brooklyn, but on a lesser scale.

"If the people in Brooklyn don't seem to want us anymore than they did last season, we will have to think in terms of fewer concerts," he declared. The Academy has a capacity of 2,207.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

N. Y. JOURNAL-AMERICAN
Wednesday, October 16, 1963

Bostonians Set to Open Season Here

The Boston Symphony Orchestra under the baton of Erich Leinsdorf, its permanent music director, will open its 76th season at the Brooklyn Academy of Music Thursday Oct. 24 at 8:30 p.m.

The concert is the first in a series of five Thursday evening performances, which the Orchestra will present at the Academy during the 1963-64 season.

Works by Mozart and Mahler will be highlighted. Mozart's Symphony in C major, K. 200 will open the program, while Mahler's Symphony No. 5 in C-sharp minor will conclude the program.

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BROOKLYN, N.Y.
BROOKLYN HEIGHTS
PRESS
W. 4,226

PAGE ONE CERTIFIED

OCT 10 1963

Academy Launches Drive to Save Boston Symphony Brooklyn Concerts

William McKelvy Martin

The Brooklyn Academy of Music has launched a subscription drive to combat the possible danger of losing some or all of its Boston Symphony Orchestra concerts in future seasons.

Noting that attendance at the box office "fell off badly" last season, William McKelvy Martin, Academy director, said that emphasis has been placed on obtaining pre-paid subscriptions for this season's five concerts, the first of which will be given Oct. 24. He laid the drop in attendance to the fact that last season's concerts were switched from Friday to Thursday evenings because of the Boston Symphony's Friday night commitments at Lincoln Center's Philharmonic Hall. The 1963-1964 performances here also will be given on Thursdays.

Asked if the Academy, which has hosted the Boston Symphony's visits for 75 years, was in danger of losing or curtailing this program, Mr. Martin said:

"An attraction like the Boston Symphony Orchestra certainly is not going to appear any place where there is going to be a number of empty seats of any consequence. Many communities would be glad to have the services of this orchestra. These concerts are a rare opportunity."

While subscriptions have held steady during recent years -- and even have increased by some 300 as a result of the current campaign -- the Academy evidently was jolted last season by the drop in ticket purchases at the box office. There are some 1400 concert subscribers now. The goal is 2,000. The Academy's music hall seats 2,207 persons.

"There is evidence of an awakening on the part of the public," Mr. Martin said of the recent rise in subscriptions. "But there is not a large enough volume yet."

The program for the Oct. 24 concert includes Mahler's Symphony No. 5 and Mozart's Symphony in C, K. 200. The orchestra is under the direction of Erich Leinsdorf, now in his second season.

Subscriptions for all five concerts are priced at the following rates: orchestra, $20 and $24; mezzanine, $18, $20, and $24; balcony, $14 and $16. They may be had by writing the Academy of Music, 30 Lafayette Ave. Mrs. C. Lester Hargert, 35 Garden Pl., is chairman of the subscription campaign, which has been undertaken by a special women's committee.

New York World-Telegram and The Sun
D. 463,241 SAT. 175,139

OCT 25 1963

'Encouraging Start' for Boston

The Boston Symphony Orchestra's first Brooklyn concert of the season was called "an encouraging start" by an Academy of Music spokesman today.

There had been some fear that the Boston Symphony might curtail its yearly visits to Brooklyn when last year's sale of subscription tickets for the five-concert series dropped to 1200 last year.

An intensive campaign by the Women's Committee for the Boston Symphony Concerts in Brooklyn sold 941 season subscriptions. The Academy sold 897 more, bringing the total to 1838 subscriptions, just short of the goal of 2000.

There were only 14 empty seats at last night's concert, a spokesman for the Academy said. "And those were scattered singles," he added.

Erich Leinsdorf conducted Mozart's Symphony 29 and Gustav Mahler's Fifth Symphony in C Sharp. "The reception was terrific," the Academy spokesman said. "The audience was very enthusiastic."

The Boston Symphony's series in Brooklyn has been one of the Academy's main attractions for 75 years. Formerly, the Boston played in Brooklyn on Friday nights, but last year's switch to Thursdays seemed to have been the leading cause in the sharp drop in subscriptions. The concerts remain on Thursdays this year, but the day seemed to have little effect on last night's attendance.

Attendance was so bad last year that there was an $8000 deficit for each of the symphony's concerts. It costs from $12,000 to $14,000 to produce a Boston Symphony concert at the Academy.

BROOKLYN, N.Y.
BROOKLYN HEIGHTS
PRESS
W. 4,226

PAGE ONE CERTIFIED

OCT 17 1963

Drive to Save 'Boston' Concerts Gains Ground

Erich Leinsdorf

With the Boston Symphony Orchestra due to open its 76th season of concerts in Brooklyn a week from today, a women's committee striving to insure such visits in future seasons reported that it was 283 subscriptions short of its goal.

Concern had been voiced recently by the Brooklyn Academy of Music, host to the concerts, that the traditional visits might have to be curtailed or completely eliminated if last year's trend of lagging attendance was not reversed. Box office sales slumped during the 1962-1963 season due to a switch in performance dates from Thursday to Friday evenings. The Boston Symphony last season was committed to Friday night concerts at Lincoln Center's Philharmonic Hall, the first year of the hall's existence.

However, prepaid subscriptions to all five of the concerts in the series held firm last year and started off just as strongly this season. This provided the groundwork for the current drive to increase subscriptions. The ultimate goal is 2,000, which would guarantee that at least all but 207 of the Academy's seats would be filled or paid for on each of the five Thursday evenings "The Boston" came to brooklyn.

According to William McKelvy Martin, Academy director, a wave of 400 subscriptions received in the last 15 days provided an "encouraging" sign. He emphasized, however, that the drive would continue until Oct. 24, the date of the first concert.

On behalf of the women's committee, which is headed by Mrs. Ann Barkley Hargert, 35 Garden Pl., Mr. Martin reported that the campaign had enrolled 826 new subscribers. Added to the 891 persons who renewed their subscriptions of last season, this makes a total of 1,717.

Concert No. 1 opening the 76th season of visits includes Mozart's Symphony in C Major, K. 200. Mahler's Symphony No. 5 rounds out the program. The orchestra is directed by Erich Leinsdorf, who replaced the now-retired Charles Munch after the 1961-1962 season.

Series subscriptions may be ordered by mail from the Academy, 30 Lafayette Ave. They are priced as follows: Orchestra seats, $20 and $24; mezzanine, $18, $20 and $24; balconv. $14 and $16.

New York World-Telegram and The Sun
D. 463,241 SAT. 175,139

OCT 16 1963

It's Music to Their Ears

Subscription ticket sales for the Boston Symphony Orchestra concerts are running far ahead of last year's figures, the women who do much of the selling learned yesterday.

In a report to the Women's Committee of the Boston Symphony Orchestra, Mrs. Anne Barclay Hargert said total subscription sales for the five concerts at the Brooklyn Academy of Music have reached 1717. This is almost 600 more subscriptions than last year's total of 1119.

Of this total, 891 are renewed subscriptions and 826 are new. Mrs. Hargert, chairman of the sales campaign, said 283 subscriptions remain to be sold to reach the goal of 2000.

This favorable subscription sale seems to remove the threat that the Boston Symphony might have to curtail its performances in Brooklyn. Officials of both the symphony and Academy of Music had warned that this might happen if sales were not better than last year.

William McKelvy Martin, director of the Brooklyn Academy, said he was "very encouraged" by the subscription sales and commended the Women's Committee for putting "a new surge of life and power" in the campaign.

He said that approximately 200 to 300 single tickets are usually sold for each concert. If the goal of 2000 subscriptions is reached, this may mean that the Boston Symphony would be playing to standing-room-only audiences in the Academy's Opera House, which seats 2207.

The Boston Symphony's first concert will be on Oct. 24. Subscription prices for the five concerts range from $12 to $24.

NEW YORK
AND
BROOKLYN DAILY
D. 40,130 S. 40,130

OCT 14 1963

Boston Symphony Orchestra Opens

The Boston Symphony Orchestra, with Erich Leinsdorf, its permanent music director conducting, will open its 76th season at the Brooklyn Academy of Music on Thursday evening, Oct. 24th, at 8:30 p.m. The concert is the first in a series of five Thursday evening performances, which the renowned Bostonians will present at the Academy during the 1963-64 season.

In Europe and the United States, Leinsdorf has often proven his versatility in many types of music. At the October 24th concert, he will conduct the music of two composers for whom he has shown an especial affinity—Mozart and Mahler. Mozart's symphony in C major, K. 200 will open the program. The Mahler Symphony is his No. 5 in C-sharp minor. This program of Mozart and Mahler will be the only performance of classical and romantic works on the Orchestra's first visit to the metropolitan area.

There will be only five new instrumentalists in the Boston Symphony Orchestra when it takes the stage in the Academy's Opera House. Two violinists, a 'cellist, a horn player and a member of the percussion section will make their Brooklyn debuts. The small turnover in orchestra personnel is one of the main reasons for the consistent excellence of the Boston Symphony Orchestra. Many competent judges and critics believe Leinsdorf, in his first season as music director, has brought this orchestra, founded in 1881 by Henry Lee Higginson, to higher achievements of performance perfection.

Tickets for the Boston Symphony Orchestra's concert are priced at $3.50, $4.00, $4.50, $5.00 and $6.00. Mail orders must accompanied by check or money order, along with a stamped, self-addressed envelope.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

NOV 1963

Boston Symphony Orchestra

The **Boston Symphony,** under Music Director **Erich Leinsdorf,** presented two symphonic rarities on its first visit of the season to the Brooklyn Academy of Music (Oct. 24). The first was a Mozart gem, the Symphony No. 28 in C, K. 200. The unfamiliar score proved so rich in delicious surprises as it zestfully bubbled along, that the critical listener, wishing for greater delicacy, for lighter, more incisive string attacks, found himself seduced into unquestioning enjoyment of the music itself. Gustav Mahler's Fifth Symphony followed, a rich outpouring of the incredible Mahlerian gamut of orchestral colors and emotions from Funeral March to Waltz to Triumph. Mr. Leinsdorf led this from memory,—a particularly brilliant feat, considering that virtually all of the hundreds of minute expression marks, tempo changes and performance instructions in the score were scrupulously obeyed. Indeed, it was a model of the type of faithful musical re-creation which is much more difficult and thus much scarcer than the freer "inspirational" approach. Most significantly, to be sure, the broad sweep and spirit of the symphony were conveyed with equal devotion here, for which much credit is due the virtuoso instrumentalists from Boston.—H.F. . . . This Brooklyn concert, however, was but a breather in the midst of a four-day stand at Philharmonic Hall, during which the Boston Symphony introduced to New York a most important contemporary work, Benjamin Britten's War Requiem. Having already given it its United States premiere in Tanglewood this summer and offered it at both subscription concerts opening the New York season, the Orchestra under **Mr. Leinsdorf,** with the assistance of the **Chorus Pro Musica,** the **Columbus Boychoir** and soloists **Phyllis Curtin, Nicholas DiVirgilio** and **Tom Krause,** collaborated at a profound and inspiring performance on Oct. 26, a special non-subscription matinee. The juxtaposition of the Latin text of the Requiem Mass and the World War I poetry of Wilfred Owen was striking in its dramatic impact. Although the textual contrast was heightened by the use of the boys' choir, chamber orchestra and chorus in addition to the full orchestra and chorus, a musical and emotional unity was skillfully woven and sustained throughout the work.—C.J.

New York World-Telegram
and
The Sun
D. 463,241 SAT. 175,139

OCT 21 1963

At Academy of Music

Boston's Spirited 76th

By NINA McCAIN

The Boston Symphony Orchestra will open its 76th season at the Brooklyn Academy of Music Thursday night with Erich Leinsdorf conducting a program of Mozart and Mahler.

Leinsdorf, who is in his second season with the Boston Symphony, has shown a special feeling for the works of these two composers. Mozart's symphony in C Major and Mahler's Symphony No. 5 in C-sharp Minor will be the only classical and romantic works the symphony will play on its first visit to the metropolitan area this year.

Leinsdorf is the latest in a long series of distinguished conductors who have led the Boston Symphony in its performances at the academy. Among his predecessors have been Artur Nikisch, Karl Muck, Serge Kussevitxsky, Pierre Monteux and Charles Munch.

The Boston Symphony's annual appearances have played an important part in the history of the Academy. They began only a few years after the founding of the symphony when the academy was still in its old home on Montague St. When the academy's building burned down, the symphony continued to come to Brooklyn and played in churches until the new academy went up at 30 Lafayette Ave.

Attendance fell off for the symphony's performances last year, and it looked as though the symphony might have to reduce the number of concerts given at the academy. Bt this year's subscription sales have been well ahead of last year's

So far 1717 subscriptions have been sold out of a goal of 2000. With the usual sale of 200 to 300 single tickets for each performance, it seems likely that the symphony will be playing to a full house this year.

Thursday night's concert, which begins at 8:30 p.m., is the first in a series of five performances. The others are on Dec. 5, Jan. 23, Feb. 27 and April 2. Tickets are priced from $3.50 to $6 and can be obtained by writing to the academy.

* * *

BROOKLYN, N.Y.
TABLET
W. 139,611 (C)
OCT 31 1963

Getting to Know Music

By KEN MESSER

BROOKLYN: HOME OF THE LIVING

LAST Thursday evening the Boston Symphony under the direction of Erich Leinsdorf returned to the Brooklyn Academy of Music for another season of concerts with a program comprised of Mozart's "Symphony No. 28 in C, K. 200" and Mahler's "Symphony No. 5." All we can say is, "Welcome back, Mr. Leinsdorf!"

As we indicated in an earlier column, the B.S.O.'s return was doubtful. Last year attendance figures dropped to the point of creating considerable front office concern. But if Mr. Leinsdorf maintains varied and interesting programs and attendance still remains low, forcing the orchestra to discontinue the series, then Brooklyn patrons have only themselves to blame. However, we shall wait and see.

NEW YORK AND BROOKLYN DAILY
D. 40,190 S. 40,190
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D. 463,241 SAT. 175,139
OCT 21 1963

At Academy of Music

Boston's Spirited 76th

By NINA McCAIN

The Boston Symphony Orchestra will open its 76th season at the Brooklyn Academy of Music Thursday night with Erich Leinsdorf conducting a program of Mozart and Mahler.

Leinsdorf, who is in his second season with the Boston Symphony, has shown a special feeling for the works of these two composers. Mozart's symphony in C Major and Mahler's Symphony No. 5 in C-sharp Minor will be the only classical and romantic works the symphony will play on its first visit to the metropolitan area this year.

Leinsdorf is the latest in a long series of distinguished conductors who have led the Boston Symphony in its performances at the academy. Among his predecessors have been Artur Nikisch, Karl Muck, Serge Kussevitxsky, Pierre Monteux and Charles Munch.

The Boston Symphony's annual appearances have played an important part in the history of the Academy. They began only a few years after the founding of the symphony when the academy was still in its old home on Montague St. When the academy's building burned down, the symphony continued to come to Brooklyn and played in churches until the new academy went up at 30 Lafayette Ave.

Attendance fell off for the symphony's performances last year, and it looked as though the symphony might have to reduce the number of concerts given at the academy. Bt this year's subscription sales have been well ahead of last year's

So far 1717 subscriptions have been sold out of a goal of 2000. With the usual sale of 200 to 300 single tickets for each performance, it seems likely that the symphony will be playing to a full house this year.

Thursday night's concert, which begins at 8:30 p.m., is the first in a series of five performances. The others are on Dec. 5, Jan. 28, Feb. 27 and April 2. Tickets are priced from $3.50 to $6 and can be obtained by writing to the academy.

BROOKLYN, N.Y.
TABLET
W. 139,611 (C)
OCT 31 1963

Getting to Know Music

By KEN MESSER

BROOKLYN: HOME OF THE LIVING

LAST Thursday evening the Boston Symphony under the direction of Erich Leinsdorf returned to the Brooklyn Academy of Music for another season of concerts with a program comprised of Mozart's "Symphony No. 28 in C, K. 200" and Mahler's "Symphony No. 5." All we can say is, "Welcome back, Mr. Leinsdorf!"

As we indicated in an earlier column, the B.S.O.'s return was doubtful. Last year attendance figures dropped to the point of creating considerable front office concern. But if Mr. Leinsdorf maintains varied and interesting programs and attendance still remains low, forcing the orchestra to discontinue the series, then Brooklyn patrons have only themselves to blame. However, we shall wait and see.

38 PROVIDENCE 1

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Telegram (m)
WORCESTER, Mass.
Circ. 59,451
OCT 28 1963

BSO TOURS

PROVIDENCE, R.I. (UPI)—The Boston Symphony Orchestra will open its 82nd Providence series in the capital city Tuesday night. The concert will be conducted by Erich Leinsdorf.

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Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,168
OCT 25 1963

Boston Symphony In R. I. Series

The Boston Symphony Orchestra directed by Erich Leinsdorf will present the opening concert of the 1963-'64 Providence series Tuesday, Oct. 29, at 8:15 p. m. in Veterans Memorial Auditorium, Providence.

The program will include works of two contemporary composers, Paul Hindemuth and Samuel Barber, and Johannes Brahms.

The orchestra will play five concerts in the Providence series, all on Tuesday evenings at 8:15 p. m. as follows: Oct. 29, Dec. 10, Jan. 14, Jan. 28 and March 17.

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Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,299
OCT 30 1963

Music Last Night

Boston Symphony Orchestra Opens Providence Series

By RUTH TRIPP

The Boston Symphony Orchestra played in Providence last night at Veterans Memorial Auditorium. Erich Leinsdorf conducted this program which was the 371st in Providence. The orchestra has long since reached a high point of perfection and as we listened last night, it was a source of wonderment that this excellence is maintained season after season.

The program included two works unfamiliar here, Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber and Samuel Barber's Symphony No. 1, Op. 9. It closed with Symphony No. 1, by Brahms. There was not a single dull moment in the entire concert.

Hindemith's work, completed in 1943, made excellent use of the borrowed fragments. Its construction was a marvel of creative writing. Its chief point of interest at the outset was its rhythmic vitality. Then the skillful use of materials began to be understood. Orchestral color of all sorts abounded and in the second movement, everyone was busy about something important with the result, an exciting performance. The percussion was assigned to emphatic statements. Fascinating imitations among the string sections and delicate threads of sound from solo flute against a single tone from the chimes, were some of the elements of this movement.

The third movement achieved some extravagant orchestral sound with great economy of themes. The marching rhythm which prevailed at times was stirring. This was fresh and attractive music.

The Barber Symphony featured the wonderful strings of this orchestra and they produced rich tones, with all shades of color. The first section of this work which is written in one movement, was complex. The second section spoke with a true Barber voice and in comparison to the Hindemith work, it held its own, without question.

The beauty of the Brahms First was set forth with artistry almost beyond description. Every voice was balanced beautifully with its contrasting theme and there were some exceptional solo themes. Erich Leinsdorf generously singled out each first desk player for his or her share of the tumultuous applause and most certainly this opening concert could be called an outstanding success for conductor and orchestra. It makes it hard to wait for the 372nd concert which comes Dec. 10th.

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Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,168
OCT 30 1963

Music In Review

Boston Symphony Pleases With Modern Composers

The Boston Symphony Orchestra opened another series of concerts in Providence, its 83rd season, Tuesday night to a filled Veterans Memorial Auditorium and received a warm, enthusiastic and sincere reception for a splendid performance.

Erich Leinsdorf, musical director, again brought out the ultimate in beautiful sound from these superior musicians and presented a varied program that gratified the tastes of all, if the resounding applause is the criterion.

Two contemporary composers, Hindemith and Barber, were presented in the first half of the program. Four themes of von Weber's lesser known works were scored by Hindemith as "Symphonic Metamorphosis of Themes by Carl Maria von Weber," and the result was pleasing to those who care for modern fragments of dissonance balanced by equal consonance.

The Barber number, "Symphony No. 1 (In one movement) opus 9" had many of the faults most modern composers seem to suffer from — lack of sustaining inspiration. The inspired part is usually about 32 bars of sublime melody, set about midway in a 30-minute mass of noise, sound and broken rhythms and you wonder why it was on the program. Is it to please the audience? To test the ability of the musicians? Or is it an attempt to make an inferior work popular by frequent repetition? The concert patrons should be polled for their preferences to ascertain what is liked and enjoyed and what is not wanted but endured.

The evening was salvaged for those who love the traditional grandeur and beauty of what a symphony should be when the orchestra played Brahms' "Symphony No. 1 in C-Minor" in which the andante, second movement, was perhaps the most rapturous music Brahms ever composed. The horn and woodwind solos sang with a passion that charmed the ear and quieted the spirit. And the concluding movement moving, from adagio to allegro non troppo, ma con brio (rapid not too much but with brightness) soared to a sparkling and emphatic close.

C.H.L.

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Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108
OCT 27 1963

Boston Symphony

BOSTON SYMPHONY music director Erie Leinsdorf, commenting on this week's Providence concert, said that the program will begin with "two delightful works by living composers, and end up with that old favorite, the First Symphony of Brahms."

The opening number, Leinsdorf said, will be Hindemith's "Symphonic Metamorphosis of Themes by Carl Maria von Weber which "in contrast to the ponderous title is a gay romp of pleasurable sound and vivacious rhythms."

The Symphony's concert is among four major music activities which are scheduled for this week.

TUESDAY

THE FIRST in a series of five programs by the Boston Symphony in Providence begins at 8:15 p.m. at Veterans Memorial Auditorium.

The program, for which tickets are available at Avery Piano Company, is as follows:

Symphonic Metamorphosis of Themes by Carl Maria von Weber ..... Hindemith
Allegro
"Turandot"; Scherzo
Andantino
March

Symphony No. 1 (in one movement), Op. 9 ..... Barber

Symphony No. 1, in C minor, Op. 68 ..... Brahms
Un poco sostenuto; allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio; allegro non troppo, ma con brio

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BOSTON 5

39

140

BOSTON 5

Fifth Program

FRIDAY AFTERNOON, NOVEMBER 1, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 2, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

BERLIOZ . . . . . Overture, "The Corsair," *Op.* 21

HINDEMITH . . . . . Symphonia Serena

Moderately fast
Geschwindmarsch by Beethoven, Paraphrase
Colloquy
Solo violins: Joseph Silverstein, Alfred Krips
Solo violas: Joseph de Pasquale, Jean Cauhapé
Finale; gay

INTERMISSION

TCHAIKOVSKY . . . *Symphony No. 6, in B minor, *Op.* 74, "Pathétique"

I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419
NOV 6 1963

The Sound of Music

Dash, Not Flair, At Symphony Hall

By Dan Webster

In other seasons, Richard Burgin's programs have cut across the mainstream of the Boston Symphony's musical movement. In the years with Dr. Munch, it was Mr. Burgin who seasoned the Gallic programming with dashes of Mahler and Bruckner and the spice of some contemporaries.

This year, his programs are a little less distinctive but only because they move more with the stream of Erich Leinsdorf's ideas.

However, last night's concert by the orchestra under Mr. Burgin, the second in the new Tuesday night series, lacked the flair of novelty Mr. Burgin has often shown. The music was Berlioz, Beethoven and Tchaikowsky, an equation of solidity and romantic orchestral color.

The orchestra enjoys playing for Mr. Burgin, the regular associate conductor who was for more than 40 years the orchestra's concertmaster. In the air of affability, however, is lost some of the needle-sharp attacks and the carefully ordered dynamics which mark the orchestra's playing under Mr. Leinsdorf.

The orchestra's work in the Berlioz overture to "The Corsair" had buoyance, color and dash, but it also showed some rough seams in the opening bars. Mr. Burgin, himself a solid violinist, drove his violins very nearly to the limit in the overture — one of those displays that Boston audiences have come to take for granted.

Berlioz's brass writing draws maximum color from his orchestra; the orchestra kept its head through the intoxicating brass passages and emerged sounding very grand.

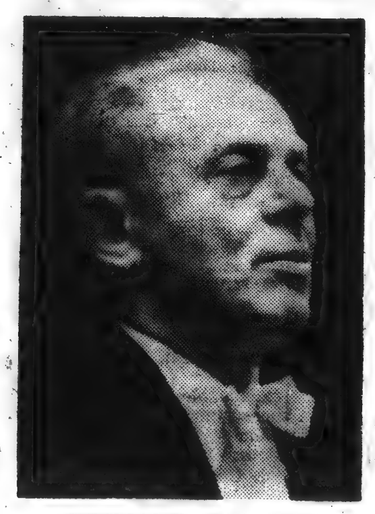
The effect of grandeur was lost somewhat in the Beethoven second symphony. Mr. Burgin reduced his orchestra to meet Beethoven's concepts of his middle period style, but in the cutting back, nearly all the first desk men stayed in the wings. The result was worth study. The first desk men exert considerable leadership and strong hands in insuring precision. Without them, individual parts may sound as good, but the greatness of the orchestra is dimmed a little, especially in the wind ensemble.

Mr. Burgin's work in the Beethoven gathered momentum. If the first movement seemed a little fitful, the symphony began to take shape in the slow movement, build in the scherzo and acquire real stature in the last movement. Mr. Burgin's manner of introducing a hush in the midst of the lovely line of the slow movement prevented it from making its full impact.

The return of the first desk men for the Tchaikowsky sixth symphony "The Pathetique" removed from consideration some of the hesitancy evident in the Beethoven. Mr. Burgin enjoys a broad, relaxed view of this symphony, turns his brass players loose in the climaxes and coaxes the broadest colors from his orchestra.

The 70-year-old symphony need not show its age, and it did not last night. Its provocative construction with the somber finale dampening the enthusiasm the third movement march always arouses shows it a more serious work than Tchaikowsky's other two most popular symphonies. Placed between colorful, but somber opening and closing movements are the 5/4 waltz and the march, high points in the composer's output. In these middle movements the orchestra played its dazzling best. Mr. Burgin's approach to the waltz was straightforward — and effective; to the march he brought a continuing and growing tension and excitement lighted by the outbursts in the high brasses.

Mr. Burgin's direction of the last movement preserved some of Tchaikowsky's most original orchestral writing. The sweeping unisons in the strings, the color of the individual winds, the peculiar effect of low muted horns all do their part in closing the work with a subdued intensity. The performance put new light on a sometimes tarnished symphony.



RICHARD BURGIN

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Sunday Herald
BOSTON, Mass.
Circ. 283,819
OCT 27 1963

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Sunday Globe
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OCT 27 1963

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OCT 26 1963

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OCT 28 1963

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QUINCY, Mass.
Circ. 48,500
OCT 25 1963

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Ledger-Times
BOSTON, Mass.
Weekly Circ. 12,500
OCT 31 1963

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Richard Burgin, Associate Conductor, will conduct the Boston Symphony Orchestra during the next two weeks while Erich Leinsdorf is on vacation. For his concerts on Friday (Nov. 1, 2:00) and Saturday (Nov. 2, 8:30) Mr. Burgin will begin with Berlioz' Overture to "The Corsair," Op. 21. He will conduct performances of "Symphonia Serena" by Hindemith and Tchaikovsky's Symphony No. 6, in B minor, Open 74, "Pathetique."

In the Hindemith work, last performed by the Boston Symphony Orchestra in 1948, the solo violinists will be Joseph Silverstein, Concertmaster and Alfred Krips, Associate Concertmaster. Joseph de Pasquale, Principal Viola, and Jean Cauhape will be the viola soloists.

Vaurie 11/6/63

Aud's Wrong Movement Exit Shakes Hub Symph Buffs, Amuses Batoner

Boston, Nov. 5.

Symphony buffs were shook up here Friday (1) when most of the audience walked out at Symphony Hall after the third movement of Tchaikovsky's "Pathetique," believing it was the finale of the work.

As all good Symphony Hall buffs know, this symphony has four movements, not three. And, to have this happen in Boston is just too much. There was mortification and shame among the little old ladies of Hub who sometimes stomp and cheer at symphony.

As for conductor Richard Burgin, he got a kick out of the whole thing. As several hundred of the audience got up to go when he brought the third movement to its close, Burgin faced the customers, bowed, then signaled for the orch to up. Then he turned his back to the audience, and reliable sources report laughed and laughed, while the music lovers filed out.

Those who knew their Tchaikovsky refused to budge, and as Burgin began the fourth movement, some of the surprised departing audience turned around and came back to hear the rest.

140

V BOSTON 5

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Fifth Program

FRIDAY AFTERNOON, NOVEMBER 1, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 2, *at* 8:30 *o'clock*

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BERLIOZ ..... Overture, "The Corsair," *Op.* 21

HINDEMITH ..... Symphonia Serena

Moderately fast
Geschwindmarsch by Beethoven, Paraphrase
Colloquy
Solo violins: Joseph Silverstein, Alfred Krips
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Finale; gay

INTERMISSION

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I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

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BALDWIN PIANO *RCA VICTOR RECORDS

[265]

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Sunday Herald
BOSTON, Mass.
Circ. 283,819
OCT 27 1963

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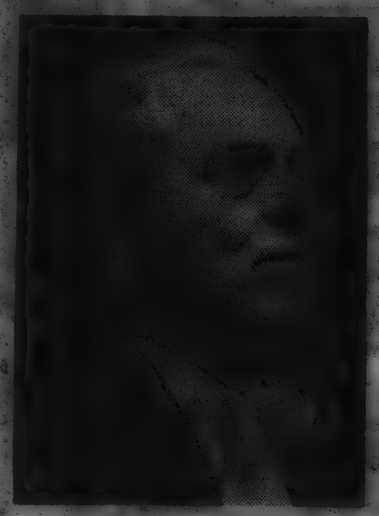

RICHARD BURGIN

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As all good Symphony Hall buffs know, this symphony has four movements, not three. And, to have this happen in Boston is just too much. There was mortification and shame among the little old ladies of Hub who sometimes stomp and cheer at symphony.

As for conductor Richard Burgin, he got a kick out of the whole thing. As several hundred of the audience got up to go when he brought the third movement to its close, Burgin faced the customers, bowed, then signaled for the orch to up. Then he turned his back to the audience, and reliable sources report laughed and laughed, while the music lovers filed out.

Those who knew their Tchaikovsky refused to panic, and as Burgin began the fourth movement [illegible]

It happened, regretfully, in Boston...

By Harold Rogers

It seems incredible it could have happened in Boston . . .

Richard Burgin was conducting Tchaikovsky's Sixth Symphony, Tchaikovsky, of all things. Had he been conducting Handel's "Faithful Shepherd' Suite, one might have understood.

But he was conducting Tchaikovsky's "Pathétique," and one would have thought that nearly every music lover in the world—well, at least nearly every music lover who would come to Symphony Hall to hear the Boston Symphony — would have known that this symphony has four movements, not three.

Of course, the third movement does end in a blaze of glory, much as if it were a fourth movement. But Tchaikovsky had a good reason for handling it this way—if we must, at this late date, go into reasons. He simply wished to conclude his work on a pathetic note, and this is not done fortissimo full orchestra.

* * *

Well, when Mr. Burgin brought the third movement to its giddy close on Friday afternoon, it was followed by a burst of applause. Even this can be understood and forgiven; Leonard Bernstein once taught his conducting class at Tanglewood that if they wanted applause, they should choose to end their concerts with a climax-building movement: the applause follows simply as a nervous response.

But this was more than just misplaced applause. This was final, conclusive applause. Many of the ladies —well, several hundred of them, perhaps—got up as if to go and headed for the doors.

Mr. Burgin, meanwhile, vastly enjoyed the spectacle. He faced the audience. He bowed. He then signaled for the orchestra to rise. Then he turned his back to the audience and laughed heartily while the exodus proceeded.

* * *

Fortunately the majority of the listeners were not taken in by the delusion. Either they knew their Tchaikovsky, or they knew how to count. When Mr. Burgin began the fourth movement, a few of the departing ones straggled back inside to hear the rest.

* * *

And what they heard—both before and after the booboo—was superb. Mr. Burgin, of course, has always been good with Tchaikovsky, and why not? They are both Russian. But on this occasion the performance was splendid, both technically and emotionally.

So, too, with the Berlioz "Corsair" Overture and Hindemith's "Symphonia Serena."

In connection with Handel's "Faithful Shepherd" Suite, mentioned above, a Boston audience made a similar mistake when Sir Thomas Beecham was conducting the piece during a visit by the Royal Philharmonic of London.

It was in seven movements, but the fifth movement concluded with a sense of finality, and nearly everyone applauded. Sir Thomas bowed. He had his orchestra take a bow. Then, when the applause had subsided, he said:

"If you are under any impression that the piece has concluded, I regret to inform you that it has not!"

And then played the last two movements.

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NOV 2 1963

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Morning Globe
BOSTON, Mass.
Circ. 194,870

At Symphony

Tchaikovsky's Gift To the Orchestra

By MARGO MILLER

Chestnut though it is, how the "Pathetique" warms the heart. It should be played once a season if only to remind the concert-goer what a superior orchestra plays in Symphony Hall. First, in this Tchaikovsky Symphony are the strings. Speak all you want of the dark riches of the Philadelphia, Boston has a bloom in its middle registers and a sheen to the top. Richard Burgin, who conducted, is a string man himself, longtime concertmaster of the orchestra, with an appreciation verging on adulation of his fellow fiddles. So the violins glowed. But he does not neglect the resonant cellos and the neighboring violas. Then, too, there are other instruments capable of legato lines: the trombones, for one, heard to fine advantage early in the Symphony as in the finale, or the bassoons reaching to the depths with no danger of scraping the ear.

Burgin put all of them together in a most satisfying way. More frenzied "Pathetiques" have been heard in Symphony Hall; Charles Munch often uncorked steaming music which was not without its effect. Burgin is the master of the small swell which he never quite lets die back. In fact, this quality added to the brassy ending of the third movement caused the usually attentive Friday afternoon audience to break into applause. And they still had the finale, worthy of real cheers but concluding in a whisper, ahead. Here the music built to really sublime heights. To say that Burgin made it thrust would be inaccurate. That he made it compelling is to give him and the orchestra its due.

By way of introducing the Tchaikovsky, Burgin conducted Hindemith's Symphonia Serena. The composer has explained that the work is "entirely away from the 'Pathetique' style." The phrase might pass for the understatement of the year were it not for certain, if few, broad melodies that creep in. Otherwise, the Symphonia Serena is a balanced work. The outer two movements for full orchestra frame two movements, one for winds alone, the other for string orchestra. The section for strings is again divided. And besides this division, there are solo passages for violin and viola, each of which has its offstage shadow. Joseph Silverstein and Joseph de Pasquale played well from the usual seats. Alfred Krips and Jean Cauhape were the antiphonal strings. The inner workings of the music can be charted also (as can any symphony). But the very reasonableness of Hindemith's mind somehow mitigates the enjoyment of the Symphony. To be sure, the music is fluent and not restless, in the manner of some neoclassicists, and the light texture and high sonorities make it a fine contrast to the Tchaikovsky, but it remains laced up in its cleverness.

The concert opened with Berlioz' "Corsair" Overture.

Next week Richard Burgin will again conduct. Jeanne-Marie Darre will be soloist in the Schumann Piano Concerto in A minor. The program also includes Haydn's Symphony in C major, No. 97, and Symphony No. 5 in E-Flat major by Sibelius.

THE BOSTON SYMPHONY ORCHESTRA, with Richard Burgin as guest conductor, played Friday afternoon in Symphony Hall. The program, to be repeated tonight at 8:30 p.m., consisted of Berlioz' Overture, "Le Corsaire," Hindemith's Symphonia Serena, and Tchaikovsky's Symphony No. 6 in B minor, Op. 74, "Pathetique."

Dutiful Routine, Tepid Afternoon

By ROBERT TAYLOR

The orchestra always plays well for Richard Burgin, but his presence and the responsive pulse of the Boston Symphony did not sustain yesterday's concert. It was a tepid afternoon of dutiful routine.

This reaction can be attributed for the most part to the program. On paper, the architecture was solid: an unfamiliar overture, a contemporary work of merit, a cherished romantic symphony. In practice, however, the result proved innocuous.

The lively "Corsair" Overture proceeded with melodic vigor, though one was conscious as always of the village-band stridency of the composer's writing for brass. Such Latin flamboyance does no harm to a piece meant for the expression of gusto; that goes "like a shot from a pistol," and that captivates by means of swashbucking ebullience. The music conforms to the shape of a tradition. Audiences must wake up, and the spell of Berlioz's strings would only be resisted by a churl.

Splendid Example

It is harder to discover the validity of Hindemith's "Symphonia Serena," although Antal Dorati's otherwise accurate program notes regard the score as a harbinger of a future literature which will replace the antique symphonic form. The "Symphonia Serena" is a splendid example of craft, and the instrumentation brilliantly conceived. The form discloses a compelling pattern, while the contrapuntal detail bears the stamp of a master technician. Yet the statement itself represents a triumph of sheer execution.

After hearing the Symphonia, one is reminded of Flaubert's comment that the novel of the future would be plotless. Both the novel and the symphony stress the art of development. The bugaboo of content often annoys artists in either form, who, striving to eliminate obstacles to direct communion with sound or words, emphasize the importance of the creative act itself as experience.

Yet I think it natural for an audience to feel somehow cheated of a basic ingredient; they are more aware of the fact that diminished content, in turn, creates obstacles, as a wholly cerebral and calculated effect. Hindemith four movements present a tissue of intriguing colors, and he introduces thematic material of some promise—then dissipates the latter by his enchantment with pure technique.

Solo Violin

The opening observes sonata form; in the erstwhile "scher-

The Symphony

The Boston Symphony Orchestra, Richard Burgin conducting, presented the fifth program of the 83rd season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Overture, "The Corsair," Op. 21, Berlioz
Symphonia Serena . . . . . Hindemith
Symphony No. 6, in B minor, Op. 74, "Pathetique" . . . . Tchaikovsky

zo" bits and pieces of a Beethoven military march composed between 1809 and 1810 are scattered haphazardly by the winds; the third movement divides the strings into a lyric section and a pizzicato grouping, with two solo violins in the balcony corridor providing recitative bridges; and finally a complex and brisk polyphonic movement brings a close.

Despite the composer's orchestral skill, the want of emotional urgency in his content leaves the score a hollow shell. Here is complacent music, phlegmatic, earnest and long-winded: the essence of learned debate. Hindemith did not intend it without content, but the result is the same.

The "Pathetique" received a ponderous and blocky reading. In part, the tendency of the audience to ignore the sentiment of the symphony and the fact that it has a final melancholy movement, provided a jolting interruption. Yesterday they cheered the frenzied allegro, but this is scarcely unusual and has gone on for years. More significantly, the interpretation stayed on the surface.

Mr. Burgin's four-square, clear beat brought out the orchestral lines neatly; his tempi were designed for clarity and contrast. There was little feeling of dramatic rhetoric, though, in his sturdy approach.

Other Masters

In such a logical and carefully-modelled performance the excitement of tumultuous, passionate forces never emerged. The "Pathetique" requires more temperamental excess. Nevertheless, though he is not the man for Tchaikowsky, Mr. Burgin serves other masters faithfully. The warmth of the applause on his first appearance testified to the esteem and affection in which Boston holds the associate conductor.

Next week he has scheduled Schumann's Piano Concerto in A Minor, with Jeanne-Marie Darre as soloist. Haydn's Symphony in C Major, No. 97, and Sibelius's Symphony No. 5, in E-flat major, Op. 82, will also be heard.

H2

CONCORD, N.H.

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NOV 3 1963

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Sunday Globe
BOSTON, Mass.
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NOV 3 1963

Burgin Will Conduct The Boston Symphony

The Boston Symphony visits Concord, N.H., for the first time today. The orchestra will play in the Capitol Theater at 3 p.m. in a special concert presented without admission charge for the residents of the state capital. William H. Giles established a trust fund to be used for this and similar events. Richard Burgin, former concertmaster of the orchestra who continues as associate music director, will conduct.

Later this week the Boston Symphony will give three concerts in Symphony Hall. Burgin will conduct the orchestra at each of the concerts scheduled for Tuesday evening at 8:30, Friday afternoon at 2 and Saturday at 8:30. Erich Leinsdorf, music director of the Boston Symphony, is on a short vacation and will return to conduct the orchestra's concerts on Nov. 15 and 16.

Tuesday's program will consist of Berlioz' Overture to "The Corsair," Op. 21; the Symphony No. 2, in D major, Op. 36 by Beethoven; and Tchaikovsky's Symphony No. 6, in B minor, Op. 74, "Pathetique."

Jeanne-Marie Darre will be Burgin's guest for the Friday-Saturday concerts. The French pianist will perform the Schumann Piano Concerto in A minor, Op. 54. Miss Darre last appeared with the Boston Symphony Orchestra in 1962 when she made her American debut. Also to be heard at these concerts will be the Symphony in C major, Op. 97 by Haydn and Sibelius' Symphony No. 5 in E-flat major, Op. 82.

JEANNE MARIE DARRE

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Tomorrow afternoon at 3:00 p.m. in Symphony hall, Boston, Richard Burgin will conduct the first program ever presented in Concord, N.H., by the world famous Boston Symphony orchestra. The Orchestra will play in the Capitol theater at a special concert that will be free of charge for the residents of the New Hampshire capital. The concert is being made possible through the establishment of a trust fund by William H. Giles.

Marilyn Mason will be heard in the first Symphony hall organ concert of the season next Sunday, Nov. 10, at 6:00 o'clock. A student of Palmer Christian, Miss Mason has also studied at the University of Michigan. A series of six concerts will be given this season. Among those to be heard will be John Ferris, Robert Lloyd Town, Fernando Germani, John Weaver and E. Power Biggs.

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Monitor & New Hampshire Patriot (e)
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NOV 4 1963

World Famed Boston Symphony Show Skill At Gile Concert

By RICHARD J. GAGLIUSO

On Sunday afternoon Concord residents once more were enriched by the beneficence of the Gile Fund as they heard the world famous Boston Symphony orchestra in concert at the Capitol theater. The orchestra was under the direction of its associate conductor, Richard Burgin, former concert-master of the B.S.O.

The program opened with a lesser - known Berlioz concert overture, The Corsair, Op. 21. The overture contains the typical Berlioz harmonies, rhythmic novelties and brilliant orchestration that reflect his fiery temperament, and make his music an enjoyable event. The work did not go as much like "a shot from a pistol" as I would have liked, and I feel it lost some of its brilliance because of the slower tempo. However, the orchestra "cleared its throat" with this opener and settled the audience for the remainder of the program.

Mildly Modern

Most contemporary works are filled with much too much cacophony to be musical, and I listen to most avant-garde music dutifully. Hindemith's Symphonia Serena is mildly modern, however, and refreshingly different. It is not an emotional work, as the title indicates, and is more in the style of a concerto for orchestra.

Here was a series of exercises for the individuals and sections of the orchestra to display their usual talents. The work was well seasoned with chromatics, angular melodic lines, very interesting tonal colors and textures, and unusual rhythmic patterns. This was a show piece for an orchestra that had much to show.

Few Lapses

The Germanic discipline, returned to the orchestra by its permanent conductor, Mr. Leinsdorf, was quite evident in all phases of orchestral technique. The very few lapses of discipline, musical and otherwise, that were allowed, would have been controlled at Symphony Hall under his direction. Each section attained a tonal blend, balance and precision that is attained by few orchestras. If the trumpet sounded too loud in places, and the solo clarinet too soft, in others, this might well have been due to the acoustics.

The first chair men in each section were outstanding. Mr. Silverstein, the concert master, appears to be a true leader, not only of his section but of the entire orchestra. This is the mark of a superior concert-master. The linear writing of Hindemith gave each section an opportunity to be heard in its own voice, independent of harmonies. Some examples would include the string ostinato with the French horn solo; the tuned wood blocks with English horn, double bassoon, piccolo and flute arpeggios. In the slow movement for strings, the concert master has cadenza which is echoed by a second solo violin playing in the wings. Simple as it is, the effect is magical and Hindemith repeats it with two solo violas.

Mr. Hindemith, formerly of the Yale music department and now residing in Switzerland, is recognized as one of the foremost Twentieth Century composers. He is a Neo-Classicist, combining classical form, polyphony, contrapuntal writing with modern harmonies and rhythms. This is Bach, but in terms of the Twentieth Century.

Expression Shown

If the Symphonia Serena was conceived in the mind, precise and logical, so then was the Tchaikovsky conceived in the heart annd soul, human and emotional. It was in the Pathetique, Symphony No. 6, in B Minor, that the orchestra came together to show th eintensity of sound and expression of which this orchestra is capable. By contrast, it made the first two works seem trifling. Mr Burgin drew some very inspiring sounds from th eorchestra with this work. The audience applauded spontaneously after the third movement. Tchaikovsky wrote some confident music for a man who had doubts about his abilities as a composer. This was his favorite symphony and his swan song. The work has a tragic note throughout, with some respite in the second and third movements.

The Finale ends in what is considered to be the most thorough expression of introspective misery ever written. The wailing of human disappointment (and of a baby in the audience!?) and self-pity echoed in his writing, reflect the depression that often locked Tchaikovsky in grief. The final notes that descended to the depths of this grief, left the audience quiet for a moment before they broke into the final ovation that brought Mr. Burgen back to the podium several times.

We are thankful to the owners of the Capitol theater for the use of their facilities because it allows a maximum number of Concord residents to benefit from these concerts. However, the theater is not ideally suited for use as a concert hall and many of the sounds produced onstage never reach the audience as they were conceived. When Concord builds its new civic auditorium we can hope then that all of the sounds will come through to an even greater number of grateful music lovers. The Boston Symphony, nontheless, provided a memorable afternoon of incomparable virtuosity. We are indebted to the Gile Fund, to Herbert Rainie and his committee for bringing us the very best in the orchestral world.

CONCORD DAILY MONITOR 11/6/63

NOT SYMPHONY'S BEST

Editor, Monitor-Patriot: It is not the fault of the Gile Fund Committee that the Boston Symphony Orchestra should come to Concord and give a careless, callous, cavalier performance such as the one given in the Capitol Theater yesterday afternoon.

In spite of Mr. Gagliuso's well-intentioned review in the November 4 issue of your newspaper I think certain things need to be said. And I know that I am not one voice in the saying.

Over the years I have been a regular attendant at the Boston concerts. I have heard the orchestra on tour, and many times at Tanglewood. I have heard performances that brought the audience to its feet. I have been moved to tears. But deeply moving or not, the music has always come through with the purest brilliance, and was what one could expect from the epitome of personal technique, exceptional discipline and superlative leadership.

The half-hearted accolade at the conclusion of yesterday's concert was a pathetic tribute to what the orchestra means to the music public. It was not a tribute to anything heard during the afternoon's concert.

Trying to excuse the performance to myself, I reviewed in my mind the poor accommodations, the crowding of the players, the bare brick walls. Even if these were detrimental there was no excuse for the thinly disguised horseplay that was going on between the three first desks; Samuel Mayes, cello, di Pasquale, first violist, and first violin Silverstein. This was visible even in the balcony, as well as to persons in the first row seats. It's a far cry from the dedicated orchestra of other years. It compares badly with the Warsaw Orchestra which played on the same stage under the same conditions. It is the first concert I have attended in Concord where the performing artists seemed totally indifferent to the audience reaction.

Some years ago one of the Boston Symphony violinists, shrugging off a concert played under a guest conductor to whom the orchestra was antagonistic said "We are so good ...we play anyway". This was one of the Russian coterie, a great personal egotist, speaking off the record. But it was true at the time... that time is obviously past.

If the Boston Symphony Orchestra, as advertised, is to play, then it should play at full strength, under its regular conductor. Surely the amount of money available in the Gile Fund to hire it, merits us a first class performance.

DOROTHY WYMAN

TUESDAY 2 BOSTON 6

43

Second Program

VENING, NOVEMBER 5, *at* 8:30 *o'clock*

HARD BURGIN, *Conductor*

BE[illegible] ....Overture, "The Corsair," *Op.* 21

BE[illegible] ....Symphony No. 2, in D major, *Op.* 36

: Allegro con brio

[illegible]gio

[illegible]

INTERMISSION

TCHAIKOVSKI ....Symphony No. 6, in B minor, *Op.* 74, "Pathétique"

I. [illegible] allegro non troppo
II. [illegible]o con grazia
III. [illegible]o molto vivace
IV. [illegible] Adagio lamentoso

BALDWIN PIANO

*RCA VICTOR RECORDS

Sixth Program

FRIDAY AFTERNOON, NOVEMBER 8, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 9, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

HAYDN ....Symphony in C major, No. 97

I. Adagio; Vivace
II. Adagio ma non troppo
III. Menuetto: Allegretto
IV. Finale: Presto assai

SCHUMANN ....Piano Concerto in A minor, *Op.* 54

I. Allegro affettuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

INTERMISSION

SIBELIUS ....Symphony No. 5 in E-flat major, *Op.* 82

I. Tempo molto moderato
II. Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

SOLOIST
JEANNE-MARIE DARRÉ
Mme. DARRÉ plays the Baldwin Piano

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS

CSM

NOVEMBER 9, 1963 **Real Estate—Building** **11

Darré at keyboard

Radiant Schumann

By Harold Rogers

Jeanne-Marie Darré is a pianist's pianist, yet her appeal is universal; in striving for the highest of musical ideals she reaches the minds and hearts of both musicians and the people at large.

For Mme Darré is no mere "concerto pianist" who can cut through the orchestra with dazzlement for the ear alone. This she can do, true enough; the ear is delighted by the brilliance of her tone, the clarity of her articulation, the speed of her execution.

But she can do far more than this. She can take a display piece like Schumann's A minor Concerto—as she did Friday afternoon with the Boston Symphony—and turn it into a poem of monumental stature. This is doubtless what Schumann intended it to be. This is what we are seldom given to hear.

It is her poetic nature that lends added radiance to Mme Darré's music making; a soft patina tempers what otherwise might become a blare of untempered sound. Tints and shades of tone give us the clue to her musical heart. Only one who is sensitive to the music's inner substance can bring forth the nuance of delicacy. Only the highest artistry can shape a phrase with such eloquence.

On his behalf Richard Burgin guided the orchestra in sympathetic rapport with Mme Darré; theirs was a commendable collaboration.

* * *

Mr. Burgin opened with an adroit reading of Haydn's Symphony in C major, No. 97, unheard at these concerts for the past 18 seasons. Haydn's abundance of surprising invention indeed leaves one surprised that the 97th is not revived more often.

Although Mr. Burgin's exposition of the Sibelius Symphony No. 5 was not so refined as it might have been (the Helsinki City Symphony Orchestra plays it with less polish but more grace), this work nevertheless spoke in its most powerful terms. It quite naturally leads the listener into believing that Sibelius must have truly been a giant of a man — even physically. Paintings and sculpture have so presented him.

* * *

Yet when I met Sibelius as his home in Jarvenpaa I was struck by what a little man he was. I had thought that I would be the one to look up into his eyes, yet it was he who looked up into mine. (His friends later told me that in his final years he had indeed grown smaller).

But Sibelius was truly a giant in spirit. One need only listen again to the Fifth to marvel at his extraordinary originality, his unique way of treating the orchestra with those moody doublings that sing on the north winds of Finland's folklore.

TUESDAY 2 BOSTON 6

43

Second Program

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RICHARD BURGIN, *Conductor*

BERLIOZ ..... Overture, "The Corsair," *Op.* 21

BEETHOVEN ..... Symphony No. 2, in D major, *Op.* 36

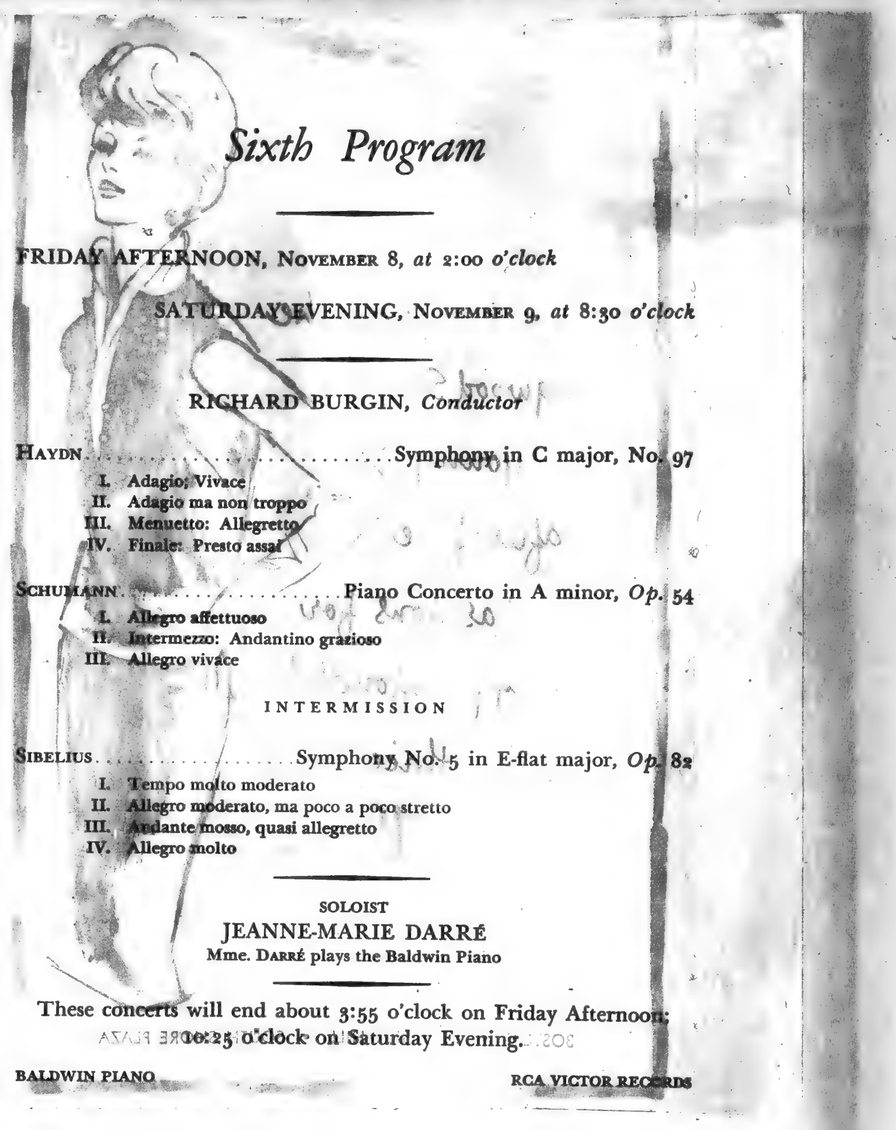
I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto

INTERMISSION

TCHAIKOVSKY *Symphony No. 6, in B minor, *Op.* 74, "Pathétique"

I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

BALDWIN PIANO *RCA VICTOR RECORDS



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BALDWIN PIANO RCA VICTOR RECORDS

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NOVEMBER 9, 1963 Real Estate—Building **11

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NOV 9 1963

At Symphony

Jeanne-Marie Darre Superb in Schumann

By MARGO MILLER

The Schumann Piano Concerto, written for one woman, was played by another yesterday afternoon in Symphony Hall. Jeanne-Marie Darre was the splendid soloist. If the feminine aspect seems overstressed, it can be explained in this way. Mme. Darre is like a housewife with an exquisite Aubusson carpet, for much of the piano part lies under the orchestra. But does she hide the pattern? Not for a minute. She goes rippling on in such a manner that the ear is drawn to her, however soft her part. There she is caressing every phrase with her superb sense of dynamics, her feathery touch which at the same time is most firm, eliciting pleasant sounds. She has also the pliancy which makes the rhythms crackle.

Clara Schumann for whom the Concerto was written, had always wanted a "great bravura piece" by her husband. Some pianists take "bravura" at face value, regarding the work solely as a showpiece of fiery proportions. Others approach the Concerto as a confection upon which another furrow of icing would hardly be noticed. Mme. Darre eschews both views. Her music is not prettified but vital. While she has no little power in the pyrotechnics department, she is also interested in the work given her when the major focus is on the orchestra. She is a craftsman, hence, an artist, as was conspicuous yesterday afternoon.

Richard Burgin conducted the Boston Symphony. He began and concluded the program with two symphonies, Haydn's No. 97, from the London group, and the Sibelius Fifth. In the genial Haydn, the orchestra best caught the spirit of the supple adagio and finale. At other times the work sounded somewhat heavy, even though Burgin had pared down the number of his players to around 60, this including the four pairs of winds. Burgin seems to opt for a kind of grandeur in the music, when there is also in Haydn a considerable elegance which also to be heard. But listeners should find the last movement's excursions great fun indeed.

The orchestra responded in the Sibelius like a drum set humming. Burgin's reading stressed the serene aspects, proper for a work which had left behind the broad melodies and heavier sonorities, say, of the Symphony No. 2 and the tone poems. Listening to this Sibelius Fifth is listening to Burgin listen to the composer.

THE BOSTON SYMPHONY ORCHESTRA, Richard Burgin conducting, played Friday afternoon in Symphony Hall. The program, to be repeated tonight at 8:30, comprised Haydn's Symphony in C major, No. 97; Schumann's Piano Concerto in A minor, Op. 54, with Jeanne-Marie Darre as soloist; and Sibelius' Symphony No. 5 in E-flat major, Op. 82.

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BSO's Sixth Program

Burgin Conducts; Darre is Soloist

BY ALLAN SLY

By the time this is read, it will be general knowledge that Jeanne-Marie Darre graced the BSO's sixth program in the Schumann piano concerto, that Mr. Burgin opened with Haydn No. 97 (in C) and closed with Sibelius No. 5 (in an early performance of which he once played under Sibelius himself).

It is doubtful that I can add any encomiums to the general acclaim already published; but a few notions that came to me during a most satisfying evening may be worth setting down.

It is well said that a conductor's main function is to communicate experience; when Mr. Burgin pilots the BSO and its hearers through Haydn (or Schubert) it is a benign journey and we emerge the better for it. Reflected in Haydn's august style we recognize a better image of ourselves and we readily smile inwardly, or feel our hearts warmed, or hasten our steps, or deepen our reflections. This happens best (or perhaps only) when our pilot, like Mr. Burgin, has had already a long innings and has surmounted innumerable challenges; and when his medium, like the BSO, can collectively match his experience with its own. For me, the Haydn alone would have made the evening, the while it far outstripped the power of words to describe it.

But words there have to be; we are stuck with that necessity. They fail less in describing Schumann, perhaps, since that composer had his own literary bent. I personally was a little puzzled at Mme. Darre's Schumann. Last year she made of a Saint-Saens concerto an unforgettably exciting thing — possibly because our earlier impressions of the work had been so-so. The Schumann needs no such elevation and we were free to admire the soloist's superb instinct for ensemble playing — the mark of a musical gentlewoman — and marvel at her technical equipment for bringing about flashes of high rhetoric or profound introspection as the work unfolded. And yet toward the end of the finale I felt again that Schumann had driven himself to complete a work that had started out in the heat of inspiration. Not even the Darre-Burgin association could dispel this misgiving.

Sibelius seems to be well into his second innings. Do you recall the first, in the early '30's, when Koussevitzsky projected him, continent-wide, over the airwaves? This second innings is the more interesting in that there has been time to observe a whole generation of composers influenced by the first—Walton positively, Britten perhaps negatively; and now we can reassess the claims of Sibelius fans (including Ernest Newman) that he may be the logical successor to Beethoven.

So how did No. 5 sound last week? Dated? Oversized? Headstrong? Maybe, but I can account for one listener who is by no means through with it, and not only for nostalgic reasons. Here is the muse in the act of fashioning musical equivalents of human experience — not the whole of it, but certain aspects of it — and some of these only recently pressing for recognition. This I find also true of Walton and Britten, Vaughan Williams and Honegger. Having learned their musical language, I now find doors opening for me when listening to Sibelius and such communication as then seems available becomes, for me, a source of nourishment, of a fuller understanding of life. Such a disposition, I suppose, admits me to the vast company of those who have (very recently) flocked to performances of the Britten War Requiem and sets me apart from those who, like my predecessor (and host) in this space, find Britten's easy communication an insecure footing for an elevation to greatness. Be that as it may, I am enjoying Sibelius' second innings, and look forward with more hope than assurance to another chance (in Boston) with those other twentieth-century oracles.

The BSO, with Mr. Burgin, did nobly by Sibelius (too bad some Bostonians go off half-cocked with their premature applause; our city will be getting a bad name). Now we are to be swept into mid-season, on Mr. Leinsdorf's return, with Wagner, Berg and Dvorak.

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BOSTON, Mass.
Circ. 178,553
NOV 9 1963

The Symphony

Pure Display Marks Symphony

By ROBERT TAYLOR

Jeanne-Marie Darre presented an idiomatic but mild account of Schumann's Piano Concerto as the featured soloist of yesterday's varied Symphony Concert.

Miss Darre's qualities as a pianist are known to the Boston audience. Two years ago she gave a dazzling performance of the Second Concerto of Saint-Saens, in G Minor, with the Orchestra, and has since concertized here. Although she is an artist of more bravura than the salon traditions of France customarily produce, her approach to the A minor is essentially Gallic: logical, crisp and unsentimental—and as a result, her reading was over-intellectualized.

The work itself holds unusual appeal for women; the roster of Boston performances is studded with names on the order of Adele Aus de Ohe and Nicole Henriot.

At Fingertips

Ranking among the finest of modern times must surely be the performance of Myra Hess, who captured the emotional freshness of the music as well as its exceedingly sophisticated mechanics. It is not a difficult repertory piece, but requires the gift of projecting passion in terms of understatement.

All the essentials were at Miss Darre's fingertips yesterday. She uttered a tone of scope and brilliance (her piano, however, sounded at times high-pitched), and her ideas about the concerto's proportions disclosed a persuasive authority. Yet in the end the score emerged, probably not the way she intended, as pure display.

A lack of warmth caused the pianist to remain on the surface, drawing attention to the machine-tooled articulation of the notes. Except for some noticeable faltering in the staccato chords of Schumann's cadenza, the performing had a clockwork evenness. The tactful tuttis of Mr. Burgin, the integration of soloist and orchestra, established a fine partnership in which the strings were leaner than usual inexture. Miss Darre gave the impression that her first-rate technic and her personal involvement belonged in two separate categories.

Haydn's C Major Symphony, last done by George Szell as tha orchestra's guest conductor at the beginning of 1945, apparently comes up at 20 year intervals, for the score was presented before that by Monteux in 1924. So it was a pleasure to hear an infrequent revival. Nearly everything in the prodigal treasury of Haydn literature yields rewards of some kind or another. Here, the descending forte phrase of the finale clearly suggests the age of Beethoven.

More Gallantry

However, the reason for the music's rarity in live performance is not unremarkable. Among the Salomon symphonies of Haydn, No. 97, a polished, well-crafted score, imparts little of the inspiration of the others. It may well be the culmination of Haydn's "trumpet" symphonies, but compared to the miraculous felicities of 98, 100, "The Clock" and the "Paukenwirbel," the writing declares more gallantry than excitement.

And so it proved, with Mr. Burgin's Haydn orchestra shaping a glossy and suave treatment in which the radiance of the strings shone, and elegance prevailed. The tempos were precise balances and dynamic contrasts neat, and a purling sweetness of tone lent a high finish to the outline. Perhaps some of the sharp-edged phrasings gave the work a certain tightness. On the whole it was a forthright rendering of a relatively minor masterwork.

Best at Last

Saving the best for the last, Mr. Burgin touched the summit of his current fortnight as guest: the Sibelius Fifth. This is a symphony that could be diffuse in the hands of one less conversant with its ideas; Richard Burgin directs it with the ease and eloquence of long dedication.

The magical and mysterious northern moods, soaring climactic moments, generous emotive span, weight, vigor and detail of the Fifth, culminate in an unusually satisfactory translation. Mr. Burgin accents dramatic contrast, but the memorable aspect is, rather, his resplendent tonal color. After the course Sibelius of the Royal Philharmonic earlier this season it becomes a revelation to hear the composer's luminous shadings restored by a devoted disciple.

Next week, George Zazofsky of the orchestra is soloist in Berg's Violin Concerto. Mr. Leinsdorf, returning, also programs Wagner's "A Siegfried Idyll" and Dvorak's Symphony No. 6, in D major, Op. 60.

The Symphony

The Boston Symphony Orchestra, Richard Burgin conducting, presented the sixth program of the 83rd season yesterday in Symphony Hall. Jeanne-Marie Darre was the piano soloist. The program will be repeated tonight at 8:30.

Symphony in C Major, No. 97.... Haydn
Piano Concerto in A Minor, Op. 54..... Schumann
Symphony No. 5, in E-flat Major, Op. 82..... Sibelius

SUNDAY Herald

45 1 3

...ASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Second Program

...FTERNOON, NOVEMBER 10, *at* 3:00 *o'clock*

...ICHARD BURGIN, *Conductor*

HAY... ..... Symphony in C major, No. 97

...vace
...non troppo
... Allegretto
...esto assai

SCHU... ..... Piano Concerto in A minor, *Op.* 54

...llegro ...ettuoso
...ntermezzo: Andantino grazioso
...Allegro vivace

INTERMISSION

SIBELIUS ..... Symphony No. 5 in E-flat major, *Op.* 82

I. Tempo molto moderato
II. Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

SOLOIST
JEANNE-MARIE DARRÉ
Mme. DARRÉ plays the Baldwin Piano

BALDWIN PIANO — RCA VICTOR RECORDS

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,312
NOV ... 63

French Pianist Soloist With Boston Symphony

Jeanne-Marie Darre, the French pianist who will play a recital here on Dec. 5 in the New Bedford Concert Series, made a sensational debut last season with the Boston Symphony in a dazzling performance of St.-Saens "Piano Concerto No. 2 in G Minor."

Last Sunday afternoon, Madam Darre returned to the Symphony Hall stage to appear as soloist with the Boston Symphony in Schumann's "Piano Concerto in A Minor." Once again she scored a great success with the Symphony Hall audience, who recalled her to the stage five times in a spontaneous ovation.

Although her approach to this lyrical and intensely romantic work was somewhat intellectual, Madam Darre displayed some notable pianistic qualities—a varied dynamic range, a nice palette of tone color, clear-cut phrasing and a fluent and flowing technique. However, to judge a pianist by her playing of one work is a difficult task; consequently, we look forward happily to the opportunity to assess Madam Darre's full capabilities in her recital here next month.

Mr. Burgin, concluding his two-week tenure of conducting while Erich Leinsdorf was on a brief vacation, also performed Haydn's "Symphony No. 97 in C Major" and Sibelius' "Symphony No. 5 in E Flat Major."

Although we had some reservations concerning Mr. Burgin's reading of the Haydn, we had none whatsoever concerning his masterly conception of the Sibelius. This was a thrilling and deeply perceptive performance, with the great finale, our nomination for Sibelius' most magnificently affirmative piece of music, rising to a moving climax that fairly lifted the audience from their seats. Mr. Burgin has, indeed, a way with Sibelius.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 65,046
NOV 11 1963

Miss Darre Scores In Boston Concert

By EARL J. DIAS
Standard-Times Music Critic

Jeanne-Marie Darre, the French pianist who will perform here Dec. 5 in the New Bedford Concert Series, appeared as guest soloist yesterday afternoon in Symphony Hall with the Boston Symphony Orchestra. Maestro for the occasion was Richard Burgin, associate conductor of the orchestra, substituting for Erich Leinsdorf, who returns this week after a brief vacation.

Miss Darre chose to play Schumann's "Piano Concerto in A Minor," an appropriate selection since it was a woman, the composer's wife, Clara Wieck Schumann, who introduced the concerto to the world in 1845.

The concerto, like most of Schumann's music, is dependent to a high degree on tone color. After all, Schumann was not a great master of counterpoint nor of orchestration nor of the exacting from a performer the last measure of technical ability.

But in the hands of an artist who can bring richness and variety of tone color to Schumann's mastery of pure style and form, the "A Minor" concerto can be a delightful experience.

That Madam Darre is a sensitive and intelligent artist is obvious at once in her playing. She has a commendably wide dynamic range, the ability to phrase clearly and crisply, a fluent technique, and, in short, well-controlled pianism. Her approach to the concerto, however, is somewhat intellectual — not so warmly lyrical, for example, as Rubinstein's fairly recent recording of the work.

Nevertheless, hers was a performance that pleased the audience mightily; in fact, she was called back to the stage five times. The orchestra, as always, gave the soloist excellent support.

For the other selections on the program, Mr. Burgin elected to do Haydn's "Symphony in C Major, No. 97," one of the London group, and Sibelius' "Symphony No. 5 in E Flat Major." The Haydn, except in portions of the second adagio movement and the scintillating minuet, seemed to lack the requisite lightness of touch in Mr. Burgin's reading.

In the Sibelius, however, Mr. Burgin was impeccable. That he has an affinity for the Finnish composer was patent in his magnificent interpretation.

The great finale, for example, our nomination for the most stirring piece of music ever written by Sibelius, was a performance virtually electric in its effect—the orchestra rising to the rousingly affirmative climaxes with brilliance of tone and remarkable cohesive ensemble playing.

Although some may prefer Sibelius' "Symphony No. 2" to the 5th, we prefer the latter—particularly if it is given so deeply perceptive a reading as Mr. Burgin offered yesterday afternoon.

Second Program

SUNDAY AFTERNOON, NOVEMBER 10, *at* 3:00 *o'clock*

RICHARD BURGIN, *Conductor*

HAYDN ..... Symphony in C major, No. 97

I. Adagio; Vivace
II. Adagio ma non troppo
III. Menuetto: Allegretto
IV. Finale: Presto assai

SCHUMANN ..... Piano Concerto in A minor, *Op.* 54

I. Allegro affettuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

INTERMISSION

SIBELIUS ..... Symphony No. 5 in E-flat major, *Op.* 82

I. Tempo molto moderato
II. Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

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BALDWIN PIANO RCA VICTOR RECORDS

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1 46 CAMBRIDGE, Mass. BOSTON 7

Second Program

TUESDAY EVENING, NOVEMBER 12, *at* 8:30 *o'clock*

SCHUMANN ..... Piano Concerto in A minor, *Op.* 54

I. Allegro affettuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

INTERMISSION

MAHLER ..... Symphony No. 5, in C-sharp minor

Part I
(1) Trauermarsch
(2) Stürmisch bewegt
Part II
(3) Scherzo
Part III
(4) Adagietto
(5) Rondo Finale

SOLOIST
THEODORE LETTVIN
Mr. LETTVIN plays the Baldwin Piano

BALDWIN PIANO — RCA VICTOR RECORDS

Seventh Program

FRIDAY AFTERNOON, NOVEMBER 15, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 16, *at* 8:30 *o'clock*

WAGNER ..... A Siegfried Idyll

BERG ..... Concerto for Violin and Orchestra

Andante — Allegretto
Allegro — Adagio

INTERMISSION

DVOŘÁK ..... Symphony No. 6, in D major, *Op.* 60

I. Allegro non tanto
II. Adagio
III. Scherzo (Furiant): Presto; Trio
IV. Finale: Allegro con spirito

SOLOIST
GEORGE ZAZOFSKY

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

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Sunday Globe
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Circ. 465,653
NOV 10 1963

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
NOV 21 1963

NewEnglandNewsclipAgency,Inc.
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NOV 10 1963

NewEnglandNewsclipAgency,Inc.
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Record-American (m) (e)
BOSTON, Mass.
Circ. 452,333
NOV 13 1963

Leinsdorf Returns

Lettvin, Zazofsky Symphony Soloists

Erich Leinsdorf, who returns this week from a short vacation, has invited pianist Theodore Lettvin and George Zazofsky, violinist, to be soloists with the Boston Symphony Orchestra. Lettvin will be heard Tuesday evening at the second concert of the "Cambridge series", and Zazofsky will play at the Friday-Saturday concerts.

Tuesday's concert includes two works—Schumann's Concerto for Piano and Orchestra in A minor with Lettvin as soloist and Gustav Mahler's Symphony No. 5. This program will be televised live by WGBH-TV, Channel 2 beginning at 8:30 p.m.

Thursday at 7:30 p.m. Leinsdorf will conduct the second open rehearsal of the season.

Zazofsky, a member of the orchestra, will perform Berg's Concerto for Violin and Orchestra at the Friday-Saturday concerts. The program will also include "A Siegfried Idyl" by Wagner and Dvorak's Symphony No. 6, in D major, Op. 60.

GEORGE ZAZOFSKY

Today at 3 Richard Burgin will conduct the Boston Symphony Orchestra in performances of Haydn's Symphony in C major, No. 97; the Piano Concerto in A minor by Schumann with Jeanne-Marie Darre as soloist; and the Symphony No. 5 in E-flat major, Op. 82 by Sibelius.

MUSIC IN REVIEW

By GERALD A. BERLIN

ZAZOFSKY IN BERG CONCERTO

There must be precious few violinists in a major symphony today who have not at some early stage in their careers thought of themselves as another Heifetz in the making. But Heifetzes or any virtuosi are rarely come by, and our symphony violinists must needs resign themselves to sawing away ever after in a fiddle section, ruefully reflecting upon every guest violin soloist's appearance that there but for the grace of God go I.

With George Zazofsky the story has had a happier ending. Mr. Zazofsky may be no Heifetz, but he is a superb craftsman of his instrument. Last weekend he was given his opportunity and the hard working veteran showed what mettlesome qualities can lie within the Boston Symphony Orchestra's string section. His vehicle was the redoubtable concerto of Alban Berg.

Though Berg is one of the most important composers of modern times, he seems to have fallen, at least for repertory purposes, between the two stools of Strauss and Mahler on the one hand and Schoenberg and Webern on the other. His incredible capacity for welding into his works the finest elements of both great lines somehow seems only to have succeeded in alienating the adherents of each, with the result that Berg's own singular and highly original genius has never quite asserted itself to the fullest.

The violin concerto, if perhaps not Berg at his greatest, nonetheless stands as a magnificent exercise of his art. Its form was inspired by the death of Mahler's 18-year-old daughter, for whom he had deep affection and for whom he composed it as a sort of requiem. In the first movement he expressly states a musical vision of the dead girl; the second he divides into "catastrophe" and "deliverance"; and in the third he introduces the chorale "Esist genug", from Bach's Cantata, "O Ewigkeit, du Donnerwort". As it turned out, the Concerto was to be something of Berg's own requiem, for he died just on its completion.

The appealing and tragic circumstances of its composition aside, the attentive listener will find it a piece suffused with a direct and simple lyricism, a warm expressiveness and a fastidiousness of musical thought that make it one of the finer contemporary works in the violin concerto form. Mr. Zazofsky played it with a suavity, strength and musical consistency that would be the envy of a battle-hardened veteran who does this sort of thing every week of the year. All kudos to him for the way in which he met and surmounted the challenge, and the same to Mr. Leinsdorf, who had the perception and imagination to give him the opportunity. It should hearten every member of the Orchestra.

Even rarer in these parts than a choice of soloist from out of the Symphony string ranks is a performance of Dvorak's Symphony No. 6, in D major, Op. 60. The last performance of this piece, incredible though it may seem, was in Nikisch's reign nearly three-quarters of a century back. (For the record, this work is what was for many, many years known as the First Symphony, until Burghauser published his new and enlarged catalogue in Prague in 1960.)

I say incredible, for seldom did Dvorak more wondrously channel his spontaneous, exuberant gift of melody and rich feeling for orchestral color in so clean limned, classically proportioned a vessel. Following as it did but upon the murky expressionism of Berg, this piece seemed absolutely redolent of pastoral joyousness and emotionally uncomplicated natural impulse. As always with Mr. Leinsdorf the sheer sound of the orchestra - here enhanced with judicious doubling in certain of the winds - was wondrously beautiful, and the over-all reading was ennobled by admirable expressiveness, grace and discipline. Even the last movement, whose thematic materials leave a great deal to be desired, shone on account of the care with which Mr. Leinsdorf paced and brought out the winsomeness of the details. It was Sibelius, I think, who once said, "It must have been fun to write music like Dvorak's." Well, Sibelius was right and that fact certainly communicated itself last weekend to the listener.

This week's program will again be conducted by Mr. Leinsdorf and includes the first performance at these concerts of Handel's Concerto Grosso for Woodwinds and Strings, in B-flat, Op. 3, No. 1; Rachmaninoff's Third Piano Concerto, with Idil Biret as soloist; the first performance of Sydeman's Study for Orchestra No. 2; and Rimsky-Korsakov's Suite from "Le Coq d'Or".

4b CAMBRIDGE, MASS. 7

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Morning Globe
BOSTON, Mass.
Circ. 194,870
NOV 16 1963

At Symphony
George Zazofsky Plays Berg Concerto

By MARGO MILLER

Where to start with the Berg Violin Concerto? With its commission and dedication to a valiant young girl? With the pulse of emotion which set a usually deliberate composer to write the work in but six weeks? Or with the soloist? By all means, let us start with George Zazofsky who was the music itself yesterday afternoon in Symphony Hall.

His credentials are in order: member of the Boston Symphony since 1941, concertmaster of a number of other ensembles, student of Louis Krasner who commissioned the Berg Concerto. Mention of his technical equipment would include, besides his Guarneri del Gesu, a luminous tone, keen ear, fingers and bow in full control. Zazofsky has in addition the kind of general view of the Berg Concerto which demonstrates that this is music of great tenderness (as the composer intended) and of no little power. We catergorize here, lest audiences suppose that Berg's twelve-note system makes the music prickly to the ear and not immediately approachable. Zazofsky says otherwise.

He sees its large and small patterns thrusting the music forward. There are to be sure the arching lines which open the concerto and the other rising passages which elsewhere propel. It's a matter for the soloist to loft the lines as well as land them. Here Zazofsky inserts pungent accents as punctuation. Or perhaps it will be necessary on the next page to topple one phrase, the better to build upon it the next. Or maybe it's the simple and pleasurable decision to loose lovely tones from his fiddle.

The sum of these details is a piece of music quick with life, artistic and emotional.

Two works for orchestra alone framed the concerto. Erich Leinsdorf chose "A Siegfried Idyll" by Wagner to begin the concert. There was also on the program a kind of premiere. Dvorak's Symphony No. 6 was last played by this orchestra in 1890, thus predating Symphony Hall itself by a decade. Both works began auspiciously with the Boston Symphony strings caressing Wagner's musical birthday present to his wife and then later launching into the good-humored D major Symphony.

But, as sometimes happens with Leinsdorf, there comes a hiatus while the composer recasts his material and the conductor follows him too devotedly. These excursions are delightful and would be evocative if one sensed that the involvement would again pick up. Somewhere, however, the thread is lost and so is the interest. It's as though Leinsdorf were admiring a preposition in a mighty statement.

At next week's concerts on Friday and Saturday, the young Turkish pianist Idil Biret will make her U.S. debut in the Third Rachmaninoff Concerto. The program will also include Handel's Concerto Grosso for Woodwinds and Strings in B flat, Op. 3, No. 1, and Rimsky-Korsakov's Suite from "Le Coq d'Or." Study for Orchestra No. 2 by William Sydeman will have its first performance.

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conducting, played Friday afternoon in Symphony Hall. The program, to be repeated tonight at 8:30, comprised: Wagner's "A Siegfried Idyll;" Berg's Concerto for Violin and Orchestra with George Zazofsky as soloist, and Dvorak's Symphony No. 6 in D major, Op. 60.

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The Symphony

Zazofsky Hailed In Berg Concerto

By ROBERT TAYLOR

Alban Berg's Violin Concerto, a testament of solace before the ambiguities of death, can be treated dramatically—or, as George Zazofsky chooses to present it at this weekend's Symphony concerts, in terms of consecrated introspection.

Accorded the honor of the soloist's role after 21 years as an ensemble musician, Mr. Zazofsky (playing, incidentally, a 1731 Guarneri del Gesu named "The Baltic") gratifyingly demonstrated the solid attainment that lies within the ranks of the orchestra itself.

Always Agreeable

It is always agreeable to find a desk man distinguished by the spotlight. Moreover, since he was a student of Louis Krasner, who commissioned the work and first played it here, Mr. Zazofsky is peculiarly equipped to carry on the apostolic succession, as it were, after the manner of the pupils of Liszt.

Yet his performance in the Concerto differs materially; he has his own ideas. The mood of the score is one of reconciliation, expressed in technique as well as content, a concordat between 12-tone music and the tonal realm, between the radiant acceptance of a Bach chorale and dotted rhythms of fear and apprehension.

Thus the artist may interpret it as a turbulent, virtuosic tempest of tensions and relief. Mr. Zazofsky, however, elected a quieter exploration of the music, lyric and meditative and intimately scaled. Either approach is valid, and here especially so, the analytic and tender dimension prevailing throughout. One does not expect an orchestral musician to develop the virtuoso temperament overnight; but one may insist upon his justification as soloist by the individual statement he makes. Mr. Zazofsky gave us fresh insights yesterday.

Fresh Insights

He offered the opening arpeggios crisply, than the scherzo's Viennese landler motifs and

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the sevent hconcert of the 83rd season yesterday in Symphony Hall. George Zazofsky, violin, was the soloist. The performance will be repeated tonight at 8:30.

A Siegfried Idyll ..... Wagner
Concerto for Violin and Orchestra ..... Berg
Symphony No. 6, in D Maior, Op. 60 ..... Dvorak

Carinthian folk melody, gentle echoes of gaiety. The rhapsodic improvisatory character of the allegro again hinted at doom, and the agonies of the climax were no less expressive because they seemed to spring from stricken despair rather than heaven-storming grief.

The chorale was majestic and four-square and its reunion of Bach's Cantata, 'Oh Eternity, thou word of thunder' with the simplicities of the folk tune ended on a tone row transformation of celestial emotion.

What I liked about Mr. Zazofsky's reading was its persuasive serenity. He did not impose himself on the music. While he has the power of stoppings or bowings to create a brilliant performance, he brought out the exceedingly personal aspect. A more intense involvement could have lent the waltz and the folk tunes a glitter they lacked, but in the end, the organic solemnity of the score achieves greater meaning.

Odd Programming

Mr. Leinsdorf, who is usually impeccable in matters of programming, permitted himself a rare lapse by placing The Siegfried Idyll and the Berg side by side. The former received a particularly fine account, each phrase modelled with sensitivity and the orchestral detail a fabric of luminous sound. The character of the score, however, relates too strongly to the Concerto as a hushed interlude, the poetry of melancholy, with the result that a somewhat lugubrious air surrounded the first half.

This was dispelled by the novel Dvorak Sixth Symphony according to the latest catalogue of the composer's nine), which has not been done here since March, 1890, under the baton of Nikisch. Mr. Leinsdorf does us a service by its revival, for the work, resolutely joyous, bright and high-spirited, has much to commend it.

The reason why the Dvorak Sixth lies neglected is obvious. It does not conform to the taste of, presumably, a more sophisticated time. You don't have to be musically literate to recognize the orchestral cliches of its development, right down to the coda.

Bold Textures

On the other hand, the colorful and bold Czech textures, the instrumentation that accents each section of the ensemble so affectionately, the amiable tunes and cheerful outline impart infectious joy.

The performance moved along with sparkle, ease and uncomplicated lines. Save for the adagio, which seems a trifle long-winded, I found the restoration delightful.

The young Turkish performer, Miss Idil Biret, makes her debut here next week in Rachmaninoff's Third Piano Concerto in D minor. Mr. Leinsdorf has also scheduled the premiere of Sydeman's "Study for Orchestra No. 2," Handel's Concerto Grosso for Woodwins and Strings, No. 3 in B-flat, and Rimsky-Korsakov's Suite from "Le Coq d'Or".

Berg and all that noise

By Harold Rogers

Said one little lady to another little lady at intermission time, "How did you like that noise?"

She was referring to—of all things—that conservative piece of classicism from the early atonal period of Schoenbergian expressionism, otherwise known as Alban Berg's Concerto for Violin and Orchestra.

That it could still be considered noise in these latter days is incredible. She should listen to what noise really is. A Babbitt piece for a programed computer and caterwauling soprano, for instance. If Berg affects her as noise, Babbitt would send her running from the hall in blind terror.

But for those of us long since accustomed to the sonic madness of our times, the Berg fell upon our tired ears like sweetest balm. With textures of shimmering impressionistic silk, with muted dynamics, with moods fashioned by a true poet, the concerto again impressed me as a masterpiece of its kind.

♪ ♪ ♪

The soloist on this occasion was George Zazofsky, a member of the first violin section of the Boston Symphony; he made the most of his day in the sun on Friday afternoon; he was magnificently supported by Erich Leinsdorf and his orchestra colleagues.

Mr. Zazofsky described the lyrical melodies with warmth of tone, beauty of phrase. He was applauded by both the audience and his fellow musicians. Had there been fewer in the audience under the impression that the Berg was noise, Mr. Zazofsky would have received more of the acclaim he deserved.

Mr. Leinsdorf opened with a performance of "A Siegfried Idyll," in which he truly caressed Wagner's lovely serenade. With no great imagination one can see Cosima in an ecstacy of heaving sighs as Richard surprised her with this birthday gift on that Christmas morning in 1870. Had she had the Boston Symphony outside her window, she surely would have fainted "for mingled pain and bliss."

♪ ♪ ♪

Mr. Leinsdorf closed with Dvořák's Symphony in D major, first published as No. 1, now known as No. 6. Unheard here since 1890 under Nikisch, this winsome work merits its revival.

It was not so tidy as are most of Mr. Leinsdorf's readings, yet somehow it was all the more appealing for its unschooled exuberance. The Furiant was Bohemia in the epitome as the rhythm spinned dizzily.

As for noise, it was far noisier than the Berg; any decibel rating would have proved that. But it is not the intensity that strikes the ear as noise; it is merely an unfamiliar pattern.

There will come a day when the grandmothers who come to Symphony Hall will put the Berg Violin Concerto on their stereos to send their grandchildren off to sleep.

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MONDAY 1. TUESDAY 3

First Program

MONDAY EVENING, NOVEMBER 18, *at* 8:30 *o'clock*

HINDEMITH ..... Symphonic Metamorphosis of Themes by Carl Maria von Weber

WAGNER ..... A Siegfried Idyll

INTERMISSION

BRAHMS ..... Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

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EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Third Program

TUESDAY EVENING, NOVEMBER 19, *at* 8:30 *o'clock*

BERG ..... Concerto for Violin and Orchestra

Andante — Allegretto
Allegro — Adagio

INTERMISSION

MAHLER ..... Symphony No. 5, in C-sharp minor

Part I
(1) Trauermarsch
(2) Stürmisch bewegt
Part II
(3) Scherzo
Part III
(4) Adagietto
(5) Rondo Finale

SOLOIST
GEORGE ZAZOFSKY

BALDWIN PIANO

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The Sound of Music

A Night To Remember

By Dan Webster

A program of nearly perfect architecture was fashioned by Erich Leinsdorf and the Boston Symphony last night. Playing at Symphony Hall in the third concert in the new Tuesday night series, the orchestra played music to stretch the mind and to sear the heart. It was Berg and Mahler, prophets of the musical fervor in Vienna in the early day of this century.

To the concert goer the Berg violin concerto is one of the great rewards of a season. It is music that is talked about, revered, but seldom played; it is familiar to the conservatory student and unseen after he graduates to the professional orchestras.

The conditions for its performance last night were all favorable. The soloist, George Zazofsky, a member of the orchestra, is years deep in playing it. A student of Louis Krasner, the violinist who commissioned the work, Mr. Zazofsky has probed its depths during long study and association.

It is a work important to Mr. Leinsdorf as well for its musical merit and as a vehicle for putting the orchestra on its mettle. Conductor, soloist and orchestra were on their mettle last night.

Composed in 1935, just before Berg's death, the music is more accessible than much of his earlier production. No longer angry or so deeply in need of writing music to illustrate the atonalist's credo, he wrote intensely and he wrote for music's sake.

The music has a cumulative impact. Mr. Zazofsky played his Guarnarius instrument with the grand design in mind, opening, the music drily, drawing richer sounds and greater intensity as the music grew.

The effect of the first movement is lyrical despite the difficulties atonalism imposes on the player; the intervals and harmonies are extremely difficult, the meter complex, the dynamics subtle and demanding. It is a virtuoso concerto in which virtuosity is less displayed than concealed from the ear.

Mr. Zazofsky is cold and austere on the stage, but his playing has warmth and beauty. In the second movement, the music heightens its tragic note and deepens its intensity. Here the violinist was swept into the music more, achieving deep emotional impact when the clear theme of the Bach chorale emerges midway in the final movement.

While audience attention focused on the soloist the orchestra's role could not be ignored. It is music scored for large forces, yet the textures are woven of single strands of transparent sound: cymbals touched lightly, a muted tuba, light-throated woodwind combinations, with only an occasional outbreak of full orchestral sound.

And it is exciting to see Mr. Leinsdorf pulling these strands together, combining, sorting, building.

The Berg Work was in vivid contrast to the Mahler Symphony No. 5 in c sharp minor. The symphony is sprawling while the concerto is succinct. The symphony is extravagantly scored; the concerto, austerity itself.

Where the symphony cries out in anguish, its impact is diffused by a sweetness in the strings or the hint of a happy waltz or laendler; where it dances with peasant freedom, it also moans in anguish. It is an ultimate statement by an ultimate romantic.

The orchestra revelled in the sounds the symphony demands. Roger Voisin, principal trumpet, and James Stagliano, principal horn, were singled out for solo bows at the end. Mr. Stagliano's obligato solo through the scherzo was an immaculate demonstration of the expressive range of his cantankerous instrument. Both proved that brass need not be confused with brash and that the pianissimo can be as exciting as the loudest fanfare.

Mahler's writing for strings was especially congenial to the Boston forces: the sound was rich, the phrasing graceful and precise.

Mr. Leinsdorf guided his players without the help of the score — his custom except in concerti — but in this case it amounted to conducting a concerto for conductor and orchestra. The complexity of the score was never obtrusive as he carefully balanced the sections, molded the phrases, shaded the dynamics. Seeing his performance left no doubts about the source of the new achievements of the orchestra. It was a program and a performance to remember.

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48.

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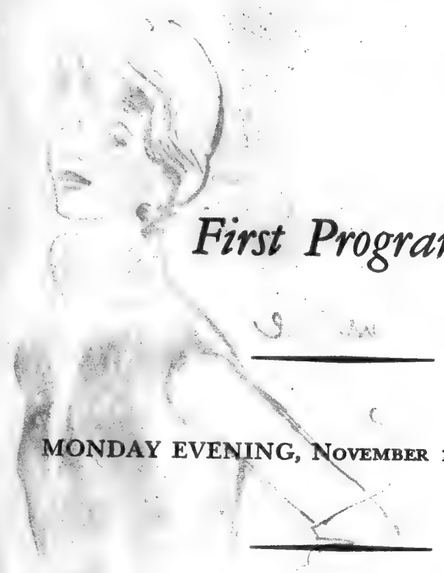

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GEORGE ZAZOFSKY

BOSTON 8

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Eighth Program

NOON, NOVEMBER 22, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 23, *at* 8:30 *o'clock*

Concerto Grosso in B-flat major, *Op.* 3, No. 1
I – Largo – Allegro
(First performance at these concerts)

Study for Orchestra No. 2
(First performance)

RIMSKY-KORSAKOV ..... Suite from "Le Coq d'Or"
I. King Dodon in his palace
II. King Dodon in the country
III. King Dodon with the Queen of Shemakha
IV. Wedding March and the lamentable end of King Dodon

INTERMISSION

RACHMANINOFF ..... Piano Concerto No. 3, in D minor
I. Allegro ma non tanto
II. Intermezzo: Adagio
III. Finale

SOLOIST
IDIL BIRET
Miss BIRET plays the Baldwin Piano

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Idel Biret to Play

Symphony Debut For Young Pianist

The Boston Symphony Orchestra will present two debuts at its regular Friday-Saturday concerts this week in Symphony Hall. Idel Biret, young Turkish pianist, will make her first appearances in the United States at these concerts, and music by the American composer William Sydeman will be performed for the first time by the Boston Symphony Orchestra.

IDEL BIRET

Erich Leinsdorf has invited Miss Biret to perform the Rachmaninoff Piano Concerto No. 3 with the Orchestra on the Friday-Saturday program. Mr. Sydeman's "Study for Orchestra" No. 2 will be given its world premiere in the second half of these concerts.

The weekend program will also include the Concerto Grosso in B flat major, Op. 3, No. 1, by Handel and Rimsky-Korsakov's Suite from "Le Coq d'Or."

Tomorrow evening the Boston Symphony Orchestra will present the opening concert in the series of six Monday evening programs. Mr. Leinsdorf will conduct the Orchestra in Hindemith's "Symphonic Metamorphosis"; the "Siegfried Idyl" by Wagner; and the Symphony No. 1 by Brahms.

George Zazofsky will be soloist on Tuesday evening in a performance of the Concerto for Violin and Orchestra by Alban Berg. At that concert Mr. Leinsdorf will also conduct Mahler's Symphony No. 5.

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Marcia funebre

Idil Biret's debut

By Harold Rogers

Idil Biret, Turkist pianist, will make her United States debut with the Boston Symphony on Friday afternoon and Saturday evening. Erich Leinsdorf conducting.

Erich Leinsdorf stepped on the podium, faced the audience, lifted his hand for silence, then spoke:

"Ladies and gentlemen, we have received a report from the press . . . that our President has been the victim of an assassination."

Gasps of dismay arose from the Symphony Hall audience.

"We shall therefore now play the Funeral March from Beethoven's 'Eroica.'"

Shouts of "No! No!" rang out spontaneously, yet the listeners rose to their feet as Mr. Leinsdorf led the Boston Symphony Orchestra into the first bars.

Many times have we all heard Beethoven's masterful statement—its serene affirmation of life eternal—yet to few of us, I dare say, has this music ever spoken more profoundly, more personally. Here was the union of actual tragedy with Beethoven's unequaled poetic expression of a hero's life.

Mr. Leinsdorf had conducted two pieces before his announcement — Handel's Concerto Grosso in B-flat major, Op. 3, No. 1, and the world premiere of William Sydeman's Study for Orchestra No. 2. The Suite from Rimsky-Korsakov's "Le Coq d'Or" relinquished its place on the program to the Beethoven Funeral March.

* * *

After the intermission Henry B. Cabot, the Boston Symphony's president, came to the front of the stage and said:

"Many of the ladies and gentlemen of the orchestra have come to me during the intermission to ask if our concert this afternoon should be discontinued. I told them . . ." (and here his voice broke) ". . . that on the day my father died I came to the symphony for consolation, and I know that now you'll receive it yourselves."

There were two major reasons why Mr. Cabot did well to continue the concert. Idil Biret, the 22-year-old Turkish pianist, was scheduled to make her debut in the United States. And the Rachmaninoff Concerto No. 3, her vehicle on this occasion, carried forward the affirmative mood so magnificently set forth in the Beethoven.

A great healing took place as Miss Biret lifted our hearts above the mists; clouds parted; great shafts of light poured through as she evoked the passion and ardor of Rachmaninoff's sweeping themes.

* * *

There was a buoyant quality to her playing; a great warmth of tone was in no way dispelled by her technical skill. Power she gave us without a bang; emotion without a sentimental tear. There is no question that Miss Biret is one of the most extraordinary of our younger musicians, and many of her listeners testified to her artistry by giving her a standing ovation, punctuated by bravas.

Mr. Sydeman was also on hand to accept the resulting applause from his Study for Orchestra No. 2. His is a skillfully wrought score, highly inventive, distinguished by its lyricism though apparently atonal. In one movement, the work moves through four distinct sections, contrasting great swells of tension with areas of release.

Moods vary widely — sometime impressionistic, at others expressionistic — through contemplation, aspiration, eruptive anger, dithyrambic gaiety, and loneliness as the flute sings a sad melody at the conclusion.

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NOV 18 1963

Idil Biret, Turkist pianist, will make her United States debut with the Boston Symphony on Friday afternoon and Saturday evening. Erich Leinsdorf conducting.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
NOV 23 1963

Marcia funebre

Idil Biret's debut

By Harold Rogers

Erich Leinsdorf stepped on the podium, faced the audience, lifted his hand for silence, then spoke:

"Ladies and gentlemen, we have received a report from the press . . . that our President has been the victim of an assassination."

Gasps of dismay arose from the (Symphony) Hall audience.

"We shall therefore now play the Funeral March from Beethoven's 'Eroica.'"

Shouts of "No! No!" rang out spontaneously, yet the listeners rose to their feet as Mr. Leinsdorf led the Boston Symphony Orchestra into the first pars.

Many times have we all heard Beethoven's masterful statement—its serene affirmation of life e[illegible]—yet so few of us, I dare say, has this music ever spoken more profoundly, more personally. Here was the union of actual tragedy with Beethoven's unequaled poetic expression of a hero's life.

Mr. Leinsdorf had conducted two pieces before his announcement — Handel's Concerto Grosso in B-flat major, Op. 3, No. 1, and the world premiere of William Sydeman's Study for Orchestra No. 2. The Suite from Rimsky-Korsakov's "Le Coq d'Or" relinquished its place on the program to the Beethoven Funeral March.

* * *

After the intermission Henry B. Cabot, the Boston Symphony's president, came to the front of the stage and said:

"Many of the ladies and gentlemen of the orchestra have come to me during the intermission to ask if our concert this afternoon should be discontinued. I told them . . ." (and here his voice broke) ". . . that on the day my father died I came to the symphony for consolation, and I know that now you'll receive it yourselves."

There were two major reasons why Mr. Cabot did well to continue the concert. Idil Biret, the 22-year-old Turkish pianist, was scheduled to make her debut in the United States. And the Rachmaninoff Concerto No. 3, her vehicle on this occasion, carried forward the affirmative mood so magnificently set forth in the Beethoven.

A great healing took place as Miss Biret lifted our hearts above the mists; clouds parted; great shafts of light poured through as she evoked the passion and ardor of Rachmaninoff's sweeping themes.

* * *

There was a buoyant quality to her playing; a great warmth of tone was in no way dispelled by her technical skill. Power she gave us without a bang; emotion without a sentimental tear. There is no question that Miss Biret is one of the most extraordinary of our younger musicians, and many of her listeners testified to her artistry by giving her a standing ovation, punctuated by bravas.

Mr. Sydeman was also on hand to accept the resulting applause from his Study for Orchestra No. 2. His is a skillfully wrought score, highly inventive, distinguished by its lyricism though apparently atonal. In one movement, the work moves through four distinct sections, contrasting great swells of tension with areas of release.

Moods vary widely — sometime impressionistic, at others expressionistic — through contemplation, aspiration, eruptive anger, dithyrambic gaiety, and loneliness as the flute sings a sad melody at the conclusion.

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Morning Globe
BOSTON, Mass.
Circ. 194,870

NOV 23 1963

At Symphony

Tribute to Kennedy Is Solace in Music

By MARGO MILLER

The Boston Symphony Orchestra played the funeral march from Beethoven's "Eroica" Symphony, following Erich Leinsdorf's announcement to a stunned audience of Rresident John F. Kennedy's death. As the tribute began, the Symphony Hall audience rose to its feet, remaining with heads bowed through the movement A moment of silence followed.

The concert had begun in normal fashion just on 2 p.m. But one heard after the opening work, a Handel Concerto Grosso, rumors passed among the audience. The concert continued with the premiere of William Sydeman's Study for Orchestra No. 2. Those who slipped out of the hall for confirmation of the President's death gave the news to their seatmates. And upon stage the orchestra's librarians were passing out new music to the players. Leinsdorf entered, hushed the audience, and said that "reports over the wireless can no longer be doubted. The President has been the victim of an assassin."

The "Eroica' 'marcia funebre' is one of the great moments in music. The dread beat of the march cannot be disguised. Yet there is a middle section of the movement, a time of incredible energy and involvement, somehow, or so it seemed Friday, expressing eternal hope. And that music gives solace to the mourner was in the words of Henry B. Cabot, president of the B.S.O. trustees. At intermission some members of the orchestra had suggested the remainder of the program be cancelled. Cabot bid them and the audience stay, recalling that on the day of his father's death he had gone to Symphony for consolation. Most listeners took heed.

So it was the task of the orchestra, of Leinsdorf and of a young Turkish pianist, making her U.S. debut, to provide comfort through music. The work, as scheduled, was Rachmaninoff's Third Piano Concerto. Idil Biret attacked it with the rapture of youth.

The fiery qualities in the piece are well within her grasp. She has in addition an ability to project its lyric moments. Her talents are evenly distributed among touch (her round sounds in the opening allegro were as pleasing and apt as the glittering tones she drew later in the finale) and dynamic range. And her sense of phrasing was unerring.

Miss Biret, whose 22d birthday fell yesterday, was the wunderkind of Turkey. At four she played for her head of state, at seven the Turkish government sent her to Paris, where she was placed under the tutalage of Nadia Boulanger. Having concertized in England, France and Russia, she began her American visit in Boston fulfilling European recommendations. May her subsequent appearances fall on happier days.

Sharing the program Friday was a new work by William Sydeman. His Second Study for Orchestra evokes some interesting effects from the orchestra. His writing for strings is solid, his structural organization is totally sustained choir to choir. But the whole piece impresses one as a study of the orchestra rather than music for it.

Leinsdorf began a series of programs offering Boston Symphony principals as soloists with Handel's Concerto Grosso in B-flat major, Op. 3, No. 1. The piece was done with great flair, notably by Ralph Gomberg, first oboe; John Holmes, as the second oboe; and Joseph Silverstein, concertmaster. Next week Silverstein will be joined by Doriot Anthony Dwyer and James Pappoutsakis, flutes, in the Fourth Brandenberg Concerto of Bach. The program will also include

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Herald (m)
BOSTON, Mass.
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NOV 23 19

The Symphony

Leinsdorf, Orchestra In Kennedy Tribute

By ROBERT TAYLOR

A dazed cry of incredulity, shock and pain burst from the audience at Symphony Hall yesterday afternoon as conductor Erich Leinsdorf, midway through the concert, announced the death of President Kenedy.

Stepping quietly before the conductor's platform, Mr. Leinsdorf held up his hand and said: "Ladies and gentlemen, there is a press report, just received, that The President of the United States has been the victim of an assassination." The collective voice that greeted these words was like a vast billow of horrified breath.

Noble Music

"In honor of the late President we shall now play the Funeral March from Beethoven's 'Eroica' Symphony," continued Mr. Leinsdorf as soon as the echoes subsided. He turned to the orchestra and brought down his hands, and the grave, slow, noble music of the heroic march flooded through the hall.

At the first strains, the audience spontaneously rose, and with bowed heads, remained standing throughout. The impact of the news dawned on face after face while the solemn tread of the melody—marked in the score, 'Funeral March upon the death of a hero'—asserted the lamentation of a proud immortal spirit. Nowhere, however, was the general dismay more clearly expressed than within the ranks of the orchestra itself.

Violinist Alfred Krips fought to control his emotions, laid down his instrument, dabbed at his eyes and rejoined the ensemble. The facial muscles of Bernard Parronchi, an ordinarily impassive 'cellist, worked uncontrollably. The inexorable pulse of the music broadened and crested over the standing, silent throng. Such profundity of grief could only be expressed in the surge of shee sound. Through that long u spoken arch existed the meaning of a stricken grandeur.

Then Mr. Leinsdorf dropped his hands, the music ceased, and he remained frozen in an attitude of prayer. The still immobile audience, touched by random weeping, joined the tribute. Then Mr. Leinsdorf quickly strode toward the stage exit.

The substitution of Beethoven's Funeral March for Rimsky-Korsakoff's Coq d'Or Suite recalled the death of President Wilson on an afternoon when the great Negro tenor, Roland Hayes, had been scheduled for a Symphony Hall recital. Mr. Hayes announced the President's passing and in the subsequent hush, with his eyes closed, his hands folded, he sang unforgettably the movin spiritual, 'Goin' Home,' to close the concert.

But on this occasion the concert did not end with the declaration of a national tragedy. Henry B. Cabot, President of the Boston Symphony's Trustees, informed the audience why he had decided to continue.

Partly Filled

The hall, after intermission, was only partly filled for the remaining score, Rachmaninoff's Third Piano Concerto, which would introduce the 22-year-old Turkish artist, Idel Biret. Mr. Cabot, a tall lean man, the very embodiment of a New England idealism that made its way into the distinguished leaders produced in every phase of the best of our regional life, was at first interrupted by cries of "Louder!" and in a firm voice reiterated:

"The ladies and gentlemen of the orchestra behind me have asked whether or not the concert should continue; and I told them it should go on."

His voice acquired a trembling edge of deeply-felt conviction.

"The day my father died I came to The Symphony for consolation, and I hope you will accept my present decision in this same spirit."

Seldom has a debut performer confronted a less favorable environment than that afforded Miss Biret by the sudden and catastrophic events of history. Let us say that she met and dispelled chaos not only by gallantry and determination: she did it by the wizardry of art. Under the circumstances Rachmaninoff's Concerto, highly-charged with impassioned ardor and fiery dynamism, proved an outlet: a more subdued score would only thicken the atmosphere of mourning. It was a brilliant performance, strong, intense and sparkling; it justified Mr. Cabot's remarks and established Miss Biret as a persuasive virtuoso under conditions that do not require enlargement.

Rumors had seethed outside Symphony Hall prior to the concert, and motorists stopped to yell the assassination bulletin at inswarming patrons, although the mass of listeners were unprepared. At two the press department of The Hall knew only that Mr. Kennedy had undergone emergency surgery.

Handel's Concerto Grosso proceeded pleasantly; to those conscious of the fact that The President's life hung by a thread, the world premiere of William Sydeman's Study for Orchestra No. 2 came across as a large, brutal and strident burst of musical inertia.

At 2:35 Thomas Perry, the Symphony's manager, made his way through the hall and conducted a whispered colloquy with Mr. Cabot, who departed during the Sydeman. And, at 2:40, as soon as the young, bearded Mr. Sydeman had taken his bow, personnel came onstage and began distributing the parts of Beethoven's Funeral March.

One woman turned and said to her seatmate: "What's the matter? Don't they have their music?"; but nearby a man who realized the significance of the interruption spoke involuntarily.

"He's dead," he gasped, his lips struggling to comprehend the consonants. "He's dead."

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Journal (e)
HAVERHILL, Mass.
Circ. 12,291
NOV 23 1963

Common Howitzer Breaks Silence:

Boston In Deep Mourning For President Kennedy

BOSTON (UPI) — This city, hometown of President Kennedy, today was in deep mourning.

Residents, red-eyed from crying, were shocked into silence. They still could hardly believe that the President was dead—the victim of an assassin's bullet.

The roar of a 105 millimeter howitzer broke the morning stillness. It was fired every half hour on historic Boston Common from dawn to dusk in honor of the late President.

Virtualy every aspect of community life was at a standstill.

The gala Christmas festival which was to start Friday was canceled.

Religious services were scheduled by all faiths for today, Sunday and Monday. Only emergency public buildings remained open. Flags were at halfstaff.

U.S. Naval ships in Boston Harbor fired one gun salutes every half hour. The artillery brigade at Fort Banks in Winthrop also joined in the half-hour salutes.

Most weekend events were canceled, including the traditional Harvard - Yale football game.

Tough men and women shoppers wept unashamedly.

A lettered sign in the downtown office of a Boston newspaper spelled out the tragic news. "The President is dead" it said—simply and finally.

Stores bought full pages in today's newspapers to run pictures of the late President and to express grief. The comic strip section was dropped from today's Boston Globe.

The Boston Symphony Orchestra, a longtime favorite of President and Mrs. Kennedy, was in the midst of its afternoon performance when the news of the President's death was announced.

An audience of more than 2,600 stood for 20 minutes in shocked and sobbing tribute as the orchestra played the funeral march from Beethoven's Third Symphony in honor of the late President. Cries of grief swept through Symphony Hall when conductor Erich Leinsdorf faced the audience and told of the assassination.

RENO, NEV.
NEVADA STATE JOURNAL
D: 5,542 S 26,585
NOV 23 1963

AUDIENCE IN TRIBUTE

BOSTON (UPI)—An audience of more than 2,600 stood nearly 20 minutes in shocked and sobbing tribute Friday as the Boston Symphony Orchestra played the funeral march from Beethoven's Third Symphony in honor of the late President Kennedy.

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Record-American (m) (e)
BOSTON, Mass.
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NOV 23 1963

Sad Symphony On Sad Day

More than 2600 attending the regular Friday afternoon concert of the Boston Symphony Orchestra conducted by Erich Leinsdorf, arose with shocked, protesting cries of "Oh! No! No! No!" when the conductor interrupted to announce President Kennedy's death.

Leinsdorf had left the podium between the second and third numbers while the stage was reset and returned to the stage, held up a hand for silence and said:

"We have just been informed that the President of the United States has been assassinated."

The groans and cries welled up from every corner of the hall.

Beethoven's 3rd Symphony "Eroica" was substituted for the gay Russian number scheduled and at its end the audience stood with bowed heads for a moment of prayer.

52

TUESDAY 4.

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Fourth Program

TUESDAY EVENING, NOVEMBER 26, *at* 8:30 *o'clock*

HANDEL ..... Concerto Grosso in B-flat major, *Op.* 3, No. 1
Allegro — Largo — Allegro

SYDEMAN ..... Study for Orchestra No. 2

WAGNER ..... Prelude, Good Friday Spell, and Death March of Titurel, from "Parsifal," Act III

IN MEMORIAM
JOHN F. KENNEDY
1917 – 1963

INTERMISSION

RACHMANINOFF ..... Piano Concerto No. 3, in D minor

I. Allegro ma non tanto
II. Intermezzo: Adagio
III. Finale

SOLOIST
IDIL BIRET
Miss BIRET plays the Baldwin Piano

BALDWIN PIANO RCA VICTOR RECORDS

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Sunday Globe
BOSTON, Mass.
Circ. 465,653
NOV 24 1963

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
NOV 24 1963

Orchestra Principals Soloists This Week

Five members of the Boston Symphony Orchestra will be heard as soloists at this week's Friday-Saturday concerts in Symphony Hall. The programs will begin with the Brandenburg Concerto No. 4 by Johann Sebastian Bach. Joseph Silverstein, concertmaster; Doriot Anthony Dwyer, principal flute; and James Pappoutsakis, flute, will be heard in this work.

Erich Leinsdorf will also conduct performances of Schubert's Symphony No. 3 and "Don Quixote," Fantastic Variations on a Theme of Knightly Character, Op. 35 by Strauss. For the performances of "Don Quixote" Samuel Mayes, principal cellist, and Joseph de Pasquale, principal violist, will be the soloists.

On Tuesday evening Leinsdorf will conduct the fourth concert of the Tuesday Evening Series with Idil Biret as his soloist. The young Turkish pianist will perform Rachmaninoff's Piano Concerto No. 3. Leinsdorf will also conduct the Concerto Grosso in B flat major, Op. 3, No. 1 by Handel; the American composer William Sydeman's "Study of Orchestra No. 2" and the Suite from "Le Coq d'Or" by Rimsky-Korsakov.

WGBH-TV, Channel 2, will telecast the 1362 Berkshire Festival performance of Beethoven's Ninth Symphony on Thanksgiving evening at 8:30. This concert was Charles Munch's final program as Music Director of the Boston Symphony Orchestra.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419
NOV 27 1963

The Sound of Music

Symphony Homage To John F. Kennedy

By Peter M. Knapp

Erich Leinsdorf and the Boston Symphony paid their homage to the late President John F. Kennedy last night at Symphony Hall.

It was a moving symphonic tribute — music from Wagner's "Parsifal," Act III. Included were the Prelude, Good Friday Spell and Death March of Titurel.

Orchestra and conductor reached the heights that the occasion demanded. Mr. Leinsdorf, noted for his direction of Wagner operas at New York's Metropolitan Opera, evoked an exalted performance. The music itself runs deeply, rich with the mystic symbolism of the story of redemption through spiritual love. And everything in it shone forth under the conductor's baton.

When musicians respond completely to their leader and to each other, memorable moments are created. Such was the case last night. The strings were especially magnificent: dark, lustrous and profound. Then the last note of memorial faded, the moment had passed and there was an emotion-charged silence.

There were two musical events of importance and high artistic achievement on last night's program. The second was the appearance of the young Turkish pianist, Idil Biret, in the Rachmaninoff third piano concerto after intermission.

The Rachmaninoff concerto is one of the glories of the romantic piano literature. Spacious, melodious and grueling, it calls for a performance in the grand style. The concerto's masculinity marks it for the big men of the keyboard, those with wrists and fingers of steel like Cliburn or Horowitz. That a lady — especially one so young and slender — should dare to touch the concerto seems absurd.

It didn't take long, however, for Miss Biret to demonstrate who was in charge. Her mastery of this concerto fully deserved the adjective "sensational," and right now there is a bruised and battered Baldwin grand in Symphony Hall that probably requires first aid.

Miss Biret tore into the Rachmaninoff work with an almost chilling fury. The grand moments were there with clangorous chords and cascades of sound; and there were tender and lyrical moments, too, even if the tone was a trifle hard.

Miss Biret is only 22. At age four she played for the president of Turkey, and later the Turkish government passed a special law guaranteeing her studies. A student of Nadia Boulanger in Paris, she has collected a number of prizes and accolades in Europe.

From her performance last night, one doesn't have to go very far out on a limb in predicting a brilliant career ahead for her. Miss Biret proved to be an exciting, virtuoso pianist.

IDIL BIRET

She drew gasps from the audience as she hammered the keys. But there was no show for show's sake; for all the virtuosity, the music came first. And at the end she received a standing acclamation.

Lost between these two peaks of artistry was the second performance of William Sydeman's Study for Orchestra No. 2. The work might be titled, "Workout for Orchestra," for it is scored for an enormous number of instruments which all receive generous treatment.

Sydeman's "Study" is a nervous development of lean and angular thematic material. The motif is introduced by solo flute, then tossed about to different instruments in contrasting slow and agitated sections as the orchestra emits intermittent plunks, rattles and clanks.

The second allegro section, driven by a relentless rhythm and reaching an ear-cracking climax, is the most satisfying part of the work. Mr. Leinsdorf introduced the composer — tall, greying, bearded — to the audience and the work received polite applause.

The concert opened with a light-handed and good-humored reading of Handel's Concerto Grosso in B-flat major, Op. 3, No. 1, in which oboist Ralph Gomberg and Concertmaster Joseph Silverstein played leading parts.

52

TUESDAY 4.

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Fourth Program

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IN MEMORIAM
JOHN F. KENNEDY
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RACHMANINOFF ..... Piano Concerto No. 3, in D minor
I. Allegro ma non tanto
II. Intermezzo: Adagio
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BALDWIN PIANO — RCA VICTOR RECORDS

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BOSTON 9

53

G[illegible] SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Ninth Pair of Concerts

[illegible]Y AFTERNOON, NOVEMBER 29, *at* 2:00 *o'clock*

[illegible]Brandenburg Concerto No. 4 in G major, for Violin, Two Flutes, and String Orchestra

[illegible]o
[illegible]inte
[illegible]o

Violin: JOSEPH SILVERSTEIN
Flutes: DORIOT ANTHONY DWYER
JAMES PAPPOUTSAKIS

[illegible]Prelude, Good Friday Spell, and Death March of Titurel, from "Parsifal," Act III

INTERMISSION

[illegible]"Don Quixote," Fantastic Variations on a Theme of Knightly Character, *Op.* 35
Introduction, Theme and Variations, and Finale
Violoncello Solo: SAMUEL MAYES
Viola Solo: JOSEPH DE PASQUALE

[illegible]URDAY EVENING, NOVEMBER 30, *at* 8:30 *o'clock*

SYDEMAN[illegible]Study for Orchestra No. 2
(First performance in this series)

[illegible]"Don Quixote," Fantastic Variations on a Theme of Knightly Character, *Op.* 35
Introduction, Theme and Variations, and Finale
Violoncello Solo: SAMUEL MAYES
Viola Solo: JOSEPH DE PASQUALE

INTERMISSION

RACHMANINOFF[illegible]Piano Concerto No. 3, in D minor
I. Allegro ma non tanto
II. Intermezzo: Adagio
III. Finale

SOLOIST
IDIL BIRET
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BALDWIN PIANO RCA VICTOR RECORDS

[521]

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Herald (m)
BOSTON, Mass.
Circ. 178,553

27 [illegible]63

JOSEPH DE PASQUALE, principal violist of the Boston Symphony Orchestra, will appear as soloist in Bach's 4th Brandenburg Concerto at Symphony on Friday and Saturday.

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Morning Globe
BOSTON, Mass.
Circ. 194,870

NOV 28 1963

Programs Changed

Several changes have been made by Erich Leinsdorf for this week-end's Boston Symphony Orchestra concerts. The programs of the past week-end were altered upon the death of President Kennedy.

Tomorrow afternoon Leinsdorf and the orchestra will play the Prelude, Good Friday Spell, and Death March of Titurel from Act III of Wagner's "Parsifal," in memoriam John F. Kennedy. This will be in place of the Schubert Symphony. The other works of the program will remain as previously announced, beginning with the Bach Brandenburg Concerto No. 4 and concluding with "Don Quixote" by Richard Strauss.

Soloists in the Bach Brandenburg Concerto No. 4 will be Joseph Silverstein, violin; and Doriot Anthony Dwyer and James Pappoutsakis, flutes. In Strauss' "Don Quixote" Samuel Mayes will be heard in the cello solo and Joseph de Pasquale in the viola solo.

Last Saturday evening's concert was changed completely in order to create a program in memoriam John F. Kennedy, which was telecast live over WGBH-TV and the ABC network. That program consisted of the Music of the Blessed Spirits in the Elysian Fields from "Orpheus and Eurydice" by Gluck; the Prelude, Good Friday Spell, and Death March of Titurel, from Act 3 of Wagner's "Parsifal"; and Beethoven's Symphony No. 3, "Eroica."

In order that the Saturday evening subscribers should not miss any part of last week's scheduled concert, the following program will be presented on Saturday evening: William Sydeman's Study for Orchestra No. 2, which received its world premiere last Friday afternoon; Richard Strauss' "Don Quixote," as originally announced for this week-end; and the Rachmaninoff Piano Concerto No. 3, in which Idil Biret, the young Turkish pianist, is making her first United States appearances.

The suite from "Le Coq d'Or" by Rimsky-Korsakov, announced for Nov. 22-23, and the Schubert Symphony No. 3, announced for Nov. 29-30, will be heard later in the season.

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Herald (m)
BOSTON, Mass.
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NOV 27 1963

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St. Paul Pioneer Press
First Newspaper In Minnesota
D. 98,378 S. 200,141

DEC 1 1963

Boston Orchestra Tribute To JFK to Be Broadcast

The regular Friday afternoon concerts of the Boston Symphony orchestra are a tradition of long standing with proper Bostonians.

On Friday, Nov. 22d, news of the grim happenings in Dallas began to reach Symphony hall shortly before the concert began.

During the first two brief works, the news was amplified and its full impact felt. There was a brief pause while the librarians hurriedly distributed music; then conductor Erick Leinsdorf returned to the stage and announced to the shocked audience that the president was dead, and that the orchestra would play the funeral march from Beethoven's Eroica symphony.

As the somber strains began, the audience rose and stood in silence in tribute. At the conclusion, the orchestra, too, rose and stood in silence.

This concert, as transcribed that afternoon in Symphony hall, will be broadcast at 2:20 p. m. today in FM-stereo by KWFM.

BOSTON 9

53

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Ninth Pair of Concerts

FRIDAY AFTERNOON, NOVEMBER 29, *at* 2:00 *o'clock*

BACH ..... Brandenburg Concerto No. 4 in G major, for Violin, Two Flutes, and String Orchestra

I. Allegro
II. Andante
III. Presto

Violin: JOSEPH SILVERSTEIN
Flutes: DORIOT ANTHONY DWYER
JAMES PAPPOUTSAKIS

WAGNER ..... Prelude, Good Friday Spell, and Death March of Titurel, from "Parsifal," Act III

INTERMISSION

STRAUSS ..... "Don Quixote," Fantastic Variations on a Theme of Knightly Character, *Op.* 35

Introduction, Theme and Variations, and Finale
Violoncello Solo: SAMUEL MAYES
Viola Solo: JOSEPH DE PASQUALE

SATURDAY EVENING, NOVEMBER 30, *at* 8:30 *o'clock*

SYDEMAN ..... Study for Orchestra No. 2
(First performance in this series)

STRAUSS ..... "Don Quixote," Fantastic Variations on a Theme of Knightly Character, *Op.* 35

Introduction, Theme and Variations, and Finale
Violoncello Solo: SAMUEL MAYES
Viola Solo: JOSEPH DE PASQUALE

INTERMISSION

RACHMANINOFF ..... Piano Concerto No. 3, in D minor

I. Allegro ma non tanto
II. Intermezzo: Adagio
III. Finale

SOLOIST
IDIL BIRET
Miss BIRET plays the Baldwin Piano

BALDWIN PIANO — RCA VICTOR RECORDS

[521]

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Herald (m)
BOSTON, Mass.
Circ. 178,553
NOV 27 1963

Boston Symphony Programs Change

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New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 178,553
NOV 27 1963

JOSEPH DE PASQUALE, principal violist of the Boston Symphony Orchestra, will appear as soloist in Bach's 4th Brandenburg Concerto at Symphony on Friday and Saturday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
NOV 28 1963

Programs Changed

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Tomorrow afternoon Leinsdorf and the orchestra will play the Prelude, Good Friday Spell, and Death March of Titurel from Act III of Wagner's "Parsifal," in memoriam John F. Kennedy. This will be in place of the Schubert Symphony. The other works of the program will remain as previously announced, beginning with the Bach Brandenburg Concerto No. 4 and concluding with "Don Quixote" by Richard Strauss.

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The suite from "Le Coq d'Or" by Rimsky-Korsakov, announced for Nov. 22-23, and the Schubert Symphony No. 3, announced for Nov. 29-30, will be heard later in the season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
DEC 5 1963

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: INSUFFICIENTLY MIXED BAG

The demands of program-making for an organization as complex and as tightly scheduled as the Boston Symphony Orchestra must be prodigious. Rehearsal time, soloists' contracts, program printing, press releases, recording dates, road trips and a multitude of comparable exigencies come swiftly to mind.

Even so, it is incredible to contemplate the extent of the scrambling in subsequent programs which is still following the last-minute change to the "Eroica" as a memorial to the late President Kennedy a week ago last Saturday. Apparently, every piece originally called for has to be played, and as a result, things won't again be on their regular course here until the holidays.

Thus it was that on the Friday afternoon series last weekend we had the Bach Fourth Brandenburg Concert and Strauss' "Don Quixote," as initially scheduled, but found Wagner's Parsifal music inserted in place of Schubert's Third Symphony. More is the pity, for it made for rather a lop-sided couple of hours.

The fault lay in the choice of the Wagner. I realize, of course, that Mr. Leinsdorf had to get up some commemorative music in a hurry, and that having played this piece only five months ago, the orchestra had it more or less in hand. But surely there are more appropriate and moving works than this one which he could have used. To me—and I dare say to the vast majority of the serious listeners of our day—Parsifal is a windy bore. Its saving grace is that, like egg-nog, one has ordinarily to put up with it only one season during the year and then is permitted surcease.

Whatever Parsifal's musical merits, in any case to bracket it in the same concert with the "Don Quixote" was in fact virtually to provide a diet of egg-nog. For awhile I found myself starving for just a few sparely scored, acerbly harmonized passages. In due course, though, the essential genius of this Strauss masterpiece began to gain ascendancy. The tricks, like the wind-machine, the bleating sheep or the attack on the windmills, may have long since become old hat. Not, however, the magic by which Strauss portrays the transformation of the knight's mind to sanity and thence to the serenity and resignation of a higher spirituality. When well performed "Don Quixote" is both gripping and touching and on this occasion it was done to a fine turn. The soloists were Samuel Mayes, 'cello, Joseph Pasquale, viola, and their collaboration with Mr. Leinsdorf and the orchestra left little to be desired.

Preceding the gigantic orchestral palette of the Wagner and Strauss works was the Brandenburg. These concertos are staples at Tanglewood but are performed only rarely in Symphony Hall. This, for example, was only the fifth performance of this particular one in a weekend series and the first one in almost eighteen years. Mr. Leinsdorf, playing on a tiny harpsichord, presided over an authentic chamber group of twenty strings and the soloists included Joseph Silverstein, violin, and Doriot Anthony Dwyer and James Pappoutsakis, flutes. Though occasionally subdued in the vast reaches of the hall, the whole group distinguished themselves with a performance that conferred ease, grace and elegance on what is certainly one of the more marvelously inventive and brilliantly constructed works in the concerto grosso form.

The orchestra is away this week. On its return next week it will feature Joseph Silverstein in a performance of Bartok's First Violin Concerto. Schubert's Third Symphony and Rimsky-Korsakov's suite from "Le Coq d'Or," both displaced from various previous programs, will finally have their day in court.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
NOV 30 1963

Another Leinsdorf facet

Erich the cembalista

By Harold Rogers

Erich Leinsdorf displayed another facet of his jeweled musicianship Friday afternoon at Symphony Hall—that of cembalista. Seated at the harpsichord center stage—his back to the audience—he guided a small group of Boston Symphony musicians in Bach's Fourth Brandenburg Concerto.

It was a gracious performance, winsome on all counts, elegant as a baroque music room. Doriot Anthony Dwyer and James Pappoutsakis traced the entwining flute parts with delicacy and warmth; Joseph Silverstein, the concertmaster, was on hand with his suave violin to add its voice to those of the flutes. Though at several points an almost unnoticeable loss of unanimity occurred in the orchestral forces, the ensemble proceeded regally with only the slightest of directions from Mr. Leinsdorf.

* * *

The director then brought forth a radiantly moving performance of Wagner's Good Friday Spell and Death March of Titurel from "Parsifal." These excerpts from Act III he played in memoriam for President Kennedy. The death march was indeed appropriate in Wagner's legendary idealization, elevated as it is beyond an immediate earthly scene.

In 1964 the music world will celebrate the 100th anniversary of Richard Strauss's birth, and on Friday afternoon Mr. Leinsdorf jumped the gun only slightly to make his bow to the genius of this genial composer. With the music to "Don Quixote," Fantastic Variations on a Theme of Knightly Character, Mr. Leinsdorf brought this amiable concert to a close.

Thus we followed the trials and hallucinations of Cervantes' hero as Strauss developed themes representing Quixote, Dulcinea, and Sancho Panza. There was the jolly good humor of the tuba, paunchy as Panza must surely have been, and the bleating of the sheep was as much a marvel of orchestration as it was in execution.

* * *

Yet out of all the fun, of course, emerges the sweet nobility of Don Quixote. Strauss evoked a great sense of tenderness in the death scene.

Mr. Leinsdorf managed the whole thing beautifully, and the solos were flawlessly set forth by Samuel Mayes on his cello and by Joseph de Pasquale on his viola.

The program at Symphony Hall tonight will differ from that of Friday afternoon, owing to changes in programing last week-end which made way for a memorial concert for the late President. Tonight Mr. Leinsdorf will conduct Sydeman's Study for Orchestra No. 2 (given its world première on Nov. 22), Strauss's "Don Quixote," and the Rachmaninoff Piano Concerto No. 3, for which Idil Biret of Turkey will again be the soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
NOV 30 1963

At Symphony

BSO at Very Best For Wagner, Strauss

By MARGO MILLER

The opulence of the Boston Symphony was put to divers use yesterday afternoon. In the service of Wagner's "Parsifal" was the massed orchestra, repeating excerpts from the Saturday program in memoriam John F. Kennedy. The musical equivalent of the "very best butter" was likewise applied to Strauss' hero "Don Quixote." If coupling the two late 19th century works proves anything, apart from the eternal quests of their protagonists, it is that national legend and international satire translated into notes require the finest playing. This the Boston Symphony provided in full measure.

Continuing his policy of drawing upon Boston Symphony principals for solo work, Erich Leinsdorf invited first cellist Samuel Mayes to limn the adventures of Cervantes' knight. The picture is a broad one. If Quixote lumbers into trouble, so must the instrument suggest his plight. If the old knight sings of his beloved Dulcinea, the cello is his voice. Does he tilt endlessly at the robbers of chivalry, at death itself, then his theme must observe him not such a fool. In Mayes' hands, the music says all this. It was a fine performance. The string tone was fully resonant, the comic effects nicely brought out, the ambiance entirely there. Principal viola of the orchestra, Joseph de Pasquale, and the concertmaster, Joseph Silverstein, contributed their share to the tone poem. And the other solo parts in which Strauss clowns were done in the best spirit—and playing—possible.

Leinsdorf closed his first Symphony Hall season last April with music from "Parsifal." This reviewer had noted the word "seamless" upon the program's margin. This week's excerpts comprised the Prelude, Good Friday Spell and the Death March of Titurel. Here at last was music with more emotional texture than was stressed then. One would not like to speculate overly on the cause. Artistically, it can be said that Leinsdorf allowed himself a pulse to the Prelude and a sweep to the Good Friday Spell heretofore missing, and was able to carry these qualities into the Death March. This satisfactory arrangement seemed to be accomplished by the conductor's concern with a broader outline, so that one had a sense of continuity. "Seamless" had implied little shape, lovely though the Wagner sonaural tapestry is. Leinsdorf has now found guiding threads.

The program opened with Bach's Fourth Brandenburg Concerto, marking the first time in the tenure of at least the last three Boston Symphony conductors that the maestro directed from the keyboard. From the harpsichord Leinsdorf cued with a free hand or a nod of the head and the ensemble of 23 beni to it. The violins, reduced to a dozen players, sounded very watery in the allegro; they managed, however, to boost their output in the remaining movements, as did Joseph Silverstein in the concertino. Praise only for the joyous sound from first flute, Doriot Anthony Dwyer, and her colleague, James Pappoutsakis.

Next week the Boston Symphony will be on tour. Upon their return, Leinsdorf will conduct music of Schubert, Rimsky-Korsakov and Bartok. Tonight's concert will introduce pianist Idil Biret to Saturday subscribers; she will play the Third Rachmaninoff Concerto. Also on the program are William Sydeman's Study for Orchestra No. 2, which had its premiere last Friday, and Strauss' "Don Quixote."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
NOV 30 1963

JFK Memorial Concert Enthralls BSO Audience

By MARJORIE W. SHERMAN

In Symphony Hall Friday, the week that began with last Friday's tragic announcement from the stage, followed by the "Eroica," came to a close with a superb program of Bach, Wagner and Richard Strauss. Familiar, dedicated faces were lifted, row on row, to the sorrowful splendor of the Death March from Parsifal, and the big audience, which had gathered in unaccustomed quiet, forbore to interrupt the memorial concert with premature departures.

Symphony trustees and Harvard faculty, many of whom had worked with the late President in Cambridge or in Washington, slipped into family Symphony seats in time to share the unusual beauty of the Brandenberg Concerto for which Mr. Leinsdorf played the harpsichord.

Grave young faces looked down from the balconies round the hall, some for the first time, like six-year-old Leslie Essington-Jones, here from England to join her father who has a post at the U.N., others, like lovely Johanna Fiedler, daughter of Boston's eminent conductor Arthur Fiedler of Pops fame, who have watched and listened uncounted times.

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Herald (m)
BOSTON, Mass.
Circ. 178,553

NOV 30 1963

Parsifal Again

Concert Refreshing, Despite Memories

By ROBERT TAYLOR

Although the events of last week cast a shadow [illegible] Saturday's Symphony program, the concert itself proved refreshing.

The excerpts from "Parsifal" were played as they were last Saturday in memory of President Kennedy, for the score of course, is one of majestic sadness and radiant transfiguration. The dignity of the tribute was in accord with the moment, and yet the spirit of the afternoon was not entirely sable, since Bach's Fourth Brandenburg Concerto and the Strauss tone poem, "Don Quixote," pulsate vigorously and cheerfully.

Save for the homage, the program seemed designed for a Thanksgiving weekend—in short, as comfortable and familiar as the seasonal rituals. Its chief novelty was the emphasis on a number of excellent orchestral performers as soloists, a welcome emphasis indeed; and the conducting of Erich Leinsdrof from the harpsichord during the Bach.

Mr. Leinsdorf has conducted in the ostinato manner previously here, to the best of my knowledge, the last time, at a Metropolitan Opera performance of "Don Giovanni" when a piano was inappropriately substituted for harpsichord recitative. But his appearance thus at a Symphony Hall concert is yet another example of his range of striking talents. He moulded a wonderfully articulate performance.

The Bach strings were intimately scaled, employing only a single double bass; and the tuttis showed a splendid resilience and textural brilliance. James Pappoutsakis and Doriot Anthony Dwyer, sitting at the side of the harpsichord, supplied a concertino of infinite charm. Mr. Leinsdorf, whose continuo glittered through the concerto like a shower of gold, set tempi that gave the work mobility and animation.

The two flutes remain in the foreground, except for the final fugue, when they are joined by the violin in a gigantic burst of inventive ideas. Not only did Mr. Leinsdorff develop the Allegro at a lively pace, the elegant interlude of the Andante, and the Presto's miraculous complexities with a superbly balanced tone, but his insight into the Brandenburg seemed totally convincing. The graces of the small chamber orchestra and the power of great ideas met and mingled, and Mrs. Dwyer, Mr. Pappoutsakis and Joseph Silverstein declared once more their own virtuosity.

PARSIFAL'S GRAVITY

Similarly, Mr. Leinsdorf was in his element during the Parsifal, phrasing a long, romantic line of poignant gravity. The sense of calm tranquility pervaded it, the mounting Grail theme and the pianissimo contrasts treated with painstaking care. And how appropriate, too, were the Program's final comments on the concert version:

". . . a murmuring of the muted strings and sustaining harmonies of the horns and woodwind: music of ineffable tenderness, yet penetrated with a subtle recollection of remembered pain, as if the music were shadowed by the recollection of some assuaged but unforgettable grief. . ."

Samuel Mayes's solo work in "Don Quixote" revealed once more his admirable and triumphant skills in this score. From the highest harmonics of the fingerboard to the broad melodic bowings of the fantastic knight's theme, to pizzicati and spiccato, but most of all to a rare understanding of the tone poem right down to the dying glissade, Mr. Mayes can compare with any ranking artist today. He did not vary his standard of performance yesterday, nor did Joseph de Pasquale, whose viola discourse spoke nobly, too. The reading itself brought out the element of the bizarre perhaps more than in interpretations by Mr. Leinsdorf's predecessors, but he has lost none of the colors and the vibrance of the inner voices. The afternoon ended in a secular but heartening glow.

Owing to alterations last week-end, tonight's concerts brings forth Sydeman's Study for Orchestra, No. 2, the "Don Quixote" and Rachmaninoff's Piano Concerto No. 3, in D minor, with Idil Biret as soloist. The soloist will be Joseph Silverstein in Bartok's Concerto No. 2 for Violin and orchestra on Dec. 13-14, following next week's tour; and Mr. Leinsdorf has also scheduled Schubert's Symphony No. 3, in D, and the Rimsky-Korsakoff Suite from "Le Coq d'Or."

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting presented the ninth concert of the 83rd season yesterday in Symphony Hall. Soloists were Joseph Silverstein, violin, Doriot Anthony Dwyer, James Pappoutsakis, flute, Samuel Mayes, 'cello, and Joseph de Pasquale, viola. Owing to alterations in last week's concert, Saturday night's program consists of William Sydeman's Study for Orchestra, the Strauss "Don Quixote," and Rachmaninoff's Piano Concerto No. 3, in D Minor, Idil Biret, soloist.

Brandenburg Concerto No. 4, in G Major, for Violin, Two Flutes and String Orchestra	Bach
Prelude, Good Friday Spell, and Death March of Titurel from 'Parsifal,' Act III	Wagner
"Don Quixote," Op. 35	Strauss

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Sunday Globe
BOSTON, Mass.
Circ. 465,653

DEC 1 1963

Orchestra On Tour

The Boston Symphony Orchestra will be out of town this week on the second tour of its 83d season. The orchestra will appear at the University of Connecticut in Storrs on Monday, in New London on Tuesday, in Philharmonic Hall, New York city on Wednesday and Friday, at the Academy of Music in Brooklyn on Thursday, and at Carnegie Hall in New York on Saturday.

Erich Leinsdorf will conduct all the programs on this week's tour. He has invited Idil Biret, who made her United States debut with the orchestra at its concerts last week-end, to be soloist at Wednesday evening's concert in Philharmonic Hall. Mr. Leinsdorf has also asked George Zasofsky, violinist with the orchestra, to be soloist at the concerts in New London and Brooklyn. On Friday evening in Philharmonic Hall, Samuel Mayes, principal cello, and Joseph de Pasquale, principal viola, will be heard in Richard Strauss' "Don Quixote."

On Saturday evening, the Boston Symphony Orchestra will make the first of two appearances at Carniegie Hall as part of the International Festival of Visiting Orchestras. The second appearance will be on Saturday, Jan. 25.

The next concert by the Boston Symphony Orchestra in Symphony Hall will take place on Monday, Dec. 9.

2c

TOUR No. 2

STORRS

The Hartford Times
D. 126,360
NOV 23 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 126,360
NOV 23 1963

NewEnglandNewsclipAgency,Inc.
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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
NOV 22 1963

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Republican (m)
WATERBURY, Conn.
Circ. 23,414
NOV 21 1963

NewEnglandNewsclipAgency,Inc.
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Sunday Courant
HARTFORD, Conn.
Circ. 161,020
NOV 24 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bulletin (m)
NORWICH, Conn.
Circ. 28,975
NOV 21 1963

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Bulletin (m)
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Chronicle (e)
WILLIMANTIC, Conn.
Circ. 7,249
NOV 20 1963

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Bee
NEWTOWN, Conn.
Weekly Circ. 6,248
NOV 29 1963

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Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 28,971
NOV 30 1963

NewEnglandNewsclipAgency,Inc.
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American (e)
WATERBURY, Conn.
Circ. 41,020
NOV 21 1963

UConn Plans 9th Concert By Orchestra

STORRS — The celebrated Boston Symphony Orchestra, under the baton of Erich Leinsdorf, will offer its ninth annual concert at the University of Connecticut's Jorgensen Auditorium Dec. 2 at 8:15 p. m.

Mr. Leinsdorf, who first led the Boston Symphony at Storrs as a guest conductor three seasons ago, will be making his second appearance as the orchestra's musical director. He replaced Charles Munch in 1962.

He is the 11th maestro to lead the Boston orchestra in its 83-year history, and only the third music director in the past 38 years. He came to Boston with a brilliant record in opera and has been conductor of the Metropolitan Opera, director of the New York City Opera, and music director and conductor of the Rochester Philharmonic.

In addition to serving as guest conductor with the Boston Symphony, he has led most of the important orchestras in the West.

Included in the evening's program will be Mozart's "Symphony in C Major," and Mahler's "Symphony No. 5 in C-Sharp Minor." Tickets may be obtained by mail order, telephone reservations or in person. Checks should be made payable to the university and sent to the Jorgensen box office.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (e)
MANCHESTER, Conn.
Circ. 13,303
DEC 3 1963

Boston Group Plays with Superb Tone

By JOHN GRUBER

It was SRO at UConn's Jorgenson Auditorium last evening as people came from far and wide to hear the Boston Symphony Orchestra with Erich Leinsdorf on the podium. They found their journey richly rewarding, for it was an evening of music that was well chosen and exceptionally well played.

Mr. Leinsdorf spent a long apprenticeship in the field of ballet, where he early learned the value of rhythmic precision. More recently he applied his talents to the field of opera, where lyricism is of utmost importance. He has managed to impress these qualities on the Boston Symphony in no uncertain fashion, with the result that it plays with almost unbelievable precision, and an effortless, singing tone production which is unequalled at the moment.

The orchestra plays with absolute unity and responds as one man to the conductor's direction, meanwhile producing an opulent sound that must be the despair of its rivals. Here is an example of what orchestral playing can be, and really should be, though it is all to seldom encountered.

While Mr. Leinsdorf is unexcelled in technical matters as a conductor, he is not on quite such firm ground as an interpreter, particularly of Mozart, whose music he offered here both last season and this. The sound was shimmering, the nuances were observed, and the turns and embellishments were carefully turned.

But there was a tendency to rush. Writing a preface to an edition of Mozart Sonatas, Saint-Saens advised: "It is necessary to shun in the case of Mozart, the tendency to hurry the movements, as too often happens." Saint-Saens was complaining in 1915 and his remarks are even more worthy of consideration today when the tempo of our daily living is greatly accelerated over the customs of his day just as his day was notably faster than the time of Mozart.

Saint-Saens advises: "His (Mozart's) Presto corresponds to our Allegro," and goes through the tempo marks accordingly; Mr. Leinsdorf's final Presto corresponded to a Presto vivace, last evening and his other tempi were in accordance, so that the extreme grace and charm of Mozart's composition were nearly obliterated.

The Mozart Symphony (Kochel No. 200) occupied the first half of the program, while the second was devoted to the Fifth Symphony of Gustave Mahler. Mahler's works are not unknown in the Greater Hartford area, for his kinsman Fritz Mahler has made us reasonably well-acquainted with them.

To tell the truth, I prefer Fritz Mahler's readings. Granted, Mahler, the composer, was uneven in his inspiration and his orchestral coloring and development, and this makes things difficult for the interpreter, particularly since some of the composer's effusion are in bad taste.

There is a tendency to try and remedy this bad taste, on the part of many conductors. Although this program did not mention it last night, the second section of the second movement is marked, "With utmost vehemence." Mr. Leinsdorf subordinated the wildest clamorings of the composer in the interests of ripe tone-color, but after hearing the frenzied outpourings that result from Fritz Mahler's interpretations, one is convinced that with all its bad taste it more nearly represents the character of the composer, who was (to all accounts) a frenzied and unhappy man.

Mr. Leinsdorf's interpretation is unquestionably more artistic, and the Boston Symphony is unquestionably more proficient than the Hartford group, yet somehow I had the feeling that Mahler the composer had been "prettied-up" somewhat in the manner in which Rimsky-Korsakow was wont to "improve" Moussorgsky.

The audience was thoroughly pleased and vocal in its appreciation of the concert at the close, and well they might have been, for the whole thing was an orchestral tour de force such as is seldom encountered.

NEW LONDON

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Day (e)
NEW LONDON, Conn.
Circ. 30,238
[illegible] 1963

Boston Symphony To Play Tuesday

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The orchestra has been under the direction of the internationally known Erich Leinsdorf since 1962.

WILLIMANTIC, CONN.
CHRONICLE
D. 7 249

DEC 4 1963

Boston Symphony Wins Plaudits At UConn

Erich Leinsdorf and the Boston Symphony justly deserved the warm plaudits which they received at the University of Connecticut on Monday evening.

The first snowy evening of the season was in no way a deterrent to the crowd which was most enthusiastic to both works which were performed during the evening.

The concert opened with the Mozart Symphony in C major, K.200, a work of the teen-age Mozart. The prodigious output of the composer can be seen in the fact that this symphony was numbered as twenty-eight out of forty-one symphonies, and yet it came in the first one-third of his total list of compositions.

It is interesting to note that Mr. Leinsdorf is the only conductor of the current group who is listed as having recorded all of the Mozart Symphonies. It is fitting that he has done so, and he gave a fine example of his Mozart playing in a sensitive and thoughtful performance of this little C major Symphony.

The Andante was delicate, the Menuetto playful, and the final Presto lilting and spirited, although perhaps a bit literal in interpretation. All in all, it was a rewarding performance of Mozart, both elegant and sophisticated.

The early intermission was followed by a performance of the Symphony No. 5 in C-sharp minor by Gustav Mahler. For devoted Mahlerites a program of Mahler is an occasion for dedication, while for those who are indifferent to Mahler, an evening with Mahler is often a bore.

The performance by Mr. Leinsdorf and the Bostonians gave little opportunity for boredom, even for the non-believers. The work was given a virtuoso performance which drew repeated applause from many a non-Mahlerite.

Mahler, a native of Bohemia in the old Austrian Empire, was something of a mystic, often lonely, and one who frequently found himself out of step with his surroundings. Although he is usually associated with the musical life of Vienna, it was as leading conductor at the Hamburg Opera House that he first met the late Bruno Walter who had been engaged as coach and musical assistant.

A life long friendship began at that time, and Bruno Walter was to become one of the great champions and interpreters of the compositions of Mahler. Mahler was also to have a brief association with the United States; in the first decade of the century he conducted at the Metropolitan Opera House and led the New York Symphony on repeated occasions until 1911.

Prior to the Fifth Symphony, Mahler had used a good deal of folk materials, and two of the four symphonies had employed vocal soloists or chorus. In the Fifth Symphony Mahler shifted his emphasis to instrumental music and scoring that made use of exceptionally large orchestras.

The symphony is divided into three parts, and, in turn, two of these, the first and third, are again subdivided.

The first part opens with a measured and deliberate funeral march which is followed by an agitated and stormy section. Part two consists of a lengthy Scherzo, while part three is made up of a songful and meditative Adagietto and a Rondo Finale of optimistic spirits in which the melancholy and agitation with which the composition opened have disappeared.

As noted earlier, the whole performance was one of outstanding virtuosity and particularly to be commended was the fine playing of the solo horn part.

This was a most rewarding concert with the Bostonians sounding as their many devotees like to hear them sound, as one of the great orchestras of the world today.

NEW LONDON

NEW YORK 57

New England Newsclip Agency, Inc.
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Day (e)
NEW LONDON, Conn.
Circ. 30,238
NOV 30 1963

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NEW YORK

The New York Times
D. 680,265 S. 1,306,418

DEC 1 1963

Lenscraft

A LONG VISIT—Erich Leinsdorf will lead the Boston Symphony in four concerts here this week, three in New York, one in Brooklyn. With him is Idil Biret, Turkish pianist, who makes her New York debut with the orchestra.

NEW YORKER
NEW YORK, N.Y.
W. 442,539

DEC 14 1963

Later the same evening, I hurried to Philharmonic Hall to hear the Boston Symphony, under Erich Leinsdorf, and got there just as it began to play a somewhat similar, though more elaborate, composition called "Study for Orchestra No. 2," by William Sydeman, a local composer. I found neither work very exciting, and I was amused to see my colleague, Miles Kastendieck, of the *Journal-American*, describe the Somers composition, next day, as "cereal" music—the sort of music piously referred to by composers as "serial," which, indeed, invariably appears to me to have the texture, contour, emotional impact, and power over the human spirit of oatmeal. Mr. Leinsdorf went on to present a young Turkish pianist (female and pretty) named Idil Biret as the soloist in Rachmaninoff's Third Piano Concerto. Miss Biret nearly knocked herself out in her efforts to encompass the formidable virtuosity that this work demands. She has a facile but not always accurate technique, frequently blurred by a too lavish use of the pedal, and the other night she often tried to magnify what is naturally a small tone by pounding unmercifully from curious-

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Times (m)
NEW YORK, N. Y.
Circ. 681,612
DEC 6 1963

Music: Leinsdorf Leads Dvorak 6th

Boston Symphony Plays in Philharmonic Hall

By HAROLD C. SCHONBERG

FINALLY we got the Dvorak Sixth (First) Symphony on a local program. Erich Leinsdorf brought it to Philharmonic Hall Wednesday night with the Boston Symphony, along with a young Turkish pianist named Idil Biret. She was heard in the Rachmaninoff Piano Concerto No. 3. And then there was the first New York performance of William Sydeman's "Essay for Orchestra" No. 2. A fine program.

Orchestral societies now seem to be using the new numbering of the Dvorak symphonies. There never was any secret that he composed nine, but the first four were in manuscript until well after the turn of the century. All by now have been published, the first two quite recently in Czechoslovakia. This has necessitated a renumbering. The "New World," his last, is no longer No. 5 but No. 9. The D major that Mr. Leinsdorf conducted last night is now No. 6. The old No. 3, in F, which was composed before the old No. 2, is now No. 5. And so on.

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By any number, the D major is a cheerful, lyric and charming symphony, weak only in the last movement, where there is a little too much brass fanfare and not enough substance. It turns up very seldom, though at that it is not as unfamiliar as No. 5, which is never played.

The D major has a few Brahmsian spots, but for the most part it is a nationalistic work, full of the bracing melody and the rich harmony that Dvorak—in his way a romantic Haydn—could put into his music. In recent years we have been hearing only Nos. 7, 8 and 9. Now that No. 6 has been reintroduced, let us hope that it will not remain a stranger. And perhaps it may impel conductors to look into some of the earlier ones. No. 3 in E flat is a gorgeous work.

Mr. Leinsdorf conducted a sober performance of the Dvorak. It was clear and direct: a little too much so. Some rhythmic flexibility would have been welcome. Heard this way, Dvorak's athletic rhythms tend to move stiffly, as though they are bandaged.

The new Sydeman work, which Mr. Leinsdorf had thoroughly prepared (he always takes particular pains with new music), is a 12-minute one-movement work with some post-Webern touches. But Mr. Sydeman does not work in doctrinaire serialism. He makes a very personal use of some complicated modern textures, and his "Essay," which was finished this year, is an attractive bit of tone painting held together by a fine compositional technique. The composer was present to take a few bows.

Some perplexing piano playing occurred in the Rachmaninoff D minor. Miss Biret, born in Ankara, is 22 years old and has been trained in Paris. She is reputed to have been a remarkable prodigy, and at 12 had played the Brahms B flat Concerto in public as well as the entire "Well-Tempered Clavier."

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She should not have made her entry with the Rachmaninoff, though. She has neither the tone nor the hand for it. Judging from some spots—the repeated-note section of the second movement, the running passages of the third—she can play certain kinds of music very well. But like so many French-trained pianists, she has a shallow tone and a rather percussive attack. In an effort to get more tone, she comes down so hard on the piano that the results often can be unpleasant. And this most decidedly is not the tonal attribute the D minor Rachmaninoff needs.

Is there such a thing as a man's concerto? If there is, the Rachmaninoff is one. Certainly no woman in our time, not even Gina Bachauer, has been able to do justice to this long, demanding, complicated work, a work that demands the utmost in technique, sonority and endurance.

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Miss Biret seems to have all kinds of temperament. What she does not have, besides the tone for this concerto, is a really thorough command of the notes. Attempting to play everything as written, she had to resort to a desperate scramble (and the tempos, too, were very fast) in which passages were smudged and wrong notes abounded. She would have made a much better impression had she not been so ambitious. Next time we may hear her under better circumstances. In the meantime she left the impression of a big but undisciplined talent.

Idil Biret rehearsing as Erich Leinsdorf led orchestra

The Program

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conductor, with Idil Biret, pianist. At Philharmonic Hall.

Symphony in D major (Op. 60).....Dvorak
Study for Orchestra No. 2 (first performance in New York).....Sydeman
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New York World-Telegram and The Sun
D. 463,241 SAT. 175,139

DEC 5 1963

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Because of scope and weight the Rachmaninoff concerto wasn't quite for her last night. The sonorities dwarfed her, but the stamina was something to see and hear.

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LOUIS BIANCOLLI

NEW YORK

The New York Times
D. 680,265 S. 1,308,418
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NEW YORK
Herald Tribune
D. 355,898 S. 451,270

DEC 1963 Buffalo

Boston Symphony's Dvorak

PHILHARMONIC HALL

Lincoln Center
Boston Symphony conducted by Erich Leinsdorf, soloist Idil Biret, pianist (N. Y. debut). The program:
Symphony No. 6 ..... Dvorak
Study for Orchestra No. 2 ..... Sydeman
Piano Concerto No. ..... Rachmaninoff

By Alan Rich

Everybody has his own private list of special musical memories, concerts that linger in the mind through the years. One of mine, very close to the top of the list, concerns an evening in City Center many years ago, when a young man named Erich Leinsdorf conducted the old New York City Symphony in a glowing and vivid performance of a work then known as Dvorak's First Symphony.

Eighteen years have passed. Dvorak scholars have straightened out the numbering of the symphonies, so that No. 1 is now No. 6. Mr. Leinsdorf now has a somewhat more elegant orchestra, and works out of a much more elegant auditorium when he is in New York. But last night he did it again.

What a marvelous symphony it is! From the first phrase it takes off for the stratosphere. Simple, completely uncluttered by a single backward glance, awkward in its architecture perhaps, but totally enchanting in every scrap of its building material, it is a work that beguiles, cajoles and caresses. There are few works in the repertory, even among the great masterpieces, that exude the kind of euphoria that this one does. Leinsdorf caught every nuance, and communicated them all superbly to his orchestra.

By one of those strange coincidences that seems to be the life blood of the current music season, this was one of two Dvorak symphonies being played in the city last night: Mr. Salzman tells you about the other at right. Last week there was another symphony. None of them was the "New World."

The point is, Dvorak is making his inroads into the repertory these days, and that is all to the good. There isn't a single work of his that is without certain structural flaws, but so what? He was one of the great originals of the romantic era, and his music comes across today with no lessening of its vitality. Now, if only someone would take a look at that Ugly Duckling of the Big Five, the F major . . . (It's really a swan, you know.)

William Sydeman's Study No. 2 got its first local performance. Mr. Sydeman, a member of the Mannes School faculty, is well known in recital halls in New York, because he writes a good deal of chamber music and has many friends to play it. His orchestral work is less well-known, but this new piece is an extremely fine example of his style.

That style partakes largely of twelve-tone techniques, but of the rather conservative side of the school. The Study is full of Alban Berg. It seems constantly on the verge of dropping solidly into some key, but never quite gets there. Some of the orchestral writing has the open, delicate quality of Webern's music, but the resemblance is on the surface. Sydeman's atonality is a good deal more romantic than was Webern's, and a good deal more accessible.

The new work lasts about nine minutes, and has a fine sense of flow and direction. Its materials are extremely attractive, and so is the orchestral sound. Sandwiched in between Dvorak and Rachmaninoff, it did not make much of a hit with the audience, but that is the composer's cross. It is a good work, and ought to survive.

It was beautifully played, as near as anyone could tell. Do not understimate the significance of its appearance on a Boston Symphony program. That the conductor of our most elegant orchestra is willing to take on some of the flight for hard new music, even if only in nine-minute segments, is an event of major importance.

The evening's soloist was Idil Biret, a 22-year-old pianist from Turkey who comes here with a sheaf of impressive credientials from Paris and London. And well she might. Frail in appearance, and wonderously pretty, Miss Biret is an accomplished and exciting musician. Like a few other major pianists who have made their debuts here this season, she chose a work that did not answer everything about her musicianship. But what she did do in the Rachmaninoff Third Concerto gave full confirmation that he European admirers know their stuff.

She gave a big, impassioned performance, full of temperament and understanding. In the first movement some of her playing was excessively engulfed by the orchestra, which could be the fault of her rather toneless piano, or of the hall's acoustics. But what could be heard was magnificent. Her techniquee is flawless, and her command of the rhythm and the shape of a phrase bespeaks the highest musicianship. Lte's hope she returns soon to show more of her stuff.

New York
Journal American
NEW YORK, N.Y.
D. 501,625 S. 760,395

DEC 5 1963 Buffalo

ERICH LEINSDORF
Conducts Boston Symphony

MEANWHILE THE BOSTON Symphony had just finished playing Dvorak's Sixth Symphony up at Philharmonic Hall. Interest in this concert focused on the debut here of the Turkish pianist Idil Biret in Rachmaninoff's Piano Concerto No. 3.

This diminutive 22-year-old young lady has plenty of digital strength but not the brilliance to do justice to this massive work.

Pianistically agile and rhythmically alert, she overpedaled to attain volume and sacrificed clarity to get bigness. Nor was her lyric playing ingratiating enough to make the music "pull" as it can.

She is a highly gifted pianist, but her reach exceeded her grasp in this piece.

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

JAN 1964 Buffalo

Boston Symphony

Idel Biret, 22-year-old French-trained Turkish pianist, made her New York debut with Erich Leinsdorf and the Boston Symphony at Philharmonic Hall on December 4 in Rachmaninoff's Third Piano Concerto. The piece is a big piece and Miss Biret is a little girl. Even though she nearly set the piano on fire with her whirlwind technique, the sprawling, sensual lines and the poetry of the work escaped her. The piano she used had a harsh tone, and her desperate attempts to summon manly energy resulted in much banging of chords and violent (though accurate) passage work. It was simply a case of miscasting. One hopes to hear her again on a better piano and in a work more suited to her talents.

The orchestra began the evening with very fine playing in Dvorak's Symphony No. 6 in D, formerly known as No. 1. They took to its elevated lines and kept it soaring. A certain epic breadth was lost because Mr. Leinsdorf favored the folksy and exuberant elements too much, but its untroubled optimism was kept intact.

William Sydeman's "Study for Orchestra No. 2" had its New York premiere in a very nice performance. The work is beautifully scored and well worked out, though I noticed some of the piano writing didn't sound. The haunting closing section of little ostinato figures against a theme in the flute reduced the audience to rapt attention. They recovered themselves and gave the composer and orchestra deserved applause.

—C. S. S.

New York Herald Tribune
D. 355,898 S. 451,270
DEC 5 1963

Boston Symphony's Dvorak

PHILHARMONIC HALL
Lincoln Center
Boston Symphony conducted by Erich Leinsdorf; soloist: Idil Biret, pianist (N. Y. debut). The program:
Symphony No. 6.....Dvorak
Study for Orchestra No 2 (N. Y. premiere).....Sydeman
Piano Concerto No. 3....Rachmaninoff

By Alan Rich

Everybody has his own private list of special musical memories, concerts that linger in the mind through the years. One of mine, very close to the top of the list, concerns an evening in City Center many years ago,, when a young man named Erich Leinsdorf conducted the old New York City Symphony in a glowing and vivid performance of a work then known as Dvorak's First Symphony.

Eighteen years have passed. Dvorak scholars have straightened out the numbering of the symphonies, so that No. 1 is now No. 6. Mr. Leinsdorf now has a somewhat more elegant orchestra, and works out of a much more elegant auditorium when he is in New York. But last night he did it again.

What a marvelous symphony it is! From the first phrase it takes off for the stratosphere. Simple, completely uncluttered by a single backward glance, awkward in its architecture perhaps, but totally enchanting in every scrap of its building material, it is a work that beguiles, cajoles and caresses. There are few works in the repertory, even among the great masterpieces, that exude the kind of euphoria that this one does. Leinsdorf caught every nuance, and communicated them all superbly to his orchestra.

By one of those strange coincidences that seems to be the life blood of the current music season, this was one of two Dvorak symphonies being played in the city last night: Mr. Salzman tells you about the other at right. Last week there was another symphony. None of them was the "New World."

The point is, Dvorak is making his inroads into the repertory these days, and that is all to the good. There isn't a single work of his that is without certain structural flaws, but so what? He was one of the great originals of the romantic era, and his music comes across today with no lessening of its vitality. Now, if only someone would take a look at that Ugly Duckling of the Big Five, the F major . . . (It's really a swan, you know.)

William Sydeman's Study No. 2 got its first local performance. Mr. Sydeman, a member of the Mannes School faculty, is well known in recital halls in New York, because he writes a good deal of chamber music and has many friends to play it. His orchestral work is less well-known, but this new piece is an extremely fine example of his style.

That style partakes largely of twelve-tone techniques, but of the rather conservative side of the school. The Study is full of Alban Berg. It seems constantly on the verge of dropping solidly into some key, but never quite gets there. Some of the orchestral writing has the open, delicate quality of Webern's music, but the resemblance is on the surface. Sydeman's atonality is a good deal more romantic than was Webern's, and a good deal more accessible.

The new work lasts about nine minutes, and has a fine sense of flow and direction. Its materials are extremely attractive, and so is the orchestral sound. Sandwiched in between Dvorak and Rachmaninoff, it did not make much of a hit with the audience, but that is the composer's cross. It is a good work, and ought to survive.

It was beautifully played, as near as anyone could tell. Do not underestimate the significance of its appearance on a Boston Symphony program. That the conductor of our most elegant orchestra is willing to take on some of the flight for hard new music, even if only in nine-minute segments, is an event of major importance.

The evening's soloist was Idil Biret, a 22-year-old pianist from Turkey who comes here with a sheaf of impressive credientials from Paris and London. And well she might. Frail in appearance, and wonderously pretty, Miss Biret is an accomplished and exciting musician. Like a few other major pianists who have made their debuts here this season, she chose a work that did not answer everything about her musicianship. But what she did do in the Rachmaninoff Third Concerto gave full confirmation that his European admirers know their stuff.

She gave a big, impassioned performance, full of temperament and understanding. In the first movement some of her playing was excessively engulfed by the orchestra, which could be the fault of her rather toneless piano, or of the hall's acoustics. But what could be heard was magnificent. Her techniquee is flawless, and her command of the rhythm and the shape of a phrase bespeaks the highest musicianship. Lte's hope she returns soon to show more of her stuff.

New York
Journal American
NEW YORK, N.Y.
D. 501,625 S. 760,395
DEC 5 1963

ERICH LEINSDORF
Conducts Boston Symphony

MEANWHILE THE BOSTON Symphony had just finished playing Dvorak's Sixth Symphony up at Philharmonic Hall. Interest in this concert focused on the debut here of the Turkish pianist Idil Biret in Rachmaninoff's Piano Concerto No. 3.

This diminutive 22-year-old young lady has plenty of digital strength but not the brilliance to do justice to this massive work.

Pianistically agile and rhythmically alert, she overpedaled to attain volume and sacrificed clarity to get bigness. Nor was her lyric playing ingratiating enough to make the music "pull" as it can.

She is a highly gifted pianist, but her reach exceeded her grasp in this piece.

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900
JAN 1964

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NOV 29 1963

Symphony

Boston Concert At Boro Academy

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct the second program of the five-oncert subbscription series at the Brooklyn Academy of Music, on Thursday evening, December 5th, at 8:30 p.m. Works of three major Central European masters—Richard Wagner, Alban Berg and Johannes Brahms—make up the program which follows:

A Siegfried Idyl, Wagner; Violin oncerto, Berg; Symphony No. 1, Brahms.

Mr. Leinsdorf has invited one of his Boston Symphony Orchestra colleagues — George Zazofsky — to execute the incredibly difficult and brillint solo part in the Berg concerto, which is considered one of the most important works composed during the twentieth century. Zazofsky is a leading member of the first violin section of the Boston Symphony Orchestra and has performed the Berg concerto with great success in Boston.

The pairing of Wagner and Brahms with Berg illustrates the skillful program-mking that has characterized Leinsdorf's work as Music Director of the Bostonins. His aim is to present the gret classics of the pst, along with signifincnt contemporary works which he believes have lasting value.

An enthusiastic udience that filled the Opera House of the Brooklyn Academy of Music greeted Leinsdorf and the Boston orchestra at their opening concert on October 25th.

The New York Times
D. 681,612 S. 1,304,447

DEC 7 1963

Music: Boston Symphony Program

Hindemith, Barber and Strauss Are Played

Leinsdorf Conducts at Philharmonic Hall

By THEODORE STRONGIN

BY a scant two years and two days, the Boston Symphony Concert, last night at Philharmonic Hall missed being an all-20th century concert. It was good comfortable programing, starting with Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber, written in 1943. Then Erich Leinsdorf, who conducted, offered the 1936 Barber First Symphony (in one movement).

It was the Strauss "Don Quixote" that reached into the 19th century. It was completed on Dec. 29, 1897. But it ventured into far more daring worlds of sound than either of the later works.

The Strauss, of course, uses sounds for pictorical purposes, to imitate the bleating of sheep, the turning of windmills and other episodes in the story. Whatever the composer's reason, the work is saturated with imaginative touches. At almost no point can anything be taken for granted. There is a constant freshening and renewing of pathos throughout.

The Barber is an easily reached work with broad planes of intensity, satisfyingly stacked. There is no pain in hearing it, and it takes no effort to understand. The Hindemith is trim and athletic and an attractive contrapuntal frame for the little-known themes borrowed from von Weber.

The Boston Symphony, completely at ease with its new Leisndorfian personality, was as flexible and sensitive an instrument last night as could be asked for. The Hindemith was rhythmically firm and forward-moving. In the Barber, the bands of tone were like collections of muscle fibers.

•

And in the Strauss, the orchestra showed another quality that has become natural to it since Mr. Leinsdorf took over. Its textures were miraculously light and transparent, though entirely secure. And the conductor, with the smallest understatement of nuance can achieve the warmest possible lilt. He has expanded the orchestra's expressive range to a high degree.

Conducting such as Mr. Leinsdorf's last night, allows a combination of pleasures, since he is an intellectual interpreter as well as a musical one. The mind enjoys his orderly and purposeful placing of every note. The emotions respo ndto the perfectly clear way he communicates the composer's intentions. It was a beautiful concert indeed, sensitively aided and abetted by Samuel Mayes, cellist, and Joseph de Pasquale, violist, in "Don Quixote."

New York World-Telegram and The Sun
D. 463,241 SAT. 175,139

DEC 7 1963

Music

Hindemith, Barber Scores Hum

By LOUIS BIANCOLLI

In town for three concerts this trip, Erich Leinsdorf and the Boston Symphony offered exceptionally vital and vibrant performances at Philharmonic Hall last night.

Louis Biancolli

For me the surprise was two-fold—the astonishing vitality of two scores, both written or rewritten in the early '40s by Hindemith and Samuel Barber.

Score Sparkles

Only a few days ago I was confessing my loss of interest in Hindemith's "Nobilissima Visione," and here was Hindemith's "Symphonic Metamorphosis," more bustling with life than ever.

You never know which work, or works, of a composer will hold up over the years. This score, fashioned from fragments by Weber, was once spurned by many of us. Last night, it sparkled and danced and breathed. What a master Hindemith is—often.

And what a young American master Samuel Barber was in 1935 when he wrote his First Symphony, and what a better one he was in 1944 when, older and wiser, he rewrote it.

Prize Winner

This is a one-movement web tingling with power that radiates from a restless core of feeling. One hears some Sibelius, even a hint of Puccini—and why not in the man who later wrote "Vanessa."

But mostly it is Barber's signature alone that is on the score, as it is on the Piano Concerto that won him the Pulitzer Prize this year. He is a good workman who always has good stuff to work with.

Leinsdorf was truly magnificent in both readings, bringing out the utmost in virtuosity from the famed orchestra, and adding a fixed purpose towards which every note and shift of rhythm was headed.

Also billed was Strauss' "Don Quixote," with the accomplished Samuel Mayes and Joseph De Pasquale as cello and viola soloists.

New York
Journal American
NEW YORK, N.Y.
D. 501,625 S. 760,395

DEC 7 1963

AT PHILHARMONIC HALL

The Bostonians and Three Masters

By MILES KASTENDIECK

ERICH LEINSDORF and the Boston Symphony played Twentieth-Century music in Philharmonic Hall last night. Hindemith, Barber, and Strauss contributed the works. The orchestra displayed a finesse in playing heard only from the great ones.

Whether Mr. Leinsdorf achieved the quality of interpretation worthy of the music becomes immediately debatable. What he has done for the orchestra elicits constant admiration as its performance reflects his discipline and his intellectual grasp of scores.

Where the music demanded emotional intensity in warmth or depth of feeling, the performances fell short of fulfillment.

Hindemith's "Symphonic Metamorphosis of Themes by Carl Maria Von Weber" received a perceptive, clean-cut exposition. Its contrapuntal texture was exemplary, perhaps too much so because the business of the music became too prominent.

★

NOT ALL THE FUN in Hindemith and in this piece came through either in the jaunty syncopation of the scherzo or the flavor of the march.

It was good to have Samuel Barber's Symphony No. 1 played again, for this music should be head more often. Not only is it important in the development of the American repertory but it heralds Barber as the representative composer he was become.

That is can sound more attractive other performances have already registered. More bite and warmer lyricism make it quite moving. Last night its compositional aspect received enlightening treatment, but this kept the music from taking flight. And it can soar.

Strauss' "Don Quixote" completed the program with Samuel Mayes playing the cello and Joseph De Pasquale the viola solos.

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VICTORIA KOBAYASHI-BONTEMPO made her American-press debut in Carnegie Hall last night. When she first played last March, the Japanese pianist went unrecorded in the newspaper blackout though the audience gave her standing ovations.

Admirably equipped, she leaves a positive impression technically, musically, and temperamentally. With definite ideas of her own resound hymn-like and funereal, however, raises serious problems.

NEW YORK
Herald Tribune
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Unleashing the Bostonians

By Eric Salzman

Erich Leinsdorf put together one of his clever, mildly offbeat Leinsdorfian programs last night for the Boston Symphony's second Philharmonic program of the week.

At first glance there were three engaging, non-quite-rare works, strongly in contrasting character: the Hindemith Symphony Metamorphosis on Themes by Carl Maria von Weber, Samuel Barber's First Symphony, in one movement, and the Richard Strauss "Don Quixote." Then, at a hearing, the old Leinsdorf connecting train-of-thought — his find-a-relationship turn of mind—suddenly came through like an important inner voice in a seemingly simple score.

After all, what is the American composer's four-movements-rolled-up-into-one but a kind of Symphonic Metamorphosis on Themes by Samuel Barber? And Strauss' so-called Variations are really a series of dramatic metamorphoses rung in on his basic motives; to borrow Stokowski's old term, the piece could be almost described as a kind of symphonic sunthesis of the principal *leit-motiv* development from a great music drama on "Don Quixote" that Strauss, alas, never wrote.

Then too, both the Strauss and the Hindemith are showcase pieces, marvelously designed to exhibit the superlative musicians who make up this great ensemble. The jolly Hindemith, one of that composer's rare attempts to write a real showy color piece, is chock full of fancy flute solos, notable percussion strokes, big brass dabs and so on; afterward, Mr. Leinsdorf waved his triumphant executors to their to their feet, almost one at a time, to take their individual and well deserved bows.

The Strauss, of course, has a big solo cello part and an only slightly less important role for viola and on this occassion Samuel Mayes and Joseph de Pasquale, the Boston's excellent first-desk men, were the fine soloists. But let us not forget that this is a piece full of all sorts of other solo work; the concertmaster, for example, makes a big contribution and, it sometimes seems as though the bass clarinet hardly gets more than a few bars rest. In case anyone didn't know it before, last night's evidence ought to have been quite enough to demonstrate that there are some mighty fine solo musicians in the Boston Symphony.

And don't think Mr. Leinsdorf didn't plan it that way. He knows the value of his men and he knows what they can do. The work is hardly a regular visitor hereabouts although it was, in fact, played here just recently by another visiting orchestra. But it is one of Strauss' most convincing larger works and, if it can be something of triumph for the orchestra, it turns out to be equally so for the maestro.

In unleashing his men, Leinsdorf by no means lost control of the big shape. This was a beautifully articulated performance shaped for brilliance, continuity, musical sense and just the right kind of Straussian ironic poetry by a podium master at the peak of his style and craft. One can say that Leinsdorf has left a big impress on the Boston Symphony and so, for that matter, has the orchestra left a big impress on him.

The Barber, one must say, is quite a different kind of work and it had quite a different kind of performance. This is rather gray symphonic music in the old romantic style, achieved with a certain sincerity and even genuinely grand gesture. It is certainly a work that attempts to solve serious problems in a serious and expressive way and that was Leinsdorf's understanding of the music too; perhaps that helped it to be convincing.

Anyway, the Barber worked out all right and the Hindemith was fine but it was fine but it was Strauss in all his glorious trappings that carried the evening.

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Mr. Barber was on hand to accept the considerable applause given his symphony. The work is filled with plushy melodies but seemed duller than it probably really is because it followed the "Metamorphoses." Once again the orchestra rose to the occasion. The "Don Quixote" variations are far from being my favorite Strauss; I found my attention wandering. I did notice, however, that Samuel Mayes, cello, and Joseph de Pasquale, viola, gave the work their attention and best tone, playing their solos with the proper wit and whimsy.

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—C. S. S.

62

CARNEGIE

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

JAN 1964

THE Boston Symphony, on December 7 at Carnegie Hall, brought ineffable joy to Mahlerites and froze non-Mahlerians into a state of rigidity. The occasion was a performance of Mahler's Symphony No. 5, with Erich Leinsdorf conducting a work that is rarely done because of the problems it poses. First, there is its inordinate length—the piece is seemingly endless—and then there is the matter of its instrumentation, which is highly complex and woefully difficult to manage even when it is in the hands of a virtuoso troupe. Mahler's inner ear directed his writing to a superhuman ensemble, one that could slide gracefully in and out of a maze of technical hazards. He spared no one, least of all the conductor, in concocting a huge aural tapestry which falls to shreds if one string of it is pulled out of place. Indeed, there has never been such a thing as an amateur performance of the work, for it is geared to the highest standards of execution.

But what of the symphony itself? On these pages I have previously gone on record of stating my position as a person who views Mahler coolly and with suspicion. Mostly, I find his stances and gestures intolerable and not a shade false of meaning. His utter lack of self-discipline, his habit of taking the long way round where the short way would do suffocates the sentiment that he is trying to evoke. His symphonies are like long speeches in which the content could be pared in half were the repetitions left out. The Fifth, for example, is so hostile to organizational logic, so bombastic and aggressive in display that it quite defeats whatever purpose the composer had in mind. Also, it is hysterical and grinds at the nerves precisely as all things that are overwrought are bound to do. Noisy it is and blatant, and it conveys nothing but emptiness, the emptiness of a master orchestrator with no other gift for expression. As such, it is a vexing piece, since it tries to do so much more than it accomplishes.

not sure how it would come off in an opera house, but given in concert it tears at the nerve ends with its power.

This fact could easily have been concealed in an offhand, mediocre performance, but the American Opera Society will have none of that. On this occasion it assembled a majestic cast, some of whose members were introduced to New York for the first time. The soprano lead, however, was not new to us, as Régine Crespin has built a very sound career away from France. As Salome she rattled the walls with her big and bulging voice, though loudness did not preclude some piano singing of the utmost delicacy and refinement. Every now and then she misjudged the acoustics of the hall and blasted a tone into the still air, but mainly she was forceful and forthright in a nonaggressive manner. It was a ripe interpretation and should long dwell in the ear.

Rita Gorr, as Hérodias, was in better voice than she has been throughout the season and spun out her lines with not a speck of effort. Surely she is not overtaxed with an excess of nuance—her phrases tend to lack resiliency—but her mezzo is a devilish fine instrument which was always firmly under control. She took no second place to Mme. Crespin, and that is saying a good deal.

As for the newcomers, it is said that Guy Chauvet, as John the Baptist, and Robert Massard, as Hérod, are, respectively, the finest tenor and baritone now operating in France. I can quickly understand why. Mr. Chauvet, though, in common with most French tenors,

Newark Sunday News
NEWARK, N. J.
S. 390,780

DEC 15 1963

Music

Symphonic Contrasts

By ALAN BRANIGAN

As the season goes along, it becomes apparent that in Erich Leinsdorf the musical world has a program maker of great talent, not to mention his tremendous conductorial ability. He has not been with the Boston Symphony very long, but already he is making a mark that will be hard to beat. Already his stimulating direction of Tanglewood last summer is taking on the proportion of a legend.

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Leinsdorf's theme obviously was to show the great contrast over the years. Mozart's was written in 1773 when he was 17, a vassal of Archbishop Colloredo at Salzburg, and it is a gem of its kind, simple, full of little mocking trills, sweetly singing its melodies. It is a perfect study of the gallant style in which it was written, and that's the way it was played. The Boston appeared on the Carnegie Hall stage about 40 strong, just about the size of the original Manneheim orchestra. The sound was small, clear and very elegant as the instruments — and to a certain extent, the suave Leinsdorf — danced through this happy, heavenly work, as delicious as a Fragonard.

Immense Work

Then, to show us what happened to the symphony as a form, Leinsdorf brought forth the full force of the Boston Symphony for the Mahler — an immense orchestra three times the size of the Mozart. It had everything in it —contrabasson, two harps, a barrage of percussion, including two bass drums; battalions of strings, and, we thought, more horns and trumpets than unusual. It was a gigantic ensemble, and, not surprisingly, the effect was gigantic, as well.

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The greatness and versatility of the composer also are shown in the succeeding movements. First comes a stormy section, full of desperation at times but unfailingly tuneful. A catalogue of waltzes is the next movement, with horn solo (beautifully played by James Stagliano) alternating with strings, as if a series of pictures of romantic Vienna were being unreeled.

Yearning Themes

This long symphony then continues with the famous Adagietto, for strings and gentle harp arpeggios, its themes full of yearning. And a jolly, powerful Mendelssohnian rondo at the end brings us back to the world of the living. Altogether an amazing series of moods, typical of Mahler's unexpectedness.

To see Leinsdorf's slight figure and concise signals as he kept the symphony's innumerable musical threads strung together into a pattern was a remarkable experience. And the work itself, with its violent climaxes, trumpet calls, sadly reminiscent of the taps played so memorable at Arlington Cemetery, drum rolls and ominous stride held the audience in a grip. At the end there was an explosion of bravos. Truly, Gustav Mahler is having an unprecedented boom.

The concert was part of Carnegie Hall's provocative Festival of Visiting Orchestras. Future programs will present Philharmonica Hungarica, which will feature Bartok and Kodaly Jan. 12; the Boston once again Jan. 25, with Bruckner No. 7 as the big attraction, and the Vienna Symphony, under Wolfgang Sawallisch, Feb. 9, in a program that will pair Mozart's "Jupiter" and the Bruckner No. 3 in D Minor.

New York
Journal American
NEW YORK, N.Y.
D. 501,625 S. 760,395

DEC 9 1963

AT CARNEGIE HALL

Cheers are Rated By Bostonians

By MILES KASTENDIECK

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Most Mahlerites would agree, but Mr. Leinsdorf did not present the music in this light. He did, however, conduct it through a purely musical course with admirable precision.

With the musicians attuned to respond in virtuoso fashion to his decisive leadership, the playing had its moments of fascination and illumination. What was missing would best be described as the personal element inherent in all of Mahler's music. This is what Walter described as its essence.

★

CONSIDERED OBJECTIVELY, the performance was exciting; considered subjectively, like most Mahler, it was four-square and strangely impersonal.

Thus all the contrapuntal aspect, especially of the scherzo and the finale, came through remarkably; but the romantic outpouring became distilled. This performance cried out for heart.

In contrast, Mr. Leinsdorf conducted the Mozart beautifully. In this the clarity and polish he demanded of the orchestra paid rich dividends. The early work profited by his discerning treatment.

A large audience responded to the Mahler with spontaneous cheers, especially after the extraordinarily brilliant wind-up of the finale. In achieving this feat of virtuosity the Boston Symphony proved dazzling.

New York Herald Tribune
D. 355,898 S. 451,270

DEC 9 1963

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This large and remarkable work (which, by the way, in spite of the conventional designation, is surely in D major) received a large-scale and remarkable performance. The results were by no means higly polished nor, on the other hand, did they have much in the way of romantic chetoric, grand gesture or sweep; Leinsdorf simply isn't that kind of conductor. He does however have the instinct to clarify and to invest everything with maximum articulation and motion. That made for a classical kind of Mahler with its own kind of effective drive, careful subtlety and depth of thought. The emotional jags are inherent in this music anyway; Leinsdorf merely lets them stand by themselves while he works to bring out other things.

The presence of the Mozart Symphony (in C, K. 200) that opened the proceedings made it an all-Austrian affair and the reduced orchestra in this work made an effective contrast to the large Mahlerian forces that came later. Leinsdorf's Austrian heritage seems to stem from the great Austrian classical tradition rather than from latter-day Viennese *gemuetlichkeit* and it will be readily appreciated that his Mozart had firmness, style and most elegant vi-

62

CARNEGIE

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

JAN 1964

THE Boston Symphony, on December 7 at Carnegie Hall, brought ineffable joy to Mahlerites and froze non-Mahlerians into a state of rigidity. The occasion was a performance of Mahler's Symphony No. 5, with Erich Leinsdorf conducting a work that is rarely done because of the problems it poses. First, there is its inordinate length—the piece is seemingly endless—and then there is the matter of its instrumentation, which is highly complex and woefully difficult to manage even when it is in the hands of a virtuoso troupe. Mahler's inner ear directed his writing to a superhuman ensemble, one that could slide gracefully in and out of a maze of technical hazards. He spared no one, least of all the conductor, in concocting a huge aural tapestry which falls to shreds if one string of it is pulled out of place. Indeed, there has never been such a thing as an amateur performance of the work, for it is geared to the highest standards of execution.

But what of the symphony itself? On these pages I have previously gone on record of stating my position as a person who views Mahler coolly and with suspicion. Mostly, I find his stances and gestures intolerable and not a shade false of meaning. His utter lack of self-discipline, his habit of taking the long way round where the short way would do suffocates the sentiment that he is trying to evoke. His symphonies are like long speeches in which the content could be pared in half were the repetitions left out. The Fifth, for example, is so hostile to organizational logic, so bombastic and aggressive in display that it quite defeats whatever purpose the composer had in mind. Also, it is hysterical and grinds at the nerves precisely as all things that are overwrought are bound to do. Noisy it is and blatant, and it conveys nothing but emptiness, the emptiness of a master orchestrator with no other gift for expression. As such, it is a vexing piece, since it tries to do so much more than it accomplishes.

not sure how it would come off in an opera house, but given in concert it tears at the nerve ends with its power.

This fact could easily have been concealed in an offhand mediocre performance, but the American Opera Society will have none of that. On this occasion it assembled a majestic cast, some of whose members were introduced to New York for the first time. The soprano lead, however, was not new to us, as Régine Crespin has built a very sound career lately from France. As Salome she rattled the walls with her big and bulging voice, though loudness did not preclude some piano singing of the utmost delicacy and refinement. Every now and then she misjudged the acoustics of the hall and blasted a tone into the still air, but mainly she was forceful and forthright in a nonaggressive manner. It was a ripe interpretation and should long dwell in the ear.

Rita Gorr, as Hérodias, was in better voice than she has been throughout the season and spun out her lines with not a speck of effort. Surely she is not overtaxed with an excess of nuance—her phrases tend to lack resiliency—but her mezzo is a devilish fine instrument which was always firmly under control. She took no second place to Mme. Crespin, and that is saying a good deal.

As for the newcomers, it is said that Guy Chauvet, as John the Baptist, and Robert Massard, as Hérod, are, respectively, the finest tenor and baritone now operating in France. I can quickly understand why. Mr. Chauvet, though, in common with most French tenors,

Newark Sunday News
NEWARK, N. J.
S. 390,760

DEC 15 1963

Music

Symphonic Contrasts

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63 / 3

The New York Times
D. 681,612 S. 1,304,447

DEC 9 1963

Leinsdorf Demonstrates 2 Styles In Leading the Boston Symphony

Erich Leinsdorf, who has always been interesting visually, employed two styles of conducting at the Saturday night Boston Symphony Orchestra Carnegie Hall concert and each shed light on the conductor's musical profile.

Two works formed the program: Mozart's compact Symphony in C (K. 200), and Mahler's spacious Symphony No. 5 in C sharp minor. They were both well played, the Mahler exceptionally so. The accumulation of excitement in its last section was so intense the cheers of the capacity audience and the final chord of the work were simultaneous.

Mr. Leinsdorf's two styles were what might be called chorographic and functional. The first was used for the Mozart where the conductor did not beat time but rather sought to match each phrase nuance with its appropriate gesture: a flick of the wrist here, a shrug of the shoulders there. Several times he ceased all motion.

This mirroring of music in gesture was not always successful. When the movements did not correspond exactly to the phrase feeling, one got a confused idea, and the rhythmic framework lost its tension.

There were not these failings in the Mahler where the functional approach was used. Here the conductor simply beat time with his right hand while giving the thousands of complex cues with his left.

And because Mr. Leinsdorf was so immersed in the technical problems of leading the intricate score from memory, his intellectual concentration seemed sharper, his musical penetration deeper.

The orchestra reflected this with a generally brilliant performance. The exception was the playing of the brass choirs, especially that of Roger Voisin, the principal trumpeter. It is a wonder that Mr. Leinsdorf can tolerate the excessive, unattractive and inappropriate vibratos that come from the rear of the orchestra. Surely brass players can produce honest, straight tones as well as quavering dance hall sounds.

This was the third concert in the Visiting Orchestra Series "A" at Carnegie. Next, the Philharmonia Hungarica, Jan. 12, then the Boston Symphony again, this time with Bruckner's Seventh Symphony, on Jan. 25.

HOWARD KLEIN.

New York Post
D. 372,679 S. 255,557

DEC 9 1963

Leinsdorf Leads Mahler 'Fifth'

Erich Leinsdorf and the Boston Symphony ended theree concerts of three different programs here last week with a performance of Mahler's Fifth Synphony Saturday night in Carnegie Hall.

The admirable discipline, evident in the precision of attack and bowing, a beautiful warm string tone, and vigorous playing minus the wrong kind of tension, were all in strong evidence during the Mahler, testifying to Leinsdorf's accomplishments during his year's tenure as the Bostonians' music director.

But so far as a pentrating understanding of how to project Mahler's expanded symphonic panorama, the performance limped along its hour-long lenghth. Bruno Walter conducts it in a recording at least ten minutes shorter than Leinsdorf's interpretation. His sprawled and jerked too much, was square and disjointed instead of rounded in curves that would have etched Mahler's tragedy, his sumptuousness, his gaiety or whatever. Also, the instrumental texture aften was thick.

Mahler's expressiveness is inclusive but everything must dovetail in interpretation. Leinsdorf missed connections, and in being late, became ejected from the central depot and got lost. There were moments of beauty, especially in the Adagietto but, on the whole, the performance was self conscious, over-accented so that the big line was lost, and sectional instead of nobly architectural.

New England Newsclip Agency, Inc.
Box 2076, Boston 6 • Richmond 2-4200
Sunday Times
NEW YORK, N. Y.
Circ. 1,304,447
DEC 8 1963

Music: Boston Symphony Program

Hindemith, Barber and Strauss Are Played

By THEODORE STRONGIN

BY a scant two years and two days, the Boston Symphony Concert Friday night at Philharmonic Hall missed being an all-20th century concert. It was good comfortable programing, starting with Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber, written in 1943. Then Erich Leinsdorf, who conducted, offered the 1936 Barber First Symphony (in one movement).

It was the Strauss "Don Quixote" that reached into the 19th century. It was completed on Dec. 29, 1897. But it ventured into far more daring worlds of sound than either of the later works.

The Strauss, of course, uses sounds for pictorical purposes, to imitate the bleating of sheep, the turning of windmills and other episodes in the story. Whatever the composer's reason, the work is saturated with imaginative touches. At almost no point can anything be taken for granted. There is a constant freshening and renewing of pathos throughout.

The Barber is an easily reached work with broad planes of intensity, satisfyingly stacked. There is no pain in hearing it, and it takes no effort to understand. The Hindemith is trim and athletic and an attractive contrapuntal frame for the little-known themes borrowed from von Weber.

The Boston Symphony, completely at ease with its new Leinsdorfian personality, was as flexible and sensitive an instrument last night as could be asked for. The Hindemith was rhythmically firm and forward-moving. In the Barber, the bands of tone were like collections of muscle fibers.

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And in the Strauss, the orchestra showed another quality that has become natural to it since Mr. Leinsdorf took over. Its textures were miraculously light and transparent, though entirely secure. And the conductor, with the smallest understatement of nuance, can achieve the warmest possible lilt. He has expanded the orchestra's expressive range to a high degree.

Conducting such as Mr. Leinsdorf's last night allows a combination of pleasures, since he is an intellectual interpreter as well as a musical one. The mind enjoys his orderly and purposeful placing of every note. The emotions respond to the perfectly clear way he communicates the composer's intentions. It was a beautiful concert indeed, sensitively aided and abetted by Samuel Mayes, cellist, and Joseph de Pasquale, violist, in "Don Quixote."

New York World-Telegram and The Sun
D. 463,241 SAT. 175,139

DEC 9 1963

Music

Leinsdorf Attains New Heights

By LOUIS BIANCOLLI

With his performance of Mahler's Fifth Symphony at the Boston Symphony's Carnegie Hall concert Saturday night, Erich Leinsdorf climbed to new heights of glory.

At the end the recognition that was his must have startled him. People jumped up and "bravoed" lustily; applause thundered from all parts of the house, and the crowd just would not let him go home.

Leinsdorf, a wholly dedicated artist, beamed happily, yet with a certain bewilderment, and shared the plaudits with the orchestra that, inspired to the last man, had given him such splendid cooperation.

Surely, this was one of the great events of the season, and as vigorous a boost to the Mahler cause as has happened since the lamented days of Walter and Mitropoulos. What a keen satisfaction for me to watch that jubilant throng!

One is inevitably involved emotionally in something like this fifth symphony. To surrender to Mahler is to accompany him, like Dante accompanying Virgil, on a journey to Hell and back. For Mahler does come back in the Fifth.

After the funeral march and bedevilled whirlwind that follows, there is the prospect of the Adagietto—a sky-blue vista of peace suffused with a beauty that hurts—and the final triple-fugue Rondo, a clamor of healthy bustle.

That finale built up to overpowering force Saturday night.

PROVIDENCE. 2

The Providence Journal
PROVIDENCE, R. I.
D. 61,299 S. 193,108

DEC 1 1 1963

Music Last Night

Leinsdorf Conducts Hub Symphony Concert Here

By RUTH TRIPP

Erich Leinsdorf conducted the Boston Symphony Orchestra last evening at Veterans Memorial Auditorium. A capacity audience enjoyed an unusually interesting program which featured the first appearance here of the young pianist, Idil Biret, a 22-year-old native of Ankara, Turkey. She played Rachmaninoff's Concerto No. 3.

It also featured the first appearance here of Erich Leinsdorf, conducting from the harpsichord in Bach's Brandenburg Concerto No. 4 in G major. His performance was excellent. Soloists in this delightful chamber work were Joseph Silverstein, violin, Doriot Anthony Dwyer and James Pappoutsakis, flutes.

The first performance in Providence of Strauss' "Don Quixote" featured Samuel Mayes, violoncello, and Joseph de Pasquale, viola, as soloists. This exotically assembled narrative in music is a masterpiece of imaginative writing. Strauss has made it easy to follow the hero in his travels. Samuel Mayes played a superb interpretation of this extraordinary character sketch. The thread of idealism was strong and shining throughout in the solo cello and soloist and orchestra combined to make Don Quixote's demise a dramatic moment. The viola was a wonderful contrast of earthy humor. The balance of the orchestra provided realistic sound effects for everything Strauss had taken from Cervantes' strange tale. Leinsdorf conducted from memory and his interpretation was a memorable one.

The charm of the opening Brandenburg would be hard to surpass. This is a masterpiece of its type and to have the conductor play, just as Bach would have done, as he conducted from the keyboard, was especially interesting. Only once before have I seen this done at a Boston Symphony Orchestra concert and this in Symphony Hall at a Pension Fund concert when Koussevitzky conducted Haydn's "Farewell" symphony. Then, all the players were in costumes of the period. Soloists and orchestra were heartily applauded.

Idil Biret's playing of the Rachmaninoff was technically brilliant. It showed well grounded musicianship. This concerto requires a lifetime of experience before its depths can be plumbed. We heard all we could have expected to hear from so young a pianist, no matter how proficient her delivery of the notes was. This is a colossal work. This is an age when we expect our young people to accomplish colossal things too soon. Matters seem to have become reversed and now, one plays Mozart at the close of a career.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,168

DEC 11 1963

Turkish Pianist Cheered With Boston Symphony

The Boston Symphony Orchestra under the expert guidance of Erich Leinsdorf gave a full-house audience in Veterans Memorial Auditorium Tuesday night an evening of artists and ovations with one of the most enjoyable concerts they have ever played in Providence.

The star of the program was Idil Biret, young Turkish pianist, who gave a magnificent performance of Rachmaninoff's "Piano Concerto No. 3 in D-Minor" that merited a standing ovation and unending applause that included solid cheers. She played with an emotional communication, without mannerisms, that seemed to impart to the listeners that this work was created for her. It was communication not only with the audience but with the composer.

The opening movement, allegro ma non tanto, was bold, assertive and sometimes savagely arrogant, yet it returned ever and anon to a caressing gentleness. Mr. Leinsdorf controlled the orchestra in such a manner that they and the soloist enhanced each other. The intermezzo, which was adagio, had an embracing fondness, and her solos with the orchestra built and enlarged the glow of warm sound, while her cadenzas and solos unaccompanied gave the intermezzo an effulgence.

In the closing movement, there was a gathering up of all the previous glittering gems of musical phrases arranged in a dazzling array of flashing tonal lights and color. She commanded breathless attentiveness and unbridled applause.

The opening work on the program was Bach's "Brandenburg Concerto No. 4" with Joseph Silverstein, violin soloist; Doriot Anthony Dwyer and James Pappoutsakis, flute soloists, and Mr. Leinsdorf playing the harpsichord while directing the small ensemble of strings with whichever hand was free. They were given an ovation and three curtain calls.

Samuel Mayes, cellist, and Joseph DePasquale, violist, were soloists in Richard Strauss' "Don Quixote Fantastic Variations on a Theme of Knightly Character." This and the Brandenburg were played for the first time in Providence by the orchestra, and it was one of the most fascinating compositions this reviewer has heard. It contained two themes, alternating with each other, and separated by some weird noises and absurd passages. The brassy, heroic theme of the knight bespoke Quixote's "romantic eccentricity and his noble dreaming", and the dreamy sweetness of his sweetheart, Dulcinea. And there was a hint of Sancho Panza.

Mr. Leinsdorf blended fervor with fantasy and made of it a readable musical translation of the tale. All the ear-irritating sounds which depicted errant dreams meeting harsh reality, or brave deeds turned to madness, added up to sweet melody and harmony whenever the cacophony threatened to become grating to the spirit. The solos by Mayes and DePasquale were thrilling and they, too, were given an ovation and three curtain calls.

C.H.L.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108

DEC 8 1963

IDEL BIRET is soloist with Boston Symphony Tuesday. Eric Leinsdorf will conduct.

TUESDAY

A WHOLE ARRAY of soloists will be heard with the Boston Symphony when Erich Leinsdorf conducts the orchestra at Veterans Memorial Auditorium at 8:15 p.m.

Of special interest will be 22-year-old Turkish piano soloist Idel Biret, who is making her first American concert tour with the Boston Symphony. Miss Biret will be heard in Rachmaninoff's Third Piano Concerto, which will conclude the program.

The evening will open with Bach's Brandenburg Concerto No. 4 in which Leinsdorf will conduct from a harpsichord, interspersing his playing with gestures from whichever hand may be free. Fellow soloists for this work will be Joseph Silverstein, violinist, and Doriot Anthony Dwyer and James Pappoutsakis on flutes.

Another featured work for the program will be Richard Strauss' "Don Quixote." Soloists for this work will be Samuel Mayes, cellist; Joseph de Pasquale, viola, and Silverstein.

MONDAY 2. FRI.-SAT. 10

65 1 3

SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Second Program

MONDAY EVENING, DECEMBER 9, *at* 8:30 *o'clock*

Brandenburg Concerto No. 4 in G major, for Violin, Two Flutes, and String Orchestra

I. Allegro
II. Andante
III. Presto

Violin: JOSEPH SILVERSTEIN
Flutes: DORIOT ANTHONY DWYER
JAMES PAPPOUTSAKIS

STRAUSS ..... "Don Quixote," Fantastic Variations on a Theme of Knightly Character, *Op.* 35

Introduction, Theme and Variations, and Finale
Violoncello Solo: SAMUEL MAYES
Viola Solo: JOSEPH DE PASQUALE

INTERMISSION

RACHMANINOFF ..... Piano Concerto No. 3, in D minor

I. Allegro ma non tanto
II. Intermezzo: Adagio
III. Finale

SOLOIST
IDIL BIRET
Miss BIRET plays the Baldwin Piano

BALDWIN PIANO

RCA VICTOR RECORDS

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Tenth Program

FRIDAY AFTERNOON, DECEMBER 13, *at* 2:00 *o'clock*

SATURDAY EVENING, DECEMBER 14, *at* 8:30 *o'clock*

SCHUBERT ..... Symphony No. 3, in D major

I. Adagio maestoso; Allegro con brio
II. Allegretto
III. Menuetto
IV. Presto: Vivace

RIMSKY-KORSAKOV ..... Suite from "Le Coq d'Or"

I. King Dodon in his palace
II. King Dodon in the country
III. King Dodon with the Queen of Shemakha
IV. Wedding March and the lamentable end of King Dodon

INTERMISSION

BARTÓK ..... Concerto No. 2 for Violin and Orchestra

I. Allegro non troppo
II. Andante tranquillo
III. Allegro molto

SOLOIST
JOSEPH SILVERSTEIN

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS

NewEnglandNewsclipAgency,Inc.
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Evening Globe
BOSTON, Mass.
Circ. 146,915
DEC 1963

Violin Soloist

Joseph Silverstein, concertmaster of the Boston Symphony, will play the Second Bartok Concerto at the orchestra's concerts Friday and Saturday. Erich Leinsdorf will conduct.

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Record-American (m) (e)
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DEC 10 1963

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Sunday Globe
BOSTON, Mass.
Circ. 465,653
DEC 8 196

wEnglandNewsclipAgency,Inc.
2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
DEC 8 1963

Symphony This Week

Violinist to Play Bartok Concerto

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has invited Joseph Silverstein, the orchestra's concertmaster, to be soloist at the concerts Friday and Saturday. Mr. Silverstein, who is serving his second season as concertmaster, will play the Violin Concerto No. 2 by Bela Bartok.

The Friday-Saturday concerts will open with the Symphony No. 3 of Schubert and will continue with the Suite from "Le Coq d'Or" by Rimsky-Korsakov.

Idil Biret, the young Turkish pianist who made her United States debut recently with Mr. Leinsdorf and the orchestra, will make her last Boston appearance of this season at the Boston Symphony Orchestra concert tomorrow evening.

She will be soloist in the Rachmaninoff Piano Concerto No. 3. Mr. Leinsdorf will begin the program with the Bach Brandenburg Concerto No. 4. Soloists in this work will be Joseph Silverstein, concertmaster; Doriot Anthony Swyer, principal flute; and James Pappoutsakis, flute. Mr. Leinsdorf will then conduct Richard Strauss' "Don Quixote," in which Joseph de Pasquale, principal viola, and Samuel Mayes, principal cello, will be soloists.

On Tuesday evening the Boston Symphony Orchestra will make its second visit of the season to Providence. Mr. Leinsdorf will conduct the concert in the Veterans Memorial Auditorium.

MONDAY 2. FRI.-SAT. 10

65 1 3

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Second Program

MONDAY EVENING, DECEMBER 9, *at* 8:30 *o'clock*

BACH ..... Brandenburg Concerto No. 4 in G major, for Violin, Two Flutes, and String Orchestra

I. Allegro
II. Andante
III. Presto

Violin: JOSEPH SILVERSTEIN
Flutes: DORIOT ANTHONY DWYER
JAMES PAPPOUTSAKIS

STRAUSS ..... "Don Quixote," Fantastic Variations on a Theme of Knightly Character, *Op.* 35

Introduction, Theme and Variations, and Finale
Violoncello Solo: SAMUEL MAYES
Viola Solo: JOSEPH DE PASQUALE

INTERMISSION

RACHMANINOFF ..... Piano Concerto No. 3, in D minor

I. Allegro ma non tanto
II. Intermezzo: Adagio
III. Finale

SOLOIST
IDIL BIRET
Miss BIRET plays the Baldwin Piano

BALDWIN PIANO

RCA VICTOR RECORDS

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Herald (m)
BOSTON, Mass.
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DEC 14 1963

THE SYMPHONY

Silverstein Excellent In Bartok's Concerto

By ROBERT TAYLOR

Once again Erich Leinsdorf's policy of tapping soloists from the ample resources of The Boston Symphony Orchestra has paid handsome dividends. Yesterday it was Joseph Silverstein, the concertmaster, who gave a punctilious performance of Bartok's Second Violin Concerto.

The Concerto itself only recently is known as the Second, since a 1908 Concerto for Violin by the composer came to light but five years ago. The three movement score adapts traditional forms, the first a sonata-allegro, the second, theme with variations, the third a free rondo commenting on the themes of the opening section.

Cerebral Severity

While undoubtedly a valuable addition to the scant violin repertoire of this century, the work seems to me intermittently expressive, combining passages of fine-spun loveliness with a self-conscious and cerebral severity.

The mingled nature of the piece finds a kind of summation in the final rondo which combines a moodily romantic theme of intense lyricism and a 12-tone technique—the latter calling attention to itself in context. As a result, one is aware of the marriage of the subjective and the abstract to a degree that is occasionally unsettling.

Either one hears the concerto in terms of sound effects and vivid timbres; or else those broad and flowing rhapsodic measures; and the struggle between the heart and the head rather than the proper definition of its brilliant workmanship is the impression left at a single hearing.

To the Concerto, which offers few pronounced virtuosic opportunities, Mr. Silverstein brought a meticulous line. Employing a battery of delicate weights and pressures, he interpreted the work as a meditative and introspective statement. He did not strive for a big tone, but his tone was sufficiently eloquent for the conception.

Silken Quality

The silken quality of his bowing appeared as the chief technical component, and while the accurate, fleet fingerings of the formidable cadenza at the close of the allegro declared his dexterity, his musical approach to the work, tactfully accompanied by Mr. Leinsdorf, dominated throughout.

Schubert's Symphony No. 3, however, proved the unalloyed delight of this concert. I'm afraid Rimsky's Suite from "Le Coq d'Or," sounded jingling and superficial beside it: colorful, yes, jocund, yes, but blatantly coarse and obvious.

Perhaps this is the reaction of a curmudgeon. Music that is meant to entertain should not be judged harshly, and from a standpoint of performance, the jeweled Orientalia of Rimsky's orchestration glittered as though rhinestones passed for diamonds. But, coming after the freshet of Schubert's melodic invention, the suite was bombastic and hollow, too much diversion and too little substance. We may assume that Mr. Leinsdorf, who cancelled it because of the President's assassination, ha the score worked up, rehearsed a ready for a suitable opportunity.

Brisk and Aerial

The texture of the Schubert, o the other hand, was light, bris and aerial. Above all, the scor needs precision, a crisp style and Erich Leinsdorf's readin propelled the music with never break in the continuity of its logi Everything was in place, and th warm, bright sparkle that playe over the surface was never a lowed to become sedative.

In short, the urbanity of the performance endowed the cheer ful mood with an infectious lilt Mr. Leinsdorf chose tempi that did not inflate Schubert's charm, he emphasized control over grace.

The cla y of his beat and th wonderfully modulated forwar pace enabled one to hear the fe licities of the 18-year-old genius love. For such are the reward of discipline in the romanti school — one exerts crispness gain the sense of the transparen and the result, infinitely spontan ous, has the urgency of pure son

Next weekend Pierre Monteu returns as guest conductor wit Vaughan Williams's Fantasia o a Theme by Tallis; Beethoven Symphony No. 4, in B-flat Majo Op. 60; Sibelius's "The Swan Tuonela," and Elgar's "Eni ma" Variations, Op. 36.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 10th program of the 83rd season yesterday afternoon in Symphony Hall. Joseph Silverstein, violin, was the soloist. The program will be repeated tonight at 8:30.

Symphony No. 3 in D Major	Schubert
Suite from "Le Coq d'Or"	Rimsky-Korsakov
Concerto No. 2 for Violin and Orchestra	Bartok

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Christian Science
Monitor (e)
BOSTON, Mass.
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DEC 14 1963

Silverstein and his violin

By Harold Rogers

The old adage that "nothing succeeds like success" indeed applies to Joseph Silverstein. When he was merely a member of the violin section of the Boston Symphony, he was a soloist of promise: beauty of tone and flawless technique were already his.

But passion was lacking; communicating power was dim.

Now, however, this young artist has been concertmaster of the Boston Symphony for a season and a half; and Friday afternoon when he appeared as soloist in the Bartók Concerto No. 2, there was no question that he is mining greater riches of musicianship.

* * *

He has more authority, more élan, more fire. There is still something to be gained, of course; a true artist never reaches a point where more growth is not possible. Yet Mr. Silverstein now finds himself in the first echelon; his playing is a credit both to himself and to the organization he so superbly represents.

This concerto — which must now be known as the second, an earlier one having been discovered after Bartók's passing—came forth in a superior performance under Erich Leinsdorf's direction. As with all of Bartók's masterworks, it is skilfully wrought, filled with inventions that please the ear and delight the mind. Never is the soloist covered by the orchestra; solo passages are balanced against orchestral tuttis. Yet credit for the sensitive relationship between the two in this performance must go to the conductor.

* * *

Mr. Silverstein leaned into the line of the opening Allegro non troppo, striking sparks from the brilliant cadenza. In the Andante tranquillo he evoked a sweet nostalgia from the melancholy melodies. The Allegro molto of the finale—in rollicking three-time — came forth with verve, spilling over with joy.

Mr. Leinsdorf opened the concert with an engaging reading of Schubert's ingenuous little D major Symphony, the No. 3. And sandwiched between the Schubert and the Bartók he gave us a winsome traversal of Rimsky-Korsakov's Suite from "Le Coq d'Or." Regaling us with the shimmering Orientalisms, Mr. Leinsdorf brought the final section to a rousing crescendo, exciting by virtue of the sheer impact of sound.

He can indeed let himself g[illegible]

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Morning Globe
BOSTON, Mass.
Circ. 194,870
DEC 14 1963

At Symphony

Silverstein Heard In Bartok Concerto

By MARGO MILLER

How many voices has Joseph Silverstein's violin? Whatever the Second Bartok Concerto calls for. The Boston Symphony's concertmaster was soloist yesterday afternoon with his orchestra. It was an impeccable performance.

The Concerto calls for many things. Early, the violinist plays broad strokes near the bottom of his instrument's register. Here Silverstein demonstrated riches in resonance. Then he must skip almost to the top in a passage of great sweetness. The soloist found this quality, too. The first movement cadenza is an exercise in double-stopping, among other things. Silverstein saw it properly as a dialogue between tones and presented it as such. An exquisitely spun line in the andante? Yes, and more, for it's not the rounded melodic way of earlier composers but a movement which asks for shaping in addition to beauty of tone. It is easy, one supposes, in a Concerto so devoted to the singing string to play it pretty and for the moment's sound. Silverstein knows also the work's vitality and gave us that, too.

Preceding the Bartok was a Suite from Rimsky-Korsakov's "LeCoq d'Or." Originally scheduled in this series the afternoon of Kennedy's assassination, it made its appearance to light up a snowy day. The orchestra, hardly needing Erich Leinsdorf's urging, bent to the shimmering colors in fine fashion. As the conductor's palette inclines toward pellucid tints, this was a bright Cockerel and one set in motion, moreover, by brighter tempos. The Wedding March went at a smart clip. Rarely does Leinsdorf uncork the orchestra in the loudest dynamics, but "the lamentable end of King Dodon" (the "Coq") was apparently too much to resist. The ending was gloriously noisy.

The concert began, as it will tonight at 8:30, with a seldom-heard Schubert symphony. This is the composer's No. 3 in D major, dating from his 18th year. It has two irritatingly simpleminded tunes in the first movement, and another in the andante. But nothing about the worth of this trifle bothered either conductor or orchestra: the performance was elegant.

Next week Pierre Monteux, conductor emeritus of the orchestra, returns. Louis Speyer, the English horn player who will retire at the end of the season, will be the soloist in Sibelius' "The Swan of Tuonela." The program will also include Vaughan Williams' Fantasia on a Theme by Thomas Tallis, Beethoven's Symphony No. 4 and Elgar's "Enigma" Variations.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

DEC 19 1963

MUSIC IN REVIEW

By GERALD A. BERLIN

DSO: SILVERSTEIN'S BARTOK

Once more Joseph Silverstein and Erich Leinsdorf have collaborated in music making of the highest order. Once more the work in question was uncompromising for performer and listener. But those among the latter who were willing to do something more than just sit back as passive receivers were abundantly rewarded.

The opus was Bartok's Concerto No. 2, known as the First until the discovery a few years ago of a 1908 work in the form. Although one of the few violin concertos of this century which can be said to constitute a major addition to what is a surprisingly impoverished literature, this piece turns up so seldom that a performance of it is practically an event. As a result audiences never really have gotten to apprehend adequately its quality of form, variety of textures and strength of rhythmic patterns, nor to appreciate, I think, the authentic lyricism which breaks out again and again amidst prolonged stretches of placidity.

If ever there was an occasion to hear this music under the most auspicious conditions it was last week-end. Mr. Silverstein brought forth a perfect union of head and heart. He built into the long lines of the work that exquisitely modeled, sensitive phrasing which is his hallmark, along with a moderately sized but quite beautiful tone, a broad palette of colors and dazzling left-hand technique. He and Mr. Leinsdorf, as always, worked together carefully throughout a triumphant and well applauded performance.

The concert commenced with a warm, delicately wrought reading of another comparative stranger to these environs — Schubert's Third Symphony. Schubert composed this work when he was only eighteen, but no teen-age werewolf was this fellow. He had already worked out much of the musical vocabulary which he was to use the rest of his life; and if his early symphonies are, as Gerald Abraham has written, "true children of the eighteenth century spirit which found such perfect expression in Hadyn's and Mozart's instrumental work," they nevertheless have an individuality and charm, as well as a sturdiness of structure peculiarly their own. Why they have always been shunned like lepers by American symphony conductors (this was only the second performance here for the Third) or patronized as juvenalia (a local reviewer last week-end, so help me, referred to "two irritatingly simple-minded tunes in the first movement, and another in the Andante") can only cause a person to meditate with sadness and no little irritation upon the mysterious thought processes that sometimes seem to go into symphony program making.

This was music made to order for Mr. Leinsdorf, who conferred great elegance of style upon its affecting and direct melodies, its subtle and characteristic blend of woodwinds, horns and strings, and recurrent echo effects. May its namely played sister symphonies, Schubert's First, Second, Sixth, and even the "Gastein," soon grace our board.

Sandwiched between the Schubert and the Bartok was quite some mouthful, Rimsky-Korsakov's Suite from "Le Coq d'Or." Why Mr. Fiedler ever relinquished squatter's rights on this specialtie for purposes of the regular season was anothe mystery of the concert. It may be that the thesis of Nicolas Slonimsky that was reprinted in the Entr'acte of the Program Bulletin is correct: perhaps Rimsky-Korsakov in all actuality was a Merlin whose extraordinarily rich and exotic orchestral hues in general and whose weaving of harmonic textures and serpentine scales into "Le Coq d'Or" in particular are no longer appreciated because of the attrition visited upon them by hordes of imitators and unintentional traducers in the realm of jazz and of sound tracks. If so, here is one more listener for whom the thrill is irretrievably lost.

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SUNDAY 3

Third Program

SUNDAY AFTERNOON, DECEMBER 15, *at* 3:00 *o'clock*

BACH ..... Brandenburg Concerto No. 4 in G major, for Violin, Two Flutes, and String Orchestra

I. Allegro
II. Andante
III. Presto

Violin: JOSEPH SILVERSTEIN
Flutes: DORIOT ANTHONY DWYER
JAMES PAPPOUTSAKIS

BARTÓK ..... Concerto No. 2 for Violin and Orchestra

I. Allegro non troppo
II. Andante tranquillo
III. Allegro molto

First performance in this series

INTERMISSION

STRAUSS ..... "Don Quixote," Fantastic Variations on a Theme of Knightly Character, *Op.* 35

Introduction, Theme and Variations, and Finale
Violoncello Solo: SAMUEL MAYES
Viola Solo: JOSEPH DE PASQUALE

SOLOIST
JOSEPH SILVERSTEIN

A new plan for ticket reservations is announced on page 60.

BALDWIN PIANO RCA VICTOR RECORDS

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 65,046

DEC 16 1963

Leinsdorf-Led Boston Symphony Never Better

By EARL J. DIAS
Standard-Times Music Critic

Erich Leinsdorf, music director of the Boston Symphony, gave several of his first-rate musicians an opportunity to sparkle in the limelight in yesterday afternoon's program in Symphony Hall.

Joseph Silverstein, for example, brilliant young concert master of the orchestra, was soloist in Bartok's "Concerto No. 2 for Violin and Orchestra." And in Bach's "Brandenburg Concerto No. 4 in G Major," Mr. Silverstein again did laudable solo work along with the two capable flutists, Doriot Anthony Dwyer and James Pappoutsakis. The program concluded with Dvorak's immensely appealing "Symphony No. 6 in D Major."

Mr. Silverstein is, of course, a violent of solid technical equipment, laudable purity of tone, and musicianly understanding. The Bartok is a most difficult work — both for soloist and orchestra — somewhat astringent in idiom, filled with tricky rhythms, and notable for unusual instrumental combinations. The harp and kettle drums, for example, play an emphatic role in the concerto.

Achieving genuine delicacy (though of the appropriately cerebral type) in the brooding andante, Mr. Silverstein also played with proper drive and force in the concluding rondo (a remarkable example of Bartok's ability to recapitulate his themes with imagination and skill) and in the opening allegro. His playing evoked considerable audience enthusiasm, although we suspect that Bartok is still not everyone's particular cup of tea. However, his is superb music in the modern idiom. To take a parallel from the other arts, one cannot expect Bartok to sound like Brahms or Beethoven any more than one can expect T. S. Eliot or James Joyce to speak in the idiom of Sir Walter Scott or John Keats.

As for the Bach "Brandenburg Concerto No. 4," this is a superb piece of music, marvelous in its contrapuntal effects, in which two flutes aand a violin are set off beautifully against a string orchestra. As an added fillip, Mr. Leinsdorf conducted the score while seated at a harpsichord which he played surely and effectively. Flutists Dwyer and Pappoutsakis and violinist Silverstein performed their sole roles faultlessly, and the result was an intelligently conceived work of great charm.

However, the highlight of the program was the Dvorak "Symphony No. 6 in D Major." This is thoroughly delightful music, easily accessible and built appealing on Czech folk dance themes. It is graced by a contagiously lilting allegro, a melodious andante, a beautifully sprightly scherzo, and a finale guaranteed to lift the audience from their seats.

For sheer texture of sound, we have never heard the Boston Symphony do better. Mr. Leinsdorf obviously loves the work, and it is patent that he has prepared it with meticulous care. The response of the orchestra to his perceptive shading, his building to musical climaxes, his thorough understanding of the architecture of the work was nothing short of magnificent.

The performance was yet another demonstration of how Mr. Leinsdorf has been able to shape the orchestra to his own legitimate musical ends. The ensemble has a greater variety of sound, a more integrated texture than it has had in years. That the audience realized this happy fact was evident in the ovation given Mr. Leinsdorf and his musicians at the end of the program.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
DEC 19 1963

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67

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III. Presto

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First performance in this series

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Introduction, Theme and Variations, and Finale
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Viola Solo: JOSEPH DE PASQUALE

SOLOIST
JOSEPH SILVERSTEIN

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Standard-Times (e)
NEW BEDFORD, Mass.
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DEC 16 1963

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By EARL J. DIAS
Standard-Times Music Critic

Erich Leinsdorf, music director of the Boston Symphony, gave several of his first-rate musicians an opportunity to sparkle in the limelight in yesterday afternoon's program in Symphony Hall.

Joseph Silverstein, for example, brilliant young concert master of the orchestra, was soloist in Bartok's "Concerto No. 2 for Violin and Orchestra." And in Bach's "Brandenburg Concerto No. 4 in G Major," Mr. Silverstein again did laudable solo work along with the two capable flutists, Doriot Anthony Dwyer and James Pappoutsakis. The program concluded with Dvorak's immensely appealing "Symphony No. 6 in D Major."

Mr. Silverstein is, of course, a violent of solid technical equipment, laudable purity of tone, and musicianly understanding. The Bartok is a most difficult work — both for soloist and orchestra — somewhat astringent in idiom, filled with tricky rhythms, and notable for unusual instrumental combinations. The harp and kettle drums, for example, play an emphatic role in the concerto.

Achieving genuine delicacy (though of the appropriately cerebral type) in the brooding andante, Mr. Silverstein also played with proper drive and force in the concluding rondo (a remarkable example of Bartok's ability to recapitulate his themes with imagination and skill) and in the opening allegro. His playing evoked considerable audience enthusiasm, although we suspect that Bartok is still not everyone's particular cup of tea. However, his is superb music in the modern idiom. To use a parallel from the other arts, one cannot expect Bartok to sound like Brahms or Beethoven any more than one can expect T. S. Eliot or James Joyce to speak in the idiom of Walter Scott or John Keats. As for the Bach "Brandenburg Concerto No. 4," this is a superb piece of music, marvelous in its contrapuntal effects in which two flutes aand a violin are set off beautifully against a string orchestra. As an added fillip, Mr. Leinsdorf conducted the score while seated at a harpsichord which he played surely and effectively. Flutists Dwyer and Pappoutsakis and violinist Silverstein performed their sole roles faultlessly, and the result was an intelligently conceived work of great charm.

However, the highlight of the program was the Dvorak "Symphony No. 6 in D Major." This is thoroughly delightful music, easily accessible and built appealing on Czech folk dance themes. It is graced by a contagiously lilting allegro, a melodious andante, a beautifully sprightly scherzo, and a finale guaranteed to lift the audience from their seats.

For sheer texture of sound we have never heard the Boston Symphony do better. Mr. Leinsdorf obviously loves the work, and it is patent that he has prepared it with meticulous care. The response of the orchestra to his perceptive shading, his building to musical climaxes, his thorough understanding of the architecture of the work was nothing short of magnificent.

The performance was yet another demonstration of how Mr. Leinsdorf has been able to shape the orchestra to his own legitimate musical ends. The ensemble has a greater variety of sound, a more integrated texture than it has had in years. That the audience realized this happy fact was evident in the ovation given Mr. Leinsdorf and his musicians at the end of the program.

68 — E TUESDAY 5. FRI.-SAT. 11.

Fifth Program

TUESDAY EVENING, DECEMBER 17, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

HAYDN ..... Symphony in C major, No. 97

I. Adagio; Vivace
II. Adagio ma non troppo
III. Menuetto: Allegretto
IV. Finale: Presto assai

First performance in this series

SCHUMANN ..... Piano Concerto in A minor, *Op.* 54

I. Allegro affettuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

INTERMISSION

SIBELIUS ..... Symphony No. 5 in E-flat major, *Op.* 82

I. Tempo molto moderato
II. Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

SOLOIST
THEODORE LETTVIN
Mr. LETTVIN plays the Baldwin Piano

A new plan for ticket reservations is announced on page 60.

BALDWIN PIANO

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DEC 16 1963

Monteux Returns To BSO Podium

Pierre Monteux, now in his 89th year and music director of the London Symphony Orchestra, is to be guest conductor at the Boston Symphony Orchestra's Friday and Saturday concerts, at Erich Leinsdorf's invitation. Mr. Monteux was conductor of the Boston Symphony Orchestra from 1919-1924.

Louis Speyer, the Orchestra's English horn player, who will retire at the end of the current season, will be soloist in "The Swan of Tuonela" by Jean Sibelius. Mr. Monteux will begin the program with Vaughan Williams' Fantasia on a Theme by Thomas Tallis and will follow this with the Symphony No. 4 of Beethoven. The concert will conclude with Elgar's "Enigma" Variations.

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By Lenscraft

Louis Speyer, English horn player of the Boston Symphony, will retire at the end of the current season. He will accordingly play his swan song when he plays the solos in Sibelius's 'Swan of Tuonela' Friday afternoon and Saturday evening.

Eleventh Program

FRIDAY AFTERNOON, DECEMBER 20, *at* 2:00 *o'clock*

SATURDAY EVENING, DECEMBER 21, *at* 8:30 *o'clock*

PIERRE MONTEUX, *Guest Conductor*

VAUGHAN WILLIAMS ..... Fantasia on a Theme by Thomas Tallis, for Double String Orchestra

BEETHOVEN ..... Symphony No. 4, in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

INTERMISSION

SIBELIUS ..... "The Swan of Tuonela," Legend from the "Kalevala," *Op.* 22, No. 3

English Horn Solo: LOUIS SPEYER

ELGAR ..... Variations on an Original Theme, *Op.* 36

Enigma: Andante

Variations:

I. "C.A.E." L'istesso tempo
II. "H.D.S.-P" Allegro
III. "R.B.T." Allegretto
IV. "W.M.B." Allegro di molto
V. "R.P.A." Moderato
VI. "Ysobel" Andantino
VII. "Troyte" Presto
VIII. "W.N." Allegretto
IX. "Nimrod" Moderato
X. "Dorabella-Intermezzo" Allegretto
XI. "G.R.S." Allegro di molto
XII. "B.G.N." Andante
XIII. "*** — Romanza" Moderato
XIV. "E.D.U. — Finale"

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

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Discussing Old Times

The world's Dean of Orchestra Conductors, 89-year-old Pierre Monteux (left) chats with Louis Speyer, virtuoso of the English horn at Symphony Hall in Boston. Monteux returned as guest conductor of the Boston Symphony Orchestra, which he headed from 1919 to 1924. Speyer solos today and Saturday in the Sibelius tone poem, "The Swan of Tuonela." He is performing his "swan song" in that particular work, for he retires at the end of this season after 46 years in the Boston Symphony. (AP WIREPHOTO)

68 & Tuesday 3. Fri.-Sat. 11

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III. Andante mosso, quasi allegretto
IV. Allegro molto

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BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Eleventh Program

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SATURDAY EVENING, DECEMBER 21, *at* 8:30 *o'clock*

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II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

INTERMISSION

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English Horn Solo: LOUIS SPEYER

ELGAR ..... Variations on an Original Theme, *Op.* 36

Enigma: Andante
Variations:

I. "C.A.E." L'istesso tempo
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IV. "W.M.B." Allegro di molto
V. "R.P.A." Moderato
VI. "Ysobel" Andantino
VII. "Troyte" Presto
VIII. "W.N." Allegretto
IX. "Nimrod" Moderato
X. "Dorabella-Intermezzo" Allegretto
XI. "G.R.S." Allegro di molto
XII. "B.G.N." Andante
XIII. "*** — Romanza" Moderato
XIV. "E.D.U. — Finale"

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Christian Science Monitor (e)
BOSTON, Mass.
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DEC 17 1963

By Lenscraft

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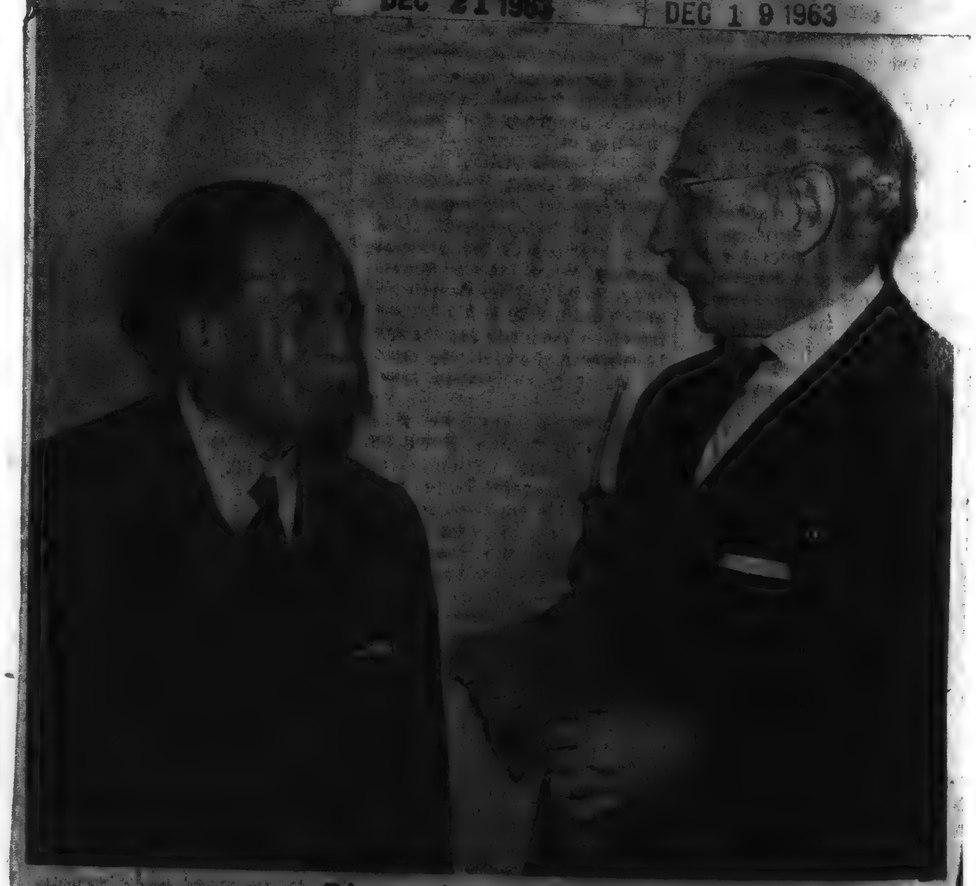

Discussing Old Times

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DEC 19 1963

Old Master Returns To The Podium

BOSTON (AP)—The 89-year-old honorary fire chief of Hancock, Maine, was in town Wednesday to conduct the Boston Symphony Orchestra.

At his first rehearsal which, an orchestra spokesman said, the visitor "conducted with incredible youthful zest," he was treated with a tumultuous welcome.

Which wasn't exactly unexpected, for he is now known as world dean of major orchestra conductors and, some 40-odd years ago, was himself the boss of the Boston Symphony.

He is French - born Pierre Monteux, now proud of being a registered voter in Hancock, but takes time out between elections to act as regular conductor of the London Symphony Orchestra.

Watching the old master from a balcony Wednesday was Boston Pops Conductor Arthur Fiedler, who served under Monteux in the long ago as a violinist.

The only other remaining Boston Symphony players of that era on stage Wednesday were violinist Samuel Diamond, double-bass Henri Girard, and Louis Speyer, virtuoso of the English horn.

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Sunday Globe
BOSTON, Mass.
Circ. 465,653

DEC 15 1963

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Sun (e)
LOWELL, Mass.
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Ledger-Times
BOSTON, Mass.
Weekly Circ. 12,500

DEC 19 1963

THE BOSTON HERALD
D. 178,553 S.283,819

DEC 15 1963

PIERRE MONTEUX . . . TO LEAD SYMPHONY

Pierre Monteux Guest Conductor

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has invited Pierre Monteux to be guest conductor at the orchestra's concerts next Friday and Saturday. Monteux, conductor of symphony from 1919-1924, is now in his 89th year and is music director of the London Symphony Orchestra.

Louis Speyer, the orchestra's English horn player who will retire at the end of the current season, will be soloist in "The Swan of Tuonela" by Jean Sibelius. Monteux will begin the program with Vaughan Williams' Fantasia on a Theme by Thomas Tallis, following with the Symphony No. 4 of Beethoven and concluding with Elgar's "Enigma" Variations.

The third open rehearsal of the season will take place on Thursday evening when Monteux will take place on Thursday evening when Monteux will make his final preparations for the weekend concerts.

Richard Burgin, associate conductor of the orchestra, will conduct the fifth concert of the Tuesday evening series this Tuesday at 8:30. Theodore Lettvin will be soloist in the Schumann Piano Concerto in A minor. The program will begin with Haydn's Symphony No. 97, and the final work will be the Symphony No. 5 of Sibelius.

Today's Program

Today at 3 p.m. Leinsdorf will conduct the third concert of the Sunday Afternoon Series. Leinsdorf will begin the program with Bach's Brandenburg Concerto No. 4, with Joseph Silverstein, violin; Doriot Anthony Dwyer and James Pappoutsakis, flutes.

Silverstein will be soloist in the Bartok Violin Concerto No. 2. The program will conclude with Richard Strauss' "Don Quixote," in which Samuel Mayes will play the cello solo and Joseph de Pasquale the viola solo.

There will be no Symphony concerts the weekend of Dec. 20-29 as the orchestra will be on its mid-winter vacation.

LOUIS SPEYER

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 465,653

DEC 15 1963

As Swan Song, Louis Speyer Chooses Sibelius Tone Poem

One of the special inner qualitities that identifies the Boston Symphony Orchestra is the haunting tone of its English horn. It is played by Louis Speyer, who has been breathing magical effects into and out of that peculiar instrument, with the same orchestra, for 45 years. Now, having reached the rank of the orchestra's senior member, and during his long career having become known as one of the world's greatest English horn soloists, he has chosen to retire.

With the characteristic droll humor which Speyer combines with his musical seriousness, he has arranged with Pierre Monteux (who will be guest conductor on Dec. 20 and 21) to play as his "swan song" the solo in Sibelius's tone poem, "The Swan of Tuonela." On the surface this is a play on words. But the music itself is drenched with melancholy. The solo part — above all, as played by Louis Speyer — bears out the tribute of Berlioz to the English horn. "It has no equal among the instruments," he wrote, "for reviving images and sentiments of the past."

As for just what an English horn is, Speyer once gave this alleged explanation to a lay inquirer: "It is so called because neither is it English, nor a horn. In reality it is an alto oboe." One theory is that the French words for "English" and "angled" were confused. At any rate, early examples of the instrument were bent at a sharp angle. As for the last part of the name, many types of wind instruments have been loosely called "horns."

The English horn of today is straight, except for the slightly curved mouthpiece. Like the oboe, the sound starts with two thin slips of cane called reeds. The player grips these between his lips, which he draws over his teeth. Longer than an oboe, and ending in a "bell" shaped like an electric light bulb with the lower part cut off, the English horn produces a deeper, rounder tone than that of the oboe. These qualities are given infinite expressiveness by remarkable feats of lip and breath control by such master players as Speyer.

Besides "The Swan of Tuonela," other Speyer performances have been in the Cesar Franck Symphony, the Largo in Dvorak's Symphony "From the New World," and Berlioz' "Roman Carnival," to speak at random. Such artistry has inspired composers to create works especially for him. They include names which Speyer refers to as "The Three H's" — Edward Burlingame Hill, Arthur Honegger, and Paul Hindemith. Also on the list are Leo Sowerby, Mabel Daniels, Hugo Kauder, Isadore Freed, and Walter Piston.

Louis Speyer joined the orchestra under Henri Rabaud in 1918. He came to the United States in May of 1918, with a French military band, invited by the United States government for a three weeks Liberty Loan tour. The band was then kept here and sent to military camps, hospitals and factories.

After playing an oboe concerto in Symphony Hall, he was offered a position with the Boston Symphony Orchestra. This he could accept, as the French government had given musicians of the band an honorable discharge in order to have French artists represent the French school in the United States.

He was graduated from the Paris Conservatory with first prize. The French government decorated him twice — first with the medal of "Reconnaissance Francaise" for services rendered during World War II; and then with the Cross of Chevalier of the Legion of Honor, in recognition of his services in the cultural field.

He was also awarded the medal of the Elizabeth Sprague Coolidge Foundation of the Library of Congress in 1947 for eminent services to Chamber Music.

He is the founder of the Berkshire Woodwind Ensemble. Also, he has been active as a conductor, having had a youth orchestra for over ten years in Quincy, and having been guest conductor at the Pops. In addition, he has conducted ensembles in Englewood and Cambridge.

He married a native of Boston, Camille Torno, an artist in her own right — a painter and sculptor — whose works have been in various exhibitions. They have a daughter, Jacqueline, a good amateur pianist, and a son, André, professional French horn player.

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Morning Globe
BOSTON, Mass.
Circ. 194,870
DEC 19 1963

VETERAN CONDUCTOR, Pierre Monteux, 89, and his soloist, Louis Speyer before Boston Symphony performance. (AP Photo)

Monteux Conducts Hub Symphony

'Fire Chief' Wields Hot Baton

All who heard him conduct the Boston Symphony Wednesday agreed that they had never seen such a musically talented fire chief. Speaking figuratively, he set the house afire.

It wasn't unexpected though, because 89-year-old Pierre Monteux is world famed as a conductor and is recognized as world dean of major orchestra conductors.

What isn't so widely known is that French-born Monteux is now a proud registered voter in Hancock, Me. where he is also honorary fire chief.

Monteux takes time out between elections in Hancock to act as regular conductor of the London Symphony Orchestra. He often comes to Boston as guest conductor as he will be this week-end.

About 40 years ago, Monteux was regular conductor of the Boston Symphony.

Since he had been scheduled to direct it Wednesday, orchestra officials thought it appropriate to feature Louis Speyer, virtuoso of the English horn, who is retiring at the end of this season after 46 years in the Boston Symphony. As such, Speyer is senior member in the orchestra.

Since his original performance of Sibelius' tone poem, "The Swan of Tuonela" was under Monteux, that composition was played Wednesday with Speyer featured.

Speyer will play his performing swan song this week-end, Monteux again conducting.

Watching Monteux from the balcony Wednesday was Boston Pops Conductor Arthur Fiedler, who served under Monteux as a violinist.

Other remaining Boston Symphony players of that era on stage Wednesday were Speyer, Violinist Samuel Diamond, and double-bass player Henri Girard.

Monteux, Girard and Speyer were together in Paris in 1913 playing with an orchestra when Stravinsky's revolutionary "Rite of Spring" was given its world premiere performance. The historic event was attended by a jeering and rioting audience which thought the composition too radical.

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Morning Globe
BOSTON, Mass.
Circ. 194,870
DEC 21 1963

At Symphony

The Golden Age Of Pierre Monteux

By MARGO MILLER

Pierre Monteux returned yesterday afternoon to conduct the Boston Symphony. Said a befurred lady to her companion, "Isn't he amazing! And his lovely mustache. And his active Summers up in Maine. Imagine at 89 years old." Then as the audience stood to greet the conductor, and as ladies are wont, this one had her question about the ever-raven Monteux curls. Did he or didn't he? We wouldn't reveal the answer if we knew. We wish we did know Monteux's secrets about music.

His program, to be repeated tonight at 8:30, was broadly constructed. There was a symphony, Beethoven's sunny Fourth; a tone poem by Sibelius to serve as solo farewell for a member of the orchestra; a Vaughan Williams piece for strings; and Elgar's musical portraits.

This was a serene concert. To concentrate overly on that aspect of the afternoon would be to overlook certain muscle which Monteux puts into the music. All the program's works have the grand line of melody. In the Beethoven, however, is marvelous drama. How rightly Monteux set the suspense in the opening adagio; how supply he then set in motion the subsequent allegro; how taut were the final moments of the adagio; how surefooted the final allegro. And all this accomplished by economic gesture; Monteux's stick inscribing its tidy patterns, his left hand adjusting. The Beethoven glowed.

In a pun unworthy of his performance, Louis Speyer has described the Sibelius "Swan of Tuonela" as his swan song. Since 1918, he has been the orchestra's English horn and a member of the oboe section. Tall and courtly, Speyer escorted Monteux on stage, stood then to play the long black onion-belled instrument which lends its melancholic air to the dark Finnish saga. The musical line was persuasive above the brooding orchestra. The horn sound was equally evocative, being rich in the lowest register without damping the characteristic timbre and singing up through the few high notes. The orchestra was its usual vibrant self.

The program had opened with full strings in Vaughan Williams' Fantasia on a Theme by Thomas Tallis. As in the Beethoven, Monteux drew a sweep from the music. So it was no surprise to find the same later in Elgar's "Enigma" Variations. The theme with its contour of delayed stress and falling sevenths, as the program notes well describe it slips in and out of the composer's sketches of his friends Monteux gave them each their due, now playful, now broad or sweet or graceful or argumentive, as Elgar fitted the music to them. Variation No 9 is an anthem to Beethoven It is Elgar's recreation of what one of his friends thought of the master. Monteux's whole performance of the Variations was in this guise: a musically sustained recreation of another's creation. Near the summit of great age there is still youth.

Next week the Boston Symphony takes a Winter holiday. The next Friday-Saturday concerts come on Jan. 3-4 when Erich Leinsdorf will conduct Mozart's Divertimento, K. 247, Strauss' music for "Le Bourgeois Gentilhomme" and Lanner's "Die Mozartisten," Waltzes.

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DEC 21 1963

Turning back the clock

Pierre's golden age

By Harold Rogers

At 89 Pierre Monteux is not only timeless, he turns back the clock.

He can make the Boston Symphony Orchestra sound as it used to sound. Friday afternoon he barely waved his magic baton—as he has always barely waved it—and his players began breathing fire. Completely enchanted by their former maestro (from 1919 to 1924), they turned out music that was completely enchanting.

How easily he conjured the essences of Vaughan Williams (the Fantasia on a Theme by Thomas Tallis), of Beethoven (his Fourth Symphony), of Sibelius ("The Swan of Tuonela"), and of Elgar (the "Enigma" Variations)! And yet no shades were these; the music throbbed with a vital pulse; there were bones, muscles, sinews. And heart, wonderful heart. . . .

♪ ♪ ♪

The Vaughan Williams? The players leaned into their bows; the strings sang a glorious song.

The Beethoven? Clean and strong, yet with proper pastel touches as are appropriate to his even-numbered symphonies.

The Sibelius? How magnificent these Nordic moods! How profound in performance! And Louis Speyer eloquently sang his swan song in the English horn solo (retiring, as he is, at the end of this season). Both he and Monteux, hand in hand, shared the glory—an accolade without kisses from their enthusiastic listeners. Two timeless Frenchmen, much beloved. . . .

♪ ♪ ♪

And the Elgar? Again we were convinced—if we ever needed convincing — that here is Sir Edward's masterpiece. And Maitre Pierre—who also keeps himself occupied with the regular directorship' of the London Symphony Orchestra — infused the variations with a true and stirring British spirit.

When Monteux comes to Symphony Hall the clocks turn back. The persistent illusion—that times that were are somehow better than times that are—is dispelled. When Monteux is on the podium we are convinced of the golden age.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
DEC 26 1963

BSO's Eleventh Program

Monteux Is Guest Conductor

By ALLAN SLY

If you read Marston Bates you are familiar with the concept of the ocean being a thick soup, teeming with life; the seasoned concertgoer's experience in Symphony Hall can take on a similar environmental continuity. Listening to the BSO's eleventh program last week, Monteux conducting, the atmosphere fairly teemed with revealed meanings, remembered impressions, renewed affirmations, half-forgotten sorrows, puzzlements, mystifications — present joys, clarifications, insights. One's listening experience came to a new focus, lending the occasion radiance and a secure kind of triumph.

Since Monteux's movements seem to be largely functional from the rear view, the explanation of his immediate intimacy with the orchestral players must be in the sensitivity of his countenance. Would one could witness this marvel of subjective communication! It comes right out to the auditors, though in fine balance with the stylistic rectitude one expects from a Frenchman.

Boston could claim Monteux as its really "permanent" conductor were London's present claims less precise. At any rate, his English players seem to have brought him much closer to Vaughan Williams and Elgar. Their kinds of "in-group" esotericisms never resounded in Symphony Hall half so convincingly. Which leads to a resume of the finest Enigma performance one can reasonably expect to hear.

Here was the epitome of an age of splendid ripeness not unaware of its transience, but not too troubled by it. Not yet. That came a decade later, in Elgar's second symphony, played recently in Boston by the visitors from Pittsburgh (and dismissed by one commentator whose body chemistry, or cultural responses, must have failed him—as though he were a fresh-water animal suddenly introduced into the oceanic soup). Vaughan Williams' London Symphony is similarly troubled. But not so the Enigma and perhaps that is why its place in the American repertoire seems secure — its concerns are personal, not sociological. Ernest Newman found Toscanini's reading of it too shiny, too clear; I think he would have found some of Monteux's a bit ultra-refined, a bit too tidy, a bit hurried; but he would have found his "nest of singing birds" where he needed it; he never could have heard a cello section so poignantly eloquent, wood-winds so gently balanced, trombones so nobly warm, percussion so precise but so articulative. Nor could the final "essay" ever have carried such a wealth of romantic summing-up — the insights of a lifetime (Monteux's) infusing the craftsmanship of master performers — his and the orchestra's; the passage itself, of course, being a miracle of compositional inspiration, written at white heat, the heart aglow—which is how the listeners received it last week.

This conclusion had followed the Sibelius Swan of Tuonela, in which Louis Speyer—closely associated with this piece for half a century — came downdownstage, where he and Samuel Mayes and Mr. Monteux could together bring this unique piece to life. We shall miss Mr. Speyer after this season, but we shall not forget him, nor the many Swans he has conjured for us with conductors from Monteux to Monteux.

Before intermission we had hold our breath with excitement at the most felicitous Beethoven Fourth one ever heard, the concert having opened with the Vaughan Williams Tallis Fantasia. Had the composer ever heard it played like that he would have re-vised it to give Mr. de Pasquale a few more notes. What a tone! In fact the strings generally surpassed themselves. The only thing lacking was the curious ethos of Gloucester Cathedral; a concert hall is not quite the equivalent—not quite the right soup. And the Beethoven was under a bit of a strain in this respect; but the Sibelius and the Enigma were in their very element.

We shall welcome Mr. Leinsdorf on his return; everything will be in good order for him.

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DEC 21 1963

SYMPHONY

Pierre Monteux Returns to Boston

By McLAREN HARRIS

Last season when Pierre Monteux stood before the Boston Symphony Orchestra, a springtime optimism was in the offing. Appearing as guest conductor of this weekend's concerts, he closely precedes Christmas.

One can almost find more than coincidence in these occasions, for just as spring affirms the phenomenon of his ever-renewing personality, the present season strengthens belief in Mr. Monteux's personification of Pere Noel, spreading his artistic benevolence and bearing his musical gifts to an adoring populace.

In this week's program of Vaughan Williams, Elgar, Beethoven and Sibelius, lies not a single work of French origin.

Remembering Dr. Munch's final weeks, we may wonder if Mr. Monteux's motives are similar to those of Winston Churchill, who quipped as he took a sip of water at the rostrum, "I only do it to show you that I can." But I cannot conceive that the conductor's reasons are either mysterious or requiring of explanation.

It is better to remain in touch with the esthetic results, for such a cosmopolitan career as his has inspired a secure command of the most diverse languages of Western musical tradition.

Thus, in the "Enigma" Variations of Sir Edward Elgar, we find him congenial to the English outlook. The 14 "Variations on an Original Theme" refer in tonal terms to several acquaintances of Sir Edward, including the composer himself; while the sections indicate everything from orthodoxy to eccentricity, they are not parodies of personality but an attempt at honest, though subjective, transmutation of personal traits to orchestral sound.

Within Bounds

Likewise, Mr. Monteux regarded the variations as more than objects for mere caprice, keeping the score's cleverness alive but within bounds, putting gravity behind eloquent strings, disciplining the energy of the final section and in general setting forth majestic elements in full flower.

Beethoven's 4th Symphony in B flat, the "Greek maiden between two Norse giants," as the program notes quote Schumann, revealed the conductor's devotion to the beauties of line and phrase. He propels the music of the faster movements at a pace bright and nimble, yet not so hurried as to obscure the lyric fragments interspersed in transitions and developments.

The textures bespoke vigor, mindful of its relation to melody; the Adagio, in anticipation of the "Pastoral" Symphony's final movement, sang with the idyllic verdure of contentment, as if blessed with the essence of delicacy and design.

English hornist Louis Speyer, retiring at seasons end from service with the orchestra dating from 1918, performed the solo passages for Sibelius' "The Swan of Tuonela," song of the legendary bird that floats on the Finnish River Styx, so to speak. Seen as a beautiful and lonely figure, the swan sings through the English horn's melancholy timbres, and amid a woodwind and string background of late romantic mystery, Mr. Speyer wove his lyricism, picking up and releasing the notes as smoothly as on glass.

The Symphony

The Boston Symphony Orchestra, Pierre Monteux guest conductor, presented the 12th program of the 83rd season yesterday at Symphony Hall. The program will be repeated tonight at 8:30.

Fantasia on a Theme by Thomas Tallis — Vaughan Williams
Symphony No. 4 in B flat, Op. 60 — Beethoven
The Swan of Tuonela, Op. 22, No. 3 — Sibelius
Variations on an Original Theme Op. 36 — Elgar

Williams Fantasy

In the opening work, Vaughan Williams' "Fantasia on a Theme by Tallis," Mr. Monteux gave his love to the strings, forming contrasts in tone and dynamics between the smaller subdivisions of the string choir, then gathering them into total context as in a grand consort of modern viols.

From the beginning it expressed his harmony with each idiom, his tireless pursuit of art and the timelessness of his musical spirit, as enduring as the legend of St. Nicholas.

The orchestra goes on vacation next week. For the program beginning the following Tuesday, Erich Leinsdorf has scheduled Mozart's Divertimento in F major for strings and 2 horns, K. 247, the suite from "Der Burger als Edelmann' of Strauss, and Joseph Lanner's "Mozartisten," a waltz arrangement of favorite Mozart airs.

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Sunday Globe
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Circ. 465,653
DEC 22 1963

On Vacation

The Boston Symphony Orchestra will begin a mid-Winter vacation of one week today. There will be no week-end concerts in Symphony Hall on Friday and Saturday.

The sixth concert of the Tuesday Evening Series will take place in Symphony Hall on Dec. 31, and the 12th pair of Friday-Saturday concerts will be given in Symphony Hall on Jan. 3 and 4. Leinsdorf will conduct all three programs.

TUESDAY 6. FRI.-SAT 12

Sixth Program

TUESDAY EVENING, DECEMBER 31, *at* 8:30 *o'clock*

HINDEMITH . . . . . Trauermusik for Solo Viola and Strings
Soloist: JOSEPH DE PASQUALE

IN MEMORIAM
PAUL HINDEMITH
November 16, 1895 — December 28, 1963

MOZART . . . . . Divertimento in F major, for Strings and Two Horns, K. 247

March (K. 248)
Allegro
Andante grazioso
Menuetto
Adagio
Menuetto
Andante; Allegro assai

(First performance at these concerts)

INTERMISSION

STRAUSS . . . . . Orchestral Suite from "Der Bürger als Edelmann," based on Molière's Play, "Le Bourgeois Gentilhomme"

Overture to Act I — Jourdain the Bourgeois
Minuet
The Fencing Master
Entrance and Dance of the Tailors
The Minuet of Lully
Courante
Entrance of Cleonte
Introduction to Act II (Intermezzo);
Dorantes and Dorimène — The Count and Countess
The Dinner (Music at Table and Dance of the Young Kitchen Servants)

(First performance in this series)

Happy New Year

LANNER . . . . . Die Mozartisten, Waltzes, *Op.* 196

(First performance at these concerts)

A new plan for ticket reservations is announced on page 60.

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Twelfth Program

FRIDAY AFTERNOON, JANUARY 3, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 4, *at* 8:30 *o'clock*

MOZART . . . . . Divertimento in F major, for Strings and Two Horns, K. 247

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Symphony Plans Memorial To Hindemith

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Conductor Erich Leinsdorf has added to the previously announced program Hindemith's "Trauer Musik" (mourning music). This was composed on Jan. 21, 1936 on the death of King George V.

Although Hindemith is now accepted as a great master of this century, at one time he was considered an extremist among composers. Despite this, 13 of his works have been performed by the Boston Symphony Orchestra through the years, some of them for the first time anywhere, with numerous repetitions of various works.

Hindemith, who died Saturday in a Frankfurt, Germany hospital, was guest teacher of composition at the orchestra's summer training school, the Berkshire Music Center, in 1940 and 1941, its first two seasons.

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He has chosen a program of works for chamber orchestra, which will be heard at each of the three concerts. Members of the Boston Symphony Orchestra will comprise the chamber orchestra.

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Mr. Leinsdorf will open the program at each of these concerts with Mozart's Divertimento No. 10, in F major, for Strings and Two Horns, K. 247, the first movement of which, a March, was subsequently designated K. 248. After the intermission Mr. Leinsdorf will conduct the Orchestra in Richard Strauss' Orchestral Suite for the German adaptation of "Le Bourgeois Gentilhomme," a play by Moliere; this Suite has not been heard at these concerts since 1934.

The concert will close with "Die Mozartisten," by Joseph Lanner, an arrangement of favorite airs of Mozart in waltz rhythm. Both the Divertimento No. 10 and "Die Mozartisten" will be heard for the first time at these concerts.

12

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Leinsdorf Distributes New Year's Bon Bons

By Peter M. Knapp

Not all the holiday goodies were on the Christmas tree. The Boston Symphony Orchestra had some extra musical sugar plums to distribute on New Year's Eve.

There were bon bons marked Mozart and Lanner but the choicest sweetmeat in this year's end concert at Symphony Hall under the direction of Erich Leinsdorf was Richard Strauss' Orchestral Suite from "Der Buerger als Edelmann."

"Der Buerger" was the title given by Strauss and Hugo von Hofmannsthal to their play-opera concocted from Moliere's "Le Bourgeois Gentilhomme." The opera part was later separated from the play and we know it today as "Ariadne auf Naxos."

The play relates the efforts of a "would-be gentleman," M. Jourdain, a nouveau riche who attempts to become a true nobleman by acquiring an aristocrat's elegance and manners. In succession, a tailor, a dancing master, a fencing master and a literary philosopher try to transform the well-meaning but clumsy Jourdain, with the expected comic results.

Moliere's play survives as a classic. Hofmannsthal's version has become relatively obscure, but Strauss' incidental music is one of the composer's finest efforts and deserves more than the occasional performance it gets today.

The suite is a big musical spoof, an elaborate and fluffy bit of pastry like those many-tiered, whipped cream-topped fantasies that emerge from the finest Austrian confectionaries. Strauss has a huge orchestra on stage to perform it but usually the music is of chamber proportions, with strings and winds taking separate turns. The sound is worthy of the great Straussian tone poems, although in a more miniature scale, and demonstrates the composer's enormous grasp of instrumental colors.

Tuesday night's performance of this many-hued score by Mr. Leinsdorf and the Symphony was absolutely superb, and leads one to hope they will soon record it—especially since only one recorded version of the work is now available. From the brilliant, dancing woodwinds to the gracious and lush strings, the Symphony produced glorious tones, notable precision and witty turns of phrase.

Of particular excellence was the final section of the suite, titled "The Dinner," which contains both sly and obvious musical jokes. The lamb course is introduced to the bleating of sheep; the winds warble bird calls for what one assumes is a delicacy of thrushes and larks. There is a vigorous opening march as the servants leap out of the kitchen.

Standouts were Samuel Mayes' cello in the final section, Concertmaster Joseph Silverstein's violin in the "Dance of the Tailors" and Bernard Zighera's piano in the overture and "Fencing Master" parts.

The other major work on the program, Mozart's Divertimento in F for Strings and Two Horns, K. 247, showed Mr. Leinsdorf's skill as an interpreter of Mozart. This divertimento is a relatively early work, composed in Salzburg when Mozart was 20. It is solid and gracious, but not the best example of Mozart's "party music."

Mr. Leinsdorf gave infinite attention to the smallest of details in this careful reading, its first performance by the Symphony. The response the conductor received, however, gave evidence that the Boston Symphony is not yet a top-notch Mozart orchestra, even though it has made much progress under Mr. Leinsdorf.

The strings are somewhat unbending and inflexible in their flights along the Mozartean lines. Where the phrases should flow naturally and elegantly, there is still some stiffness. And in spots Tuesday night there was a notable lack of precision in the strings and a shrillness in the upper register.

Part of the trouble may be the large string section Mr. Leinsdorf used — 35 or so string players. While recognizing Mr. Leinsdorf's authority as a master of Mozart, one can question the presence of so large a string ensemble in a small-scaled work.

Mr. Leinsdorf concluded the concert with a performance of Josef Lanner's "Die Mozartisten" waltzes, Op. 196. These are settings by the Viennese composer, a contemporary of Johann Strauss senior, of music from Mozart's "The Magic Flute" and "Don Giovanni."

Lanner evidently believed he could stuff any music into three-quarter time — even the overture to the "Magic Flute," or a minuet in which the composer had to change the accents to make it fit the waltz rhythm. The results are hilarious.

Opening the concert was a piece of far more somber note — Paul Hindemith's "Trauermusik" for solo viola and strings, the Symphony's tribute to the late German composer. The brief, richly harmonic, funereal composition was a moving memorial to one of our most distinguished contemporary musicians. Principal viola Joseph De Pasquale spun out the solo part with skill and a dark, lustrous tone. The audience, however, violated the mood by applauding after the work's conclusion.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JAN 9 1964

MUSIC IN REVIEW

By GERALD A. BERLIN

OLD VIENNA FOR NEW YEAR

Before long there will be a tradition, but for the moment few realize that the logistical imperatives of the new Christmas season interstice at Symphony produce sharp programmatic restrictions.

Under the new system the entire orchestra is on vacation Christmas week, while one half of the players, selected on a rotating basis, ar away for the ensuing New Year's week. This means that the performance for the latter period must perforce consist essentially of chamber orchestra works. To meet the demands thus imposed Mr. Leinsdorf, Anteus-like, once mo. invigorated himself by returning to the soil of his native Vienna. He came up with a clutch of three amiable enough compositions, any of which one hears performed live perhaps once or so in a generation. They included the first performance in the week-end series of Mozart's F major Diventimento for Strings and Two Horns, K 247; Richard Strauss' Orchestral Suite, for "Le Bourgeois Gentilhomme"; and the first performance in this series of Joseph Lanner's Die Mozartisten, Waltzes, Op. 196.

The Mozart Divertimentos were unabashedly composed for popular purposes. As such they neither probe great depths nor reveal vast splendors. Yet this one, like all the others, purls along in a highly agreeable fashion and does so with a wealth of finely wrought detail and with an inventiveness which consistently if unobtrusitely reveals the genius of the master. The score, open as a window, is as merciless as a Mozart string quartet in revealing imperfections of execution. I am sorry to report that, on Friday afternoon at least, the victims of this transparency were the first violins of the Boston Symphony Orchestra, who in the Allegro and Adagio movements were caught straggling around on their attacks and intonation in a way rarely associated with this musical organization. Maybe the fault was something more than the score. Maybe it was the shortened practice week or a certain reduction in the quality of players inherent in the rotation system. Or maybe the violins were startled by the blasts of the two hornists, who sometimes leaned into their entrances as if they were blowing on auto horns rather than a musical instrument. A few concerts hence, things would no doubt be different.

The Strauss performance was another matter. Although the music texture of the score is, in Straussian terms, relatively uncomplicated, it is sufficiently busy in general and sufficiently full of solo perorations to show a thoroughbred orchestra off rather than show it up. Indeed, it is really quire remarkable, when you come to think of it, how Strauss in this piece has managed to retain in the strongest way the stamp of his own individuality while reverting to the manner of the baroque opera of the seventeenth century. The performance, highlighted by the exquisite solo work of Joseph Silverstein, was brought off so beautifully that the Mozart could be forgiven.

And then there was the Lanner work. What the composer did here was to weave together a succession of four waltzes derived from Mozart operatic themes and encase them in an introduction and finale in common time. Some of the themes come from "The Magic Flute", others from "Don Giovanni." Lanner was every wit as incomparable a stylist of the waltz medium as Johann Strauss himself and this particular pastische is exceedingly solidly contrived. (The orchestral transcription by Julius Burger was made especially for performance at these concerts and, so the program notes informed us, was probably being heard for the first time outside of Austria.) Lanner's point, however, is swiftly and completely made and one hearing in a generation, preferably at holiday time, about renders justice to the concoction.

This week the orchestra once more gets on to weightier projects and Mr. Leinsdorf will conduct a program consisting of Prokofieff's Piano Conerto No. 5 in G major and Bruckner's Seventh Symphony. The soloist will be Lorin Hollander.

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Morning Globe
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At Symphony

Leinsdorf Conducts A Festive Program

By MARGO MILLER

The Boston Symphony Orchestra played for dancing this holiday week. Or so it seemed, with Symphony Hall awash in Mozart party music, fully minuets (via Richard Strauss) and, as Erich Leinsdorf's New Year's present, a charming package of waltzes arranged by Lanner from Mozart airs. This confection will be presented again this evening at 8:30.

This reviewer heard the program New Year's Eve in the Tuesday series. That evening began, however, with a sad task, the observance of Paul Hindemith's death at 68. His Trauermusik was played in memoriam. Against a string orchestra, the solo viola, here nobly played by Joseph de Pasquale, spoke its elegy for another violist, the composer.

One of Hindemith's great interests was the writing of "music for use," pieces for specific instruments or occasions. He probably would have enjoyed the rest of the program, devoted as it was to a festive season, the music festively written and played. Mozart's Divertimento in F major for Strings and Two Horns, for example, comes under the general heading of party music. It is akin to those cassations and serenades which adorned pleasant gatherings.

This Divertimento begins with a sprightly march, alternates lovely slow movements with two elegant minuets and concludes with a bright allegro. Leinsdorf trimmed the orchestra to a chamber ensemble. The string tone was silk itself. The horns lent mellow support. It was a finely-drawn reading, characteristic of the conductor, though here and there one longed for more elan.

This deficiency had disappeared long before Lanner's "Die Mozartisten" Waltzes triple-stepped through Symphony Hall. The airs had their origins in "The Magic Flute" and "Don Giovanni." (Mozart had found Prague dancing his "Figaro" in quadrilles and waltzes).

Lanner meant his adaptations not for dancing, but Leinsdorf was borne away by the beat and the orchestra responded gaily. The Lanner novelty should become a local tradition.

Still more dancing in Richard Strauss. Here, the work was the orchestral suite, based on his incidental music for Moliere's "Le Bourgeois Gentilhomme." The early movements depict this crude fellow with the composer's customary ability to caricature. The Boston Symphony led the fun cheerfully. Notable were the cross dialogues of violins and flutes, as Gentleman Joudain demonstrates the art of Terpsichore to his dancing master; the brilliant piano work in the fencing scene; the concertmaster's solo in the Tailor's Dance; and the cello passages for the hilarious feast. The purely ballet music was pleasant. And, throughout, the Strauss orchestral sonorities were amply projected by the Boston Symphony.

Next week's Friday and Saturday concerts will have Lorin Hollander as soloist in the Fifth Prokofiev Piano Concerto. Leinsdorf will also conduct Bruckner's Symphony No. 7.

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Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
JAN 1 1964

Symphony Hall Filled With Holiday Spirit

By McLAREN HARRIS

Holiday spirit was probably no more evident elsewhere than at last night's Symphony, as Erich Leinsdorf and the orchestra performed a program of musical levity consisting of a Mozart divertimento, some waltz versions of Mozart arias and the suite from Strauss' burlesque, "Der Buerger als Edelmann."

The opening work, however, served as a reminder that the year 1963 had served one of its parting blows to the musical world. The orchestra's and Mr. Leinsdorf's tribute to the passing of Paul Hindemith on Saturday was the late composer's own "Trauermusik for Solo Viola and Strings," and in its selection propriety surpasses coincidence.

Given entirely to a silken, though firm, strong texture, the "Trauermusik" is less a testament of grief than a gentle statement of completion. The viola timbre and melodic passages are mournful to the extent of depicting the gravity of such an event, but carry no burden of despair or pessimism. The work sounds instead a note of ultimate peace, and perhaps in Mr. Hindemith's case, a reflection of his artistic legacy; composition was his joy of existence, and in attempting to narrow the gap between the avant-garde composer and the more conservative listener, he sought to make available his talent to all. In Hindemith's nature almost as in Bach's, the mood of uplifting and optimism is characteristic.

Strauss' suite from the "Buerger" is a concert condensation of the opera based on Moliere's "Le Bourgeois Gentilhomme," from which "Ariadne auf Naxos" also arose. In nine excepts winking at the newly-rich Jourdain in various aristocratic poses, Strauss produces an enigma of chamber music combinations from an orchestra of reduced forces.

With Mr. Leinsdorf supplying metric certainty in marked motions, the orchestra proved itself an aggregation of true virtuosos from concertmaster Joseph Silverstein on, giving energy and polish to the separate dance structures.

First on the regular program as Mozart's Divertimento in F major, K. 247. With a March (numbered K. 248) attached at the head, this six-movement work made not for depth but breadth in its tastes. Mr. Leinsdorf emphasized the tenderness of the Adagio and the bright surface of the minuets and faster sections, bringing to light the work's "occasional" nature—appropriately, for New Year's Eve is an occasion.

Finally, levity rose close to mirth with Joseph Lanner's "Mozartisten," Op. 196; this is a collection of four waltzes on arias from "The Magic Flue" and "Don Giovanni," arranged from the piano version by Julius Burger. Again, profundity is lacking, but hearing some familiar themes in waltz disguise, usually thin, can be worth remembering, either with enjoyment or indignation. Keep in mind, though, that Mozart would have been proud.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, gave the sixth program of the Tuesday Evening Series in the 83rd season last night at Symphony Hall. The program will be repeated Friday at 2 and Saturday at 8:30.

Trauermusik for Viola and Strings ..... Hindemith
Divertimento in M major, K. 247 ..... Mozart
Suite from "Der Buerger als Edelmann" ..... Strauss
Die Mozartisten, Op. 196, Waltzes ..... Lanner

C.S.M.

Symphonic tribute to Hindemith

By Harold Rogers

If we could have rolled up the Symphony Hall seats and have grabbed ourselves a partner for a waltz, we would have celebrated the coming of the New Year last Tuesday night in an appropriate Viennese style. Erich Leinsdorf provided us with all the elements of a ball save the possibility of physical participation when he concluded the evening with "Die Mozartisten" Waltzes by Joseph Lanner, a contemporary of the senior Johann Strauss.

But Mr. Leinsdorf began the concert in quite a contrasting mood—with Paul Hindemith's Trauermusik for solo viola and strings. It was an appropriate addition to the program, dedicated as it was to the composer's memory. Joseph de Pasquale, the Boston Symphony's first viola, was the soloist and discharged his duties with the same buoyant grace that has characterized his playing during his years at the first desk.

A prevailing tone of sadness was threefold present—in the lamenting music, of course, which Hindemith composed for the passing of King George V; in our loss of Hindemith himself, one of the great composers of our time; and in what may prove to be Mr. de Pasquale's final solo appearance with the Boston Symphony, since he will assume similar duties with the Philadelphia Orchestra next season.

The Trauermusik had a deeper overtone of sympathy: the viola was the instrument that Hindemith loved and played.

* * *

From this point on, however, Mr. Leinsdorf exchanged the tragic mask for the comedic one, and we sailed serenely toward 1964 on the songful wings of Mozart's Divertimento in F major, K. 247; Richard Strauss's Orchestral Suite from "Der Bürger als Edelmann," and the Lanner waltzes based on Mozart melodies.

The Divertimento passed pleasantly enough, recalling the fine Mozart playing heard under Mr. Leinsdorf's guidance last summer at Tanglewood. The Strauss, filled with joviality, sounded more as if it were being rehearsed on the spot, yet no one much cared: its esprit was in keeping with the holiday mood; the players doubtless felt a togetherness of heart if not of instrument.

* * *

"Die Mozartisten" Waltzes came quite as a surprise. This was their first Boston performance and quite possibly their first outside the country of their origin. The arrangement heard Tuesday night—and to be heard this Friday afternoon and Saturday evening when the program will be repeated—was made especially for Mr. Leinsdorf by Julius Burger.

Drawing from "The Magic Flute" and "Don Giovanni," the pasticcio has the humor of a hybrid—exuding both the elegance of Mozart and the popular swing of the Viennese waltz. Perhaps Mr. Burger's arrangement lacked the ultimate of Mozartean clarity or even the ultimate of Johann Straussian verve, yet it made its point engagingly.

It is good music for welcoming a New Year.

MONDAY 3. CAMBRIDGE 3. SUNDAY 4

SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Third Program

ONDAY EVENING, JANUARY 6, *at* 8:30 *o'clock*

Orchestral Suite from "Der Bürger als Edelmann," after Molière's "Le Bourgeois Gentilhomme" (Excerpts)

Overture to Act I — Jourdain the Bourgeois
Entrance and Dance of the Tailors
Introduction to Act II (Intermezzo);
Dorantes and Dorimène — The Count and Countess
The Dinner (Music at Table and Dance of the Young Kitchen Servants)
(First performance in this series)

INTERMISSION

MAHLER ..... Symphony No. 5 in C-sharp minor

Part I (1) Trauermarsch
(2) Stürmisch bewegt
Part II (3) Scherzo
Part III (4) Adagietto
(5) Rondo — Finale
(First performance in this series)

A new plan for ticket reservations is announced on page 60.

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Fourth Program

SUNDAY AFTERNOON, JANUARY 12, *at* 3:00 *o'clock*

STRAUSS ..... Orchestral Suite from "Der Bürger als Edelmann," based on Molière's Play, "Le Bourgeois Gentilhomme"

Overture to Act I — Jourdain the Bourgeois
Minuet
The Fencing Master
Entrance and Dance of the Tailors
The Minuet of Lully
Courante
Entrance of Cleonte
Introduction to Act II (Intermezzo);
Dorantes and Dorimène — The Count and Countess
The Dinner (Music at Table and Dance of the Young Kitchen Servants)
(First performance in this series)

IEV ..... Piano Concerto No. 5, in G major, *Op.* 55

I. Allegro con brio; Tempo meno mosso
I. Moderato ben accentuato
II. Toccata: allegro con fuoco
V. Larghetto
V. Vivo; poco meno mosso; coda
(First performance in this series)

INTERMISSION

-KORSAKOV ..... Suite from "Le Coq d'Or"

I. King Dodon in his palace
II. King Dodon in the country
II. King Dodon with the Queen of Shemakha
V. Wedding March and the lamentable end of King Dodon

SOLOIST
LORIN HOLLANDER
MR. HOLLANDER plays the Baldwin Piano

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BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Third Program

TUESDAY EVENING, JANUARY 7, *at* 8:30 *o'clock*

BACH ..... Brandenburg Concerto No. 4 in G major, for Violin, Two Flutes, and String Orchestra

I. Allegro
II. Andante
III. Presto

Violin: JOSEPH SILVERSTEIN
Flutes: DORIOT ANTHONY DWYER
JAMES PAPPOUTSAKIS

BARTÓK ..... Concerto No. 2 for Violin and Orchestra

I. Allegro non troppo
II. Andante tranquillo
III. Allegro molto

WAGNER ..... Good Friday Spell from "Parsifal"

INTERMISSION

STRAUSS ..... "Don Quixote," Fantastic Variations on a Theme of Knightly Character, *Op.* 35

Introduction, Theme and Variations, and Finale
Violoncello Solo: SAMUEL MAYES
Viola Solo: JOSEPH DE PASQUALE

SOLOIST
JOSEPH SILVERSTEIN

A new plan for ticket reservations is announced on page 60.

BALDWIN PIANO RCA VICTOR RECORDS

Sunday Herald
BOSTON, Mass.
Circ. 283,819
JAN 5 1964

Sunday Globe
BOSTON, Mass.
Circ. 465,653
JAN 5 1964

Boston Symphony: 5 Concerts

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, will give five concerts in Symphony Hall this week. The third program of the Monday Evening Series will be held tomorrow evening at 8:30 p.m. Leinsdorf will open the concert with Excerpts from the Suite to "Le Bourgeois Gentilhomme" by Richard Strauss, and conclude with Mahler's Symphony No. 5.

On Tuesday evening at 8:30 Leinsdorf will conduct the Bach Brandenburg Concerto No. 4 with Joseph Silverstein, violin, Doriot Anthony Dwyer and James Pappoutsakis, flutes; the Bartok Violin Concerto No. 2 with Silverstein, soloist; the Good Friday Spell from Wagner's "Parsifal"; and "Don Quixote" by Richard Strauss, with Samuel Mayes playing the cello solo and Joseph de Pasquale the viola solo.

At the Friday-Saturday concerts (Jan. 10, 2:00; Jan. 11, 8:30) Leinsdorf will begin the program with Prokofiev's Piano Concerto No. 5. Lorin Hollander, the young pianist introduced to Symphony audiences last season, will be soloist. The concert will close with the Symphony No. 7 by Anton Bruckner. The program will be repeated Sunday, Jan. 12, at 3 p.m.

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Herald (m)
BOSTON, Mass.
Circ. 178,553
JAN 8 1964

..., Symphony Program Changed

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,870
JAN 8 1964

Program Change

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MONDAY 3. CAMBRIDGE 3. SUNDAY 4

Third Program

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.....Orchestral Suite from "Der Bürger als Edelmann," after Molière's "Le Bourgeois Gentilhomme" (Excerpts)

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Entrance and Dance of the Tailors
Introduction to Act II (Intermezzo);
Dorantes and Dorimène — The Count and Countess
The Dinner (Music at Table and Dance of the Young Kitchen Servants)
(First performance in this series)

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(2) Stürmisch bewegt
Part II (3) Scherzo
Part III (4) Adagietto
(5) Rondo — Finale
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BALDWIN PIANO RCA VICTOR RECORDS

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Minuet
The Fencing Master
Entrance and Dance of the Tailors
The Minuet of Lully
Courante
Entrance of Cleonte
Introduction to Act II (Intermezzo);
Dorantes and Dorimène — The Count and Countess
The Dinner (Music at Table and Dance of the Young Kitchen Servants)
(First performance in this series)

PROKOFIEV.....Piano Concerto No. 5, in G major, *Op.* 55

I. Allegro con brio; Tempo meno mosso
II. Moderato ben accentuato
III. Toccata: allegro con fuoco
IV. Larghetto
V. Vivo; poco meno mosso; coda
(First performance in this series)

INTERMISSION

RIMSKY-KORSAKOV.....Suite from "Le Coq d'Or"

I. King Dodon in his palace
II. King Dodon in the country
III. King Dodon with the Queen of Shemakha
IV. Wedding March and the lamentable end of King Dodon

SOLOIST
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Mr. HOLLANDER plays the Baldwin Piano

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Third Program

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III. Presto

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JAMES PAPPOUTSAKIS

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I. Allegro non troppo
II. Andante tranquillo
III. Allegro molto

WAGNER.....Good Friday Spell from "Parsifal"

INTERMISSION

STRAUSS......"Don Quixote," Fantastic Variations on a Theme of Knightly Character, *Op.* 35

Introduction, Theme and Variations, and Finale
Violoncello Solo: SAMUEL MAYES
Viola Solo: JOSEPH DE PASQUALE

SOLOIST
JOSEPH SILVERSTEIN

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Herald (m)
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Morning Globe
BOSTON, Mass.
Circ. 194,870
JAN 8 1964

Program Change

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FRI. SAT. 1.3. 1964

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 10, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 11, *at* 8:30 *o'clock*

PROKOFIEV ..... Piano Concerto No. 5, in G major, *Op.* 55

I. Allegro con brio; Tempo meno mosso
II. Moderato ben accentuato
III. Toccata: allegro con fuoco
IV. Larghetto
V. Vivo; poco meno mosso; coda

INTERMISSION

BRUCKNER ..... Symphony No. 7, in E major

I. Allegro moderato
II. Adagio: Sehr feierlich und langsam
III. Scherzo: Allegro; Trio: Etwas langsamer
IV. Finale: Bewegt, doch nicht schnell

SOLOIST
LORIN HOLLANDER
Mr. HOLLANDER plays the Baldwin Piano

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS

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Evening Globe
BOSTON, Mass.
Circ. 146,915
JAN 9 1964

Soloist
Lorin Hollander will play the Fifth Prokofiev Piano Concerto Friday and Saturday with the Boston Symphony Orchestra with Erich Leinsdorf conducting.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JAN 17 1964

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: PROKOFIEV AND BRUCKNER

During several concerts since he has come here, Mr. Leinsdorf has achieved peaks of quality of performance that can be matched by very few conductors today.

A listener can readily apprehend when one of these remarkable occasions is at hand. There is a certain tension around, a kind of rededication that is almost tangible. It is not present at the ordinary performance of even a thoroughbred orchestra. Whatever it is, it is unmistakable from virtually the first bar. Such was the situation last year with Mahler's First Symphony and the Bartok Concerto for Orchestra and earlier this year with the Britten "War Requiem". And such was it again last week-end with Bruckner's Seventh Symphony.

This is a long work, lasting more than an hour. In hands something less than adequate it can prove more exhausting than exhaustive. The insistent thematic reiteration can become sheer repetition, and when this is the case the pauses before the introduction of clusters of new thematic material serve only as so many reminders of Bruckner's utter technical incapacity to put a symphony together.

But let loose upon the Seventh a master of his subject with a full measure of inspiration upon him, and it unfolds into one of the noblest affirmations of the entire romantic symphonic tradition. Mr. Leinsdorf's reading had just about everything. He paced the gigantic work magnificently, to the point where it moved along in a sort of inexorable propulsiveness of its own to the shattering brass climax at the end. At the same time the vast detail work was handled impeccably. The whole symphony held together beautifully and one could sense the profound knowledge, the deep commitment and the iron discipline that must lay behind that circumstance. Here was, to one listener at least, an ennobling and exhilarating experience.

The one other work on the program was Prokofiev's Fifth Piano Concerto, the soloist for which was Lorin Hollander. The only previous reading of this concerto here was back in 1932 by Prokofiev himself, two months after he composed it. It is set out in five short movements. Except for a songful sort of intermezzo in the middle of the opening Allegro and a really quite affecting and lyrical Larghetto, which is almost disconcertingly anticipatory of the slow movement of Prokofiev's Fifth Symphony of more than a decade to come, the piece is the typically percussive, harmonically acerb and technically acrobatic archetype of the Prokofiev of that period. Granted an initial interest it soon begins to suffer badly, indeed almost fatally, from narrowness of scope of ideas.

Whatever this Concerto's shortcomings, young Mr. Hollander gave it a spectacular traversal. He has prodigious digital dexterity and possesses an enormous and beautiful tone and strong rhythm. More than that he endows his playing with a verve and a sweep one seldom encounters among the younger crop of present day pianists. It was the same last year when, as a nineteen-year-old, he made his debut locally with Dello Joio's Fantasy and Variations, a piece as dazzling and as inconsequential as this Prokofiev Concerto.

Lorin Hollander is plainly more than a comer. He has arrived and now somebody ought to give him a chance to demonstrate that fact with something worthy of his genius.

This week's offerings include the first BSO performance of Haydn's Symphony No. 39 in G minor, Walter Piston's Symphony No. 4 and the Tchaikowsky Suite No. 3 in G major. Mr. Leinsdorf will again conduct.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 65,046
JAN 13 1964

Young Pianist Shines With Boston Symphony

By EARL J. DIAS
Standard-Times Music Critic

The rousing feature of yesterday afternoon's concert by Erich Leinsdorf and the Boston Symphony in Symphony Hall was the appearance of the 20-year-old pianist, Loren Hollander, as soloist in Prokofiev's "Concerto No. 5 in D Major."

An interestingly orchestrated and soundly constructed work in the modern idiom, the concerto is characterized by its percussive, frequently staccato, driving quality. In fact, only the Larghetto offers any warm, lyrical relief, and even this movement is somewhat restless and intense in conception.

The particular facets of young Mr. Hollander's pianism, however, seem just right for this somewhat showy work. He obviously has the technique, temperment, and understanding to bring the proper amount of excitement to his role as soloist. With a formidable command of the demanding pyrotechnics of this concerto and a good understanding of what Prokofiev is attempting to convey, Mr. Hollander played the piece as though he owned it. That he is a pianist of power and immense technical ability was patent in his performance—and the audience showed its appreciation.

The remainder of the program was not an example of Mr. Leinsdorf's usually impeccable taste in programming. There is nothing wrong, individually, with either the Strauss orchestral suite from "Der Burger als Edelmann" or Rimsky-Korsakov's suite from "Le Coq d'Or." However, to present them on the same program is almost like having two deserts at diner—really too much of a good thing—since both are pure program music, similar in intent though not in style.

The nine movements of the Strauss are musical settings for certain episodes in Moliere's comedy, "Le Bourgeois Gentilhomme." In the work, Strauss reveals surprising skill as a miniaturist. Especially charming are the two minuets, the lively fencing episode, and the masterful finale, which features "Music at Table" and "Dance of the Servants." Mr. Leinsdorf and the orchestra performed the work with the requisite verve, with a lilting and melodious quality when required, and with splendid solo work in a number of sections of the orchestra.

As for Rimsky-Korsakov's "Le Coq d'Or," with its Oriental overtones, it is colorful and appealing music of no particular depth but of masterly instrumental combinations. For sheer lushness of sound, the orchestra was tremendously effective in the spine-tingling last movement, the famous "Wedding March and the Lamentable End of King Dodon." Mr. Leinsdorf and his superlative musicians virtually shook the rafters of staid Symphony Hall in this movement that concluded the concert with the sort of beautifully-wrought texture that has become a hallmark of the ensemble under Mr. Leinsdorf.

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III. Toccata: allegro con fuoco
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INTERMISSION

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BALDWIN PIANO

RCA VICTOR RECORDS

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Evening Globe
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JAN 9 1964

Soloist

Lorin Hollander will play the Fifth Prokofiev Piano Concerto Friday and Saturday with the Boston Symphony Orchestra with Erich Leinsdorf conducting.

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Standard-Times (e)
NEW BEDFORD, Mass.
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JAN 18 1964

Young Pianist Shines With Boston Symphony

By EARL J. DIAS
Standard-Times Music Critic

The rousing feature of yesterday afternoon's concert by Erich Leinsdorf and the Boston Symphony in Symphony Hall was the appearance of the 20-year-old pianist, Loren Hollander, as soloist in Prokofiev's "Concerto No. 5 in D Major."

An interestingly orchestrated and soundly constructed work in the modern idiom, the concerto is characterized by its percussive, frequently staccato, driving quality. In fact, only the Larghetto offers any warm, lyrical relief, and even this movement is somewhat restless and intense in conception.

The particular facets of young Mr. Hollander's pianism, however, seem just right for this somewhat showy work. He obviously has the technique, temperament, and understanding to bring the proper amount of excitement to his role as soloist. With a formidable command of the demanding pyrotechnics of this concerto and a good understanding of what Prokofiev is attempting to convey, Mr. Hollander played the piece as though he owned it. That he is a pianist of power and immense technical ability was patent in his performance—and the audience showed its appreciation.

The remainder of the program was not an example of Mr. Leinsdorf's usually impeccable taste in programming. There is nothing wrong, individually, with either the Strauss orchestral suite from "Der Burger als Edelmann" or Rimsky-Korsakov's suite from "Le Coq d'Or." However, to present them on the same program is almost like having two deserts at dinner—really too much of a good thing—since both are pure program music, similar in intent though not in style.

The nine movements of the Strauss are musical settings for certain episodes in Moliere's comedy, "Le Bourgeois Gentilhomme." In the work, Strauss reveals surprising skill as a miniaturist. Especially charming are the two minuets, the lively fencing episode, and the masterful finale, which features "Music at Table" and "Dance of the Servants." Mr. Leinsdorf and the orchestra performed the work with the requisite verve, with a lilting and melodious quality when required, and with splendid solo work in a number of sections of the orchestra.

As for Rimsky-Korsakov's "Le Coq d'Or," with its Oriental overtones, it is colorful and appealing music of no particular depth but of masterly instrumental combinations. For sheer lushness of sound, the orchestra was tremendously effective in the spine-tingling last movement, the famous "Wedding March and the Lamentable End of King Dodon." Mr. Leinsdorf and his superlative musicians virtually shook the rafters of staid Symphony Hall in this movement that concluded the concert with the sort of beautifully-wrought texture that has become a hallmark of the ensemble under Mr. Leinsdorf.

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Herald (m)
BOSTON, Mass.
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JAN 11 1964

MUSIC

Bruckner Seventh Inspiring

BY ROBERT TAYLOR

Erich Leinsdorf gave a reading of the Bruckner ... yesterday that deserves immortality. It was ... the finest performances in the annals of the ... n Symphony Orchestra.

... e are strong words. But ... do not express a value judg... motivated purely by enthu... Granted, such a statement ... of Mr. Liensdorf yesterday ... the element of euphoria ... near-perfection in a master... piece always seizes one with astonishment. So nearly as one can ascertain on a comparative basis, in respect to tempo, nuance, tone, structure and insight, however, the glories of this music have not been revealed more perceptively in Symphony Hall in our generation.

Bizarre Program

Enterprise is further enhanced by the fact that the Bruckner formed the second half of a bizarre program. The Prokofiev Piano Concerto is essentially a monumental display piece, and if Lorin Hollander, the young soloist, possesses the digital dexterity capable of the needed blazing sweep, the music itself is uneven.

It demands an artist like Mr. Hollander who stresses massive percussive sonorities. While certain episodes such as the larghetto exhibit a pensive lyricism —which was also realized by the soloist—I'm afraid that for once I agree with Prokofiev's contemporary Russian critics who found the concerto an exercise in acrobatics.

Placing this at the head of a program has an unsettling psychological effect. The break after the toccata to admit latecomers in the audience, for instance, interrupts the score's continuity to a degree seldom encountered in a symphony where, between movements, a pause may be held. Furthermore Mr. Hollander's instrument sounded exceedingly harsh-voiced. The texture of the Fifth Concerto is astringent and our conception of pitch grows more brilliant with each passing decade; still in this instance the piano was tuned so brightly that at times it proved excruciating.

The Bruckner Seventh Symphony virtually erased any misgivings by all but obliterating the presence of the Prokofieev on the program. I note, looking back, that Rudolph Eliee called the last performance in this series, in 1958, "one of the most technically insecure the orchestra ever gave," but yesterday's was entirely the opposite.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 13th program of its 83rd season yesterday in Symphony Hall. Lorin Hollander, piano, was the soloist. The program will be repeated tonight at 8:30.

Piano Concerto No. 5, in G major, Op. 55 ..... Prokofiev
Symphony No. 7, in E major .... Bruckner

Flowing Design

The technique of slowly evolving the complete theme is characteristic both of Bruckner's composition and Bruckner conducting. The Seventh indeed translates the various motifs into a fabric of almost pure tone; during the first nine measures there is not a single pause; the spacing of calm and climax illustrates a broadly flowing design.

Now, it is a mistake, I think, to view this symphony in terms of 19th century procedure, and this Mr. Leinsdorf avoided. His tempi were leisurely, his lines long and subtle. The classicist prboably sees in the work Bruckner's parlous ignorance of the codes of technique, and all too often it is offered as though it confermed to the sonata principles of Brahms. But it was one of the grandeurs of Mr. Leinsdorf's interpretation that he recognized the identity of Bruckner's form, the delicate evolutions of theme; and the symphony overall acquired a character of exalted meditation.

The ethereal and floating adagio stood in close relation to the resplendence of the orotund trumpets of the opening; the scherzo was powerful and melodic, and the finale seared into a realm beyond speech. Bruckner employs a huge orchestra in the Seventh, and it is necessary.

Terrace on terrace of tone soars upward like the counterpoint of cathedral architecture. Mr. Leinsdorf's cathedral-like spacing of the score held a vast and majestic drama in which the gigantic tutti vanished into the radiance of an otherworldly vision, and music turned akin to prayer. The clear articulation of the Seventh could be discerned, then it became evident that we were hearing more than logical phrasing, is fact, an inspired and overwhelming, a miraculous utterance, the Bruckner Seventh of a lifetime.

Next weekend finds Walter Piston's Symphony No. 4 and Haydn's Symphony No. 39, in G minor, on the program. Mr. Leinsdorf has also scheduled Tchaikovsky's Suite No. 3, in G.

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Morning Globe
BOSTON, Mass.
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JAN 11 1964

At Symphony

A Vital Bruckner 7th From Erich Leinsdorf

By MARGO MILLER

It was Erich Leinsdorf's day Friday afternoon in Symphony Hall. The second half of the concert was devoted to Bruckner's Symphony No. 7 in E major. What the Boston Symphony conductor so often promises was entirely accomplished. We have come to know and respect, in Leinsdorf's two seasons here, musicianly performances whatever the work. On occasion, however, one has longed for the kind of extra-musical passion which elevates a competant reading to an emotional experience. Leinsdorf did not merely go along with Bruckner, he led.

Omitting discussion of the scherzo for the moment, the pattern of the other three movements were satisfying in one most important aspect. Each led the listener to expect something greater than had gone before. And expectations were not blunted.

The opening allegro is such a case. Leinsdorf sometimes loses this listener during the development sections. One should feel teased: fragments coming back in new guise, but one should not sense abandonment of the general line. Bruckner's excursions are grand, they tease grandly. But always Leinsdorf was pushing forward, surely building by lopping short one swell immediately to urge another.

The Boston Symphony responded mightily. There were the resonant cellos and violas, against shimmering violins, to introduce the Bruckner. In the adagio, wind choirs produced a remarkable organ sonority which flanked a middle section of buoyant string tone. Later on the brass sound was bright and in focus, the fortes vibrant rather than frenetic. The rhythmic persuasion of the scherzo was as pleasingly done as the melodic contour of the trio. The finale had breadth. And always present was the vital pulse.

The soloist of the afternoon was Lorin Hollander. His vehicle was the Fifth Prokofiev Piano Concerto.

Hollander has all the energy his 20 years imply. The way he addresses the percussive piano parts of the first three movements is exhuberance itself. His sounds are bold and, fortunately, they do not thud upon the ear. The fireworks are so much child's play for him. Indeed, he makes of this music a happy romp; wit it not yet within his ken. Nor does he quite succeed in the few lyric vistas the concerto offers. Few listeners, however, could deny Hollander's presence in the music. And some pianists might be better with his vitality.

Leinsdorf will conduct again next week. The Friday and Saturday concerts will begin with Haydn's Symphony No. 39, and continue with Walter Piston's Fourth Symphony and the Suite No. 3 in G major of Tchaikovsky.

78

SUNDAY 4. FRI.-SAT. 14.

Fourth Program

SUNDAY AFTERNOON, JANUARY 12, *at* 3:00 *o'clock*

STRAUSS ..... Orchestral Suite from "Der Bürger als Edelmann," based on Molière's Play, "Le Bourgeois Gentilhomme"

Overture to Act I — Jourdain the Bourgeois
Minuet
The Fencing Master
Entrance and Dance of the Tailors
The Minuet of Lully
Courante
Entrance of Cleonte
Introduction to Act II (Intermezzo):
Dorantes and Dorimène — The Count and Countess
The Dinner (Music at Table and Dance of the Young Kitchen Servants)
(First performance in this series)

INTERMISSION

PROKOFIEV ..... Piano Concerto No. 5, in G major, *Op.* 55

I. Allegro con brio; Tempo meno mosso
II. Moderato ben accentuato
III. Toccata: allegro con fuoco
IV. Larghetto
V. Vivo; poco meno mosso; coda
(First performance in this series)

RIMSKY-KORSAKOV ..... Suite from "Le Coq d'Or"

I. King Dodon in his palace
II. King Dodon in the country
III. King Dodon with the Queen of Shemakha
IV. Wedding March and the lamentable end of King Dodon

SOLOIST
LORIN HOLLANDER
Mr. HOLLANDER plays the Baldwin Piano

A new plan for ticket reservations is announced on page 60.

BALDWIN PIANO RCA VICTOR RECORDS

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BOSTON, Mass.
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Sunday Globe
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JAN 12 1964

Boston Symphony's Concerts This Week

Erich Leinsdorf, music director of the Boston Symphony, will conduct works by Haydn, Piston and Tchaikovsky at the orchestra's concerts Friday at 2 and Saturday at 8:30 p.m.

He will open the program with Haydn's Symphony No. 39, in G minor, which will be heard for the first time at these concerts. The program will continue with the Symphony No. 4 by Walter Piston, and after the intermission Leinsdorf will conduct Tchaikovsky's Suite No. 3, in G major.

Thursday evening at 7:30 the orchestra will hold its fourth Open Rehearsal, at which time the weekend program will receive its final preparations. The Open Rehearsals, which are given for the benefit of the orchestra's pension fund, have been sold out for the current season.

The orchestra will present its third concert of the season at the Veterans Memorial Auditorium in Providence on Tuesday evening. Leinsdorf will conduct the program.

Today at 3 p.m. Leinsdorf will conduct the fourth concert of the Sunday Afternoon Series. The program will consist of Richard Strauss' Suite from the German adaptation of "Le Bourgeois Gentilhomme," the Prokofiev Piano Concerto No. 5 with Lorin Hollander as soloist, and Rimsky-Korsakov's Suite from "Le Coq d' Or," rather than the Prokofiev Concerto and the Bruckner Symphony No. 7 as announced last week.

Visitors to Symphony Hall will note the absence of a majority of the instruments normally on display in the Ancient Instrument Room. A selection of instruments from the Casadesus Collection, which was presented to the Boston Symphony Orchestra for permanent view in Symphony Hall, has been loaned for exhibition in New York at the IBM Gallery of Arts and Sciences at 16 East 57th Street. The instruments will be shown from January 13 through February 7.

Fourteenth Program

FRIDAY AFTERNOON, JANUARY 17, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 18, *at* 8:30 *o'clock*

HAYDN ..... Symphony No. 39, in G minor

I. Allegro assai
II. Andante
III. Menuetto
IV. Finale: Allegro molto
(First performance at these concerts)

PISTON ..... Symphony No. 4

I. Piacevole
II. Ballando
III. Contemplativo
IV. Energico

INTERMISSION

TCHAIKOVSKY ..... Suite No. 3, in G major

I. Elégie: Andante molto cantabile
II. Valse mélancolique: Allegro moderato
III. Scherzo: Presto
IV. Tema con variazioni: Andante con moto

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

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Christian Science
Monitor (e)
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JAN 18 1964

Piston and his fourth

By Godfrey John

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Enclosed on one side by the innate release of Haydn's 39th Symphony in G minor, and on the other by Tchaikovsky's catalytic Suite No. 3 in G major—Mr. Piston's Symphony No. 4 emerged with no degree of indecorous contrast to shape its own 20th-century metaphor.

He could not have wished for a better instrument: the orchestra bore his Fourth in all its serene assurance through the percussives, shifts, and glides to the broad color and bold emphases of his final Energico.

* * *

Speaking of his symphony in an interview given to this newspaper at the time of its first performance, the composer said: "I feel a greater sense of ease in the Fourth Symphony than I have ever felt before." In the arch and abandoned way in which his work drew upon the voices of the whole orchestra was felt both the freedom and command contained in his craftsmanship.

Everyone participated. His impassioned yet controlled search in orchestral sound was recognizable from the single, peeping shapes of his piccolo and triangle to the thrust and dives of the brass and percussion. At the same time an equally characteristic delicacy of phrasing was noticeable in his strings and woodwinds along the lyrical drift of his Contemplativo.

* * *

Here Erich Leinsdorf was at his best, allowing the latitude of Mr. Piston's music to expand into its full statement. Yet he seemed strangely diffident about exploring the orchestra's full capacity in the dissonant leaps and chordal shouts of the second and fourth movements.

Haydn's work was thoughtfully placed on the program as an appropriate foreshadowing of Mr. Piston's own combined impetus and neo-classical containment. But Mr. Leinsdorf was more inclined to accent the composer's characteristic restraint than this symphony's noteworthy departure in style. The Allegro assai never quite escaped from a certain pedestrianism, and the finale needed so much the release of fervor present in the "sturm und drang" of this uncharacteristic work.

78

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JAN 18 1964

Music

Piston Composition Is a Major Work

By ROBERT TAYLOR

In their clarity, sturdy workmanship and fine-grained understatement, the scores of Walter Piston represent the integrity of well-made things. The quiet eloquence of his Symphony No. 4 yesterday spoke more forcefully than either the minor Haydn or Tchaikovsky of the Boston Symphony's weekend program.

Mr. Leinsdorf had the notion of reviving Haydn's Symphony No. 39, the first bearing a minor key among the master's prodigious output, and a premiere in the Friday-Saturday series. Opposite was another novelty, the G. Major Suite No. 3 of Tchaikowsky which has not been heard complete (the final movement), Theme with Variations, is frequently presented as a unit) since Max Fiedler did it in 1910.

With Cause

The idea is praiseworthy enough, and hearing these two works is fairly rewarding—once. Alas, there is usually a reason for the neglect of obscure compositions.

No doubt the historical significance of Haydn's Symphony No. 39 warrants attention, marking, as it does, his so-called 'Storm and Stress' period. Intrinsically, however, the music is relatively undistinguished, polite, purling and employing simple early sonata form to present a fluent yet restricted statement.

To an 18th century listener it must have sounded stormy; but our conceptions of storm have been considerably altered since Beethoven, and indeed, since the later Haydn.

Moreover, there seem to me many Haydn scores more pertinent both as history and as art, for he is his own competitor in the scope of his genius, that prolific array of masterpieces overshadowing each other. The Symphony No. 31, with the horn signal, hasn't been done often, nor 82, 'The Bear,' nor 85, 'La Reine de France,' nor 73, 'La Chasse,' to take a few at random, and, if memory serves No. 39 can be characterized as genial and innocuous.

Lush Line

Similarly, the Tchaikowsky Suite has its felicities, but these lie chiefly within the final movement; the elegy, valse melancolique and scherzo reveal the composer's sentimental and lush line and mannerisms embarrassingly. Omitting the fifth variation, Mr. Leinsdorf offered the Suite with a tempered sense of its contrasts and flow. He did not accentuate subjective drama and his classical approach gently disclosed the melodic contours.

One, fortunately, did not have to reach for one's handkerchief; all the same, though, the Third Suite's emotional rhetoric has more in common with accompaniment to a silent film than it does to the threnodies of a discerning romanticism. Only at the end, in the technical ordering of the variations, does Tchaikowsky control himself, lapsing into the bombast of the ultimate polonaise.

Between, however, came the Piston, a score of idyllic and fastidious construction. Easily assimilated, the architecture of the four sections is admirably conceived, the music based on tone and the influence of key centers.

Superb Blend

The composer does not have to resort to bizarre orchestration for his effects. His melodic themes and interplay between various emotional contrasts—for example, the rondo with its evocation of the American dance, the waltz, the country reel—discloses a superbly blended coloration and vigor that captures the listener by the mellowness and wisdom of an individual spirit.

Many a younger composer might dismiss such writing as too conservative, but it is actually more avant-garde than the latest electronic vibration. Mr. Piston dares to be himself.

Mr. Leinsdorf's talent for poise, proportion and point made The Symphony No. 4 sound like the major study it is, and the composer was on hand a slightly stooped, gray and benign figure, to accept the deserved plaudits of the audience.

Next week the orchestra goes on tour, and returns Jan. 31-Feb. 1, with Charles Munch as guest conductor and the American premiere of Leonard Bernstein's Symphony No. 3, (Kaddish). Handel's Concerto Grosso, Op. 6, No. 4, and Bizet's Symphony in C are also scheduled.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting presented the 14th program of the 83rd season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Symphony No. 39, in G minor Haydn
Symphony No. 4. Piston
Suite No. 3, in G Major. Tchaikovsky

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Morning Globe
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At Symphony

In Honoring Piston, Leinsdorf Instructs

By MARGO MILLER

Walter Piston, 70 on Monday, is this country's foremost symphonist. He is one of the few composers who make the broad statements necessary to the form and see them through to the final note, "His" orchestra, the Boston Symphony, honored him Friday afternoon, the audience applauded mightily as he came out, blue-suited, bowtied, to take his bows and thank the players.

A Harvard professor until 1960, Piston discovered he could teach and compose at the same time. Most of the major orchestra have one of his symphonies among their commissions. Serge Koussevitzky gave the premiere performance to the First, and commissioned the Third, which won Piston a Pulitzer Prize, as did his Seventh for the Philadelphia Orchestra. Charles Munch's Piston was the Sixth. Erich Leinsdorf turned to the Fourth, which began its concert life in Minneapolis under Anatol Dorati's direction.

The Fourth is an agreeable work, one probably as instructive to budding symphonists for its craft as it is pleasing to hear. Piston gives ear to broad, tonal melodic statements throughout the four movements. The orchestral instruments move smoothly in their lines. The massed sounds are temperate, individual colors are as idiomatic accents.

White the hoedown in the dance movement may have titillated Minneapolis, it never strays into the corn belt. One thinks more characteristic language Piston's sure involvement of the third movement strings, as they enter in the cellos, surge upward through the first violins, and work in concentration.

Leinsdorf composed an instructive program to frame the Piston. Orchestras with commission money are to contemporary writers what the princes and prelates were to earlier composers. Haydn, represented by his Symphony No. 39, was such a case, writing for Eisenstadt performance. Piston has been called a Neo-Classicist; Haydn was of course in the main stream of the Classic.

Nothing could be more balanced than a work like No. 39. It has a limpid andante, a round minuet, highly artificial storm music for the finale, in which the violins rush around but curtsy at all the cadences, as though the whole had been staged by the Comedie Francaise. And the first movement is brilliant in the use of whole-bar rests which seem to thunder in their very silence. Leinsdorf, facing his violins, molded the whole in great style, applying elegance touches with a fine hand. His chamber-sized orchestra, with harpsichord continuo, responded in like manner.

Following the Piston was Tchaikovsky's Suite No. 3 in G major. The Haydn, incidently, was in G minor and that composer's first excursion into a minor mode for a symphony. It would be as misplaced to find the somber in the Haydn as it would in the opening passages of the Tchaikovsky (marked Elegie). But shortly, the Tchaikovsky lays on that orchestral impasto which, in resonance and melody, indentifies the composer so strongly with the Romantic.

Being an orchestral suite, the material is distributed around the band, here urging on cellos, there trouping massed winds, or lingering over an English horn song (more extended than Piston's) or sending the concertmaster into violin cadenzas, or ruffling a drum under dry, soft trumpets, or simply gathering everything together in glorious sound.

The Tchaikovsky, as had everything else on the program, called for a virtuosic orchestra, and the Boston Symphony and its conductor were matched to the music.

Next week Leinsdorf takes the orchestra on tour. The concerts of Jan. 31-Feb. 1, bring Charles Munch as guest conductor in the American premiere of Leonard Bernstein's Symphony No. 3, "Kaddish." The program will open with Handel's Concerto Grosso for Strings, Op. 6, No. 4, and the Bizet Symphony in C major.

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PROVIDENCE 3

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Journal (m)
PROVIDENCE, R. I.
Circ. 61,299

JAN 15 1964

Music Last Night

Silverstein Is Featured With Boston Symphony

By RUTH TRIPP

The Boston Symphony Orchestra played the third concert of its Providence series last evening at Veterans Memorial Auditorium. Erich Leinsdorf conducted.

Featured as violin soloist in the Bartok Concerto No. 2 was Joseph Silverstein, concertmaster of the orchestra.

The program also included Schubert's Symphony No. 3 in D and the Suite from Rimsky-Korsakov's "Le Coq d'Or."

The Bartok Concerto is a work which seems much more grateful to the ear than his string quartets. There is much to commend in the skill of the writing. Bartok was blessed with an ear which heard much more in a single tone than the average listener. He set themes against themes with extraordinarily striking effects. At times he subtracted almost all of the orchestra from the solo instrument to make a delicate contrast. His use of the tympani with a theme of two notes is a case in point. It was very effective.

Joseph Silverstein played with complete assurance and his tone quality was beautiful. His technique was always equal to his difficult assignment and his fellow musicians gave him a high degree of musical collaboration. The audience was enthusiastic about the performance and recalled the soloist several times.

The "Coq d'Or" Suite provided plenty of orchestral color and excitement. It is not great music, yet its familiar themes and obvious orchestral effects were given such a skillful presentation that it almost seemed like great music.

The gem of the evening was the Schubert Symphony. Erich Leinsdorf used a smaller orchestra for this work and played it with such grace and refinement that its texture was almost fragile.

We heard unusually beautiful playing from the reed section. The rhythmic structure was absolute perfection and I, for one, was grateful for every set of the Schubert repeat dots. Control of dynamics and simplicity of style made this playing a memorable performance.

Dr. Leinsdorf is always generous in sharing the applause with the musicians and last evening he singled out almost every player of a bit part. The musicians played exceptionally well and once more the Boston Symphony Orchestra has given the music lovers of Providence an evening to remember.

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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,168

JAN 15 1964

Music In Review

Concert Rewards Patrons Who Braved Cold Night

Those who endured the zero temperature, and there were many who did, were rewarded by another superior concert by the Boston Symphony Orchestra and Joseph Silverstein, violin soloist, Tuesday evening in Veterans Memorial Auditorium, Providence.

Erich Leinsdorf with his active, and often contorted but always understandable directing, brought out, as usual, the best in his musicians and expressed every nuance of the composer eloquently. A new format of seating the orchestra was noticeable — the cellos were down stage right, and the violas were center stage right.

But this changed in no way the exquisite sound of the orchestra in Schubert's "Symphony No. 3 in D-Major" which opened the program. The first movement began with adagio maestoso then climbed to a sparkling and dancing allegro con brio. The allegretto, second movement, was a gentle and merry children's playtime rhythm, while the following menuetto was more spritely than courtly. It led into the racing, laughing, tantalizing finale, presto: vivace.

Then there was a glorious performance of Rimsky-Korsakov's "Le Coq d'Or" excerpts, the music that described King Dodon in the palace (more glitter than elegance) in the country (more rustic than pastoral), with the Queen of Shemakha (more buffoonery than romance) and the exciting and glamorous wedding march and the lamentable end of King Dodon. The opera, of course, is a lampooning of monarchy and the satire was beautifully expressed.

Joseph Silverstein is principal first violinist and concertmaster of the orchestra, and his virtuosity is unquestionable. But why musicians take such pains to adjust the pitch to play Bartok puzzles me, when most of his compositions sound as though each instrument plays out of tune. The opening movement of Bartok's "Concerto No. 2 for Violin and Orchestra" (and the title doesn't name the key) didn't make sense and the accompaniment was senseless noise. It certainly added no beauty to the world, and the only thing admirable about it was Silverstein's amazing ability to memorize such an irritating assortment of squeaks, scrapes, drawls, moans and howls, and his faultless artistry to play it so well.

The second movement, andante tranquillo, was melodious and soothing, but even Yankee Doodle would be a tranquilizer after that first movement. The final movement was much like the first — a musical jigsaw puzzle that is still a puzzle when you put it together;—some of it just plain whining and much of it just Old Country fiddlin'. But it proved that Joseph Silverstein is a first rate artist, and the Boston Symphony can play bad music well.

C.H.L.

TOUR #3

HARTFORD

New England Newsclip Agency, Inc.
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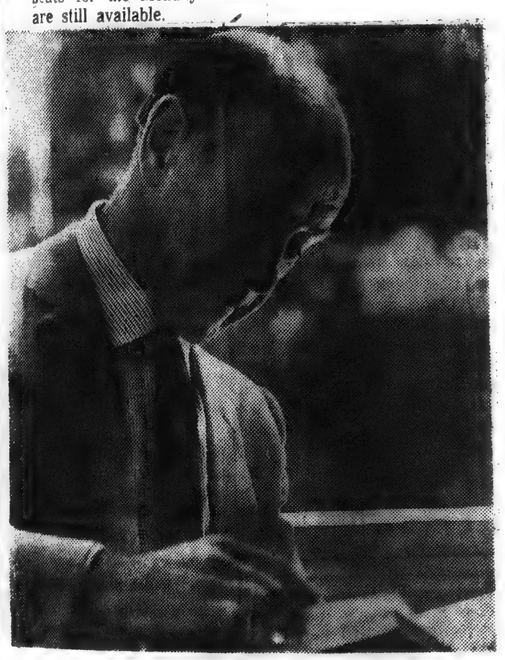
Sunday Courant
HARTFORD, Conn.
Circ. 151,020

Erich Leinsdorf has selected an unusual program for a concert at 8:15 p.m. Monday by the Boston Symphony Orchestra. New England's foremost musical organization will be presented on the Bushnell stage in its sole Hartford concert this season.

Two major works make up the Leinsdorf concert, both of them played on only a few occasions in this area in the past score of years. The concert will open with four movements from Richard Strauss' orchestral suite written as incidental music to "Le Bourgeois Gentilhomme."

The second part of the program is the hour-long Seventh Symphony of Anton Bruckner. Both of these works are being introduced by the Boston Symphony in its home concerts this season. A limited number of seats for the Monday concert are still available.



ERICH LEINSDORF

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Courant (m)
HARTFORD, Conn.
Circ. 119,274

JAN 20 1964

Boston Symphony Plays Here Tonight

The Boston Symphony Orchestra, Erich Leinsdorf conducting, will be presented in a Bushnell Symphony Series concert today at 8:15 p.m. at Bushnell Memorial.

Leinsdorf has elected to perform four movements from the orchestral suite of Richard Strauss' "Le Bourgeois Gentilhomme" and Bruckner's Seventh Symphony.

Tonight's concert is the Boston Symphony's only performance in Hartford this season. Some tickets are available at the box office, opening at 10 a.m.

Courant (m)
HARTFORD, Conn.
Circ. 119,274
JAN 21 1964

Leinsdorf, Symphony At Bushnell

The Boston Symphony, conducted by Erich Leinsdorf, was presented in the Bushnell Symphony Series at the Memorial auditorium, Monday night. The program.

Suite, "Der Burger als Edelmann". R. Strauss
Seventh Symphony Bruckner

At 8:15 last evening the lookout in the crow's nest still had not sighted Ararat. But for all that, a brave band of music-lovers had made their way through the deluge and the Bushnell Memorial was as crowded as the Ark for Erich Leinsdorf and the Boston Symphony.

Everyone who likes Richard Strauss and/or Anton Bruckner was well rewarded for having ventured out. I personally find Strauss extremely depressing when he is being comic, and all that was coy and precocious in the Suite from "Der Burger als Edelmann" was as wasted on me as when old Till Eulenspiegel is capering about. Nor could I feel that on this occasion Mr. Leinsdorf and the orchestra were exactly being caried away by the score and antics to hand. All except the concertmaster pro tem, that is, who played the numerous violin solos with great gusto and conviction. Otherwise, the real humor of the moment was the bemused way in which Mr. Leinsdorf picked out one player after the other for special bows, making up his mind whom to choose with the care of a beldame sampling a new box of chocolates.

Visions and Glories

But the Bruckner Seventh Symphony was all compact of visions and glories. Mr. Leinsdorf in reading it easily matched the heroic dimensions and apocalyptic moods that assailed the composer in writing it. It was big, big, big all the way—perhaps at the climactic moments even a little too big to assimilate comfortably by ear or heart. Religious sentiments and presentiments are somewhat awkard when presented in the giant, economy size.

Not that Bruckner or Mr. Leinsdorf practised any great economy. The composer set himself a mammoth task in attempting to pump up a baically Shubertian tradition into a Wagnerian mould. Yet it was Mr. Leinsdorf's triumph that he was able to take the fundamental musical ideas and emotions of the Seventh Symphony across the four movements without ever losing them in the maze of massive ornament that the composer felt necessary for his great structures. Everything in the reading was absolutely lucid, yet the embellishments were never slighted.

I think the wonderful focus into which Mr. Leinsdorf drew the Seventh Symphony last night was primarily musico-architectural, sometimes at the expense of the work's deeper, mystical aspirations. But as a huge Baroque structure, it was nevertheless thoroughly impressive as Mr. Leinsdorf recreated it — a kind of sight to hear, as it were, if not to behold.

Flamboyant Performance

The fabled virtuosity of the Boston Symphony appeared in every bar of the performance. It was not completely impeccable playing but it was brilliant to the point of a burly flamboyance. The sound flung out through the auditorium like the Last Trump, creating its own kind of emotion whether it was exactly what Bruckner had in mind or not. Actually, it probably was. In Bruckner, this is sometimes just a little unfortunate.

—T.H.P.

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Times (e)
HARTFORD, Conn.
Circ. 126,360

JAN 21 1964

Leinsdorf Conducts Boston In Bushnell Symphony Series

By GEORGE W. STOWE

Richard Strauss and Bruckner provided a stunning tour de force for the Boston Symphony under Erich Leinsdorf in its annual visit to the Bushnell last night.

If the program seemed rather heavily Teutonic, it was nevertheless invigorating because of its unhackneyed nature and because of the highly burnished performance that Leinsdorf drew from his players. Under its new conductor this orchestra has recaptured much of the technical polish that it displayed under Koussevitsky.

* * *

STRAUSS' Suite from "Le Bourgeois Gentilhomme" has none of the grandiose pomposity or rich-textured orchestration of his more celebrated tone poems. It has an old-world elegance, a rococo atmosphere that will recall "Der Rosenkavalier." And it was in this spirit that it was set forth last night.

Perhaps in deference to the heavy downpour that delayed some of the audience Mr. Leinsdorf chose to perform only four numbers from the suite — including the so-called "Table Music" that included quotations from Wagner's "Rheingold" and his own "Don Quixote."

* * *

THE FIRST DESK men of the Boston orchestra were in prime form for this delectable music, giving a chamber music clarity to the orchestral texture. And Joseph Silverstein, the concertmaster, brought a caressing tone and technical solidity to his solos.

If Bruckner has not attracted the solid core of admirers than Mahler has, it is amazing how much more often he is heard these days. Fifteen years ago he would not have been heard in a Bushnell program, at least not from our visiting orchestras.

* * *

THE SEVENTH Symphony, the work that made the composer famous, is an attentuated study in the symphonic form but it has a Schubertian wealth of melody, which is its redeeming feature. However, it is over an hour long, long enough for some concertgoers to peer at their watches apprehensively from time to time.

Last night Mr. Leinsdorf kept everything under tight rein but I missed the poignance of Bruno Walter in the Adagio and the impact of Otto Klemperer in the long opening movement. The Adagio, which uses the "Wagnerian" tubas so prominently, is the cornerstone and artistic culmination of this symphony and it was heard to good advantage last night but it was not unforgettable.

* * *

MR. LEINSDORF achieved his most telling effects in the Scherzo and Finale, where he allowed the momentum of the music to build each movement to a sonorous and ringing climax. This, then, was the highlight of the evening.

Despite the precipitation outside, the Bushnell was filled to capacity for this third concert in the visiting orchestra series.

82 NEW HAVEN 2

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Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 28,971
JAN 21 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Register (e)
NEW HAVEN, Conn.
Circ. 97,672

Leinsdorf To Lead Boston Symphony At Concert Tonight

The Boston Symphony Orchestra will make its second appearance of the season here tonight in Woolsey Hall as the fifth offering of the current Woolsey Hall Series under the auspices of the Yale School of Music.

The 104-piece symphonic ensemble will be under the direction of Erich Leinsdorf.

The opening work will be Haydn's Symphony No. 39 in G minor, which will be followed by Bartok's Concerto No. 2 for Violin and Orchestra. The last half of the program will be given over to Strauss' "Don Quixote," so-called Fantastic Variations on a Theme of Knightly Character, Op. 35.

The Bartok selection will have as soloist, Joseph Silverstein, the Boston Symphony's new concert master, who succeeded Richard Burgin at the start of this season. In the Strauss composition the leading artists will be Samuel Mayes, violoncello, and Joseph de Pasquale, viola.

Only two more concerts of the regular Woolsey Hall Series remain—Rudolf Serkin, pianist, on Feb. 25, and Roberta Peters, Metropolitan Opera soprano, on April 7. There will be one additional concert on the season's schedule, however, this being the famed Cleveland Orchestra under the baton of George Szell, on Tuesday, Feb. 4, for which tickets are still available.

New England Newsclip Agency, Inc.
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Sunday Register
NEW HAVEN, Conn.
Circ. 105,605

JAN 26 1964

To the Editor of The Register:

I noted with some amusement your music critic's protests (Jan. 22), at having missed one of the major cultural events of the year —the appearance in New Haven of the Boston Symphony Orchestra.

It would seem that he thought he could arrive late, after the program had begun, and subsequently fool his readers and his editors into believing he had been present for, and was reporting on, the entire performance.

Poor man, he got caught.

BARBARA GRAHAM

New Haven

NEW YORK.

83

Journal American
N.Y.
JAN 23 1964

AT PHILHARMONIC HALL

Rich Work by Bostonians

By MILES KASTENDIECK

SUCH A PROGRAM as Erich Leinsdorf and the Boston Symphony offered should have satisfied everybody in crowded Philharmonic Hall last night.

With Haydn the classicist, Bartok the modernist, and Tchaikovsky the romanticist, what more could one ask in differentiation or variety? And with the Bostonians in top form, all one needed to do was luxuriate in their performance.

Once again Mr. Leinsdorf has shown himself a shrewd program builder. Haydn's Symphony No. 39 had novelty about it because it is quite different from more noted ones and quite worth hearing. Bartok's Violin Concerto No. 2 has yet to become a familiar item in the repertory.

Tchaikovsky's Suite No. 3 complete does not turn up too frequently although its last movement has served the ballet well for years, and it is a wondrous work.

★

THE CLASSICIST in Mr. Leinsdorf made Haydn all the more refreshing. Between the reduced orchestra (2 doubles basses) and his meticulous guidance, the work emerged beautifully groomed.

In his businesslike way, he missed capitalizing on the storm element in the finale, but then he has yet to grow in showmanship.

However uneven the Bartok, it has much to offer. While it may not sustain interest throughout, the orchestration has its share of new sounds, the music its novel quirks, and the themes an invitating character.

As soloist, Joseph Silverstein mounted its difficulties fearlessly and acquitted himself admirably.

His tone may be too sweet in general and too small to impart the bite and the brilliance of the work, but he presented the music knowingly, deserving the appreciative applause he received.

★

AFTER THE LEAN Bartok, the Tchaikovsky sounded quite lush. Citations go to Mozart and Schubert as the greatest writers of melody, but Tchaikovsky qualifies as no mean third.

This suite supplies plenty of evidence, to say nothing of the theme that sets off the lovely variations at the end.

Just to let the Boston Symphony play this piece will do it justice. Mr. Leinsdorf guided them with scrupulous care.

Though his body movements indicated that he felt the waltz rhythm and caught the brightness of the scherzo, more lilt to the former and more truly good spirits in the latter would make the music radiate still more. There was a literal rather than an emotional intensity to his direction.

Tchaikovsky, however, took over in the end with the orchestra collaborating to secure the composer's reputation for some time to come whatever the direction music takes.

New York World-Telegram and The Sun
D. 463,241 SAT. 175,139
JAN 23 1964

Music

Leinsdorf Brings Off A Brilliant Evening

By LOUIS BIANCOLLI

Three composers as different from one another as red, white and blue were given brilliant consideration by Erich Leinsdorf and the Boston Symphony at Philharmonic Hall last night.

Louis Biancolli

For, whatever their differences, Haydn, Tchaikovsky, and Bartok shared that borrowed kinship of opulent tone, faultless technic and stylistic grasp that only a great conductor and orchestra can give them.

It was, in fact, an evening of exceptional virtuosity — the conductor's, the orchestra's and the concertmaster's.

Last night's concert gave Joseph Silverstein the spotlight as solo violinist. And he used it superbly—both in his big assignment, Bartok's violin concerto, and in Tchaikovsky's G major suite. At all times silken tone and breathtaking ease were at his command.

The Bartok score would have defeated a lesser technician and artist. It is fiendish in its demands and uneven in its merits. Which made it all the more challenging to Silverstein.

In the beauty and skill of his playing one forgot how difficult this music is and very nearly forgot how unsatisfactory it is as a concerto. Effective, corruscating, flashing sparks of magic, but strangely prolix.

* * *

Silverstein, however, gloried in every moment of it, as he did in those solo passages of the Tchaikovsky Suite where the Russian master writes music for strings that sing like voices.

As for Leinsdorf and the Boston Symphony, they never seemed so predestined for one another as they did last night, whether in the Tchaikovsky and Bartok music, or in Haydn's G minor symphony.

That was quite a little miracle last night, both the music and the playing. Seldom played, composed before Mozart darted across the sky, this early symphony in many ways prefigures the entire romantic movement.

* * *

Its strength is in its rhythmic and emotional impetus. It sweeps forward in a headlong surge of feeling, brushing aside rigid and courtly fetishes. It almost lands on Beethoven's desk.

That old tag "Papa Haydn" for this master innovator gives us quite a laugh these days. But how it stuck! This is Haydn's first symphony in a minor key, and it is a major landmark.

The performance was matchless, both on the surface, where all was supreme polish and momentum, and within, where all was that secret power of music that is without parallel and without explanation.

New York Post
D. 555,557

Words and Music

By Harriett Johnson

Silverstein Plays Bartok Concerto

In an era of whirlwind upheaval and fast travel, music rides along on the ionosphere band wagon. As late as 1958, critics considered the Bela Bartok Concerto No. 2 for Violin and Orchestra, difficult listening. One of my colleagues, for instance, wrote: "If the concerto poses problems for the listener not used to it, it is a back-breaker for the soloist."

In six years, however, ear- attitudes have changed radically for many a concert-goer. With Boston Symphony concertmaster Joseph Silverstein as soloist in the fascinating 40-minute work last night at Lincoln Center, the concerto's difficulties remained on paper, but Silverstein made light of them. And the composition's Hungarian gypsy character sounded outright romantic in comparison with the avalanche of local hardtack premieres we have had since Philharmonic Hall opened in the fall of 1962.

Music director Erich Leinsdorf conducted the Bostonians in the long work which Silverstein played from memory with a silken tone, a bow arm that accepted all the challenges with pleasure and profit, and with finger-wizardry in the fiendishly difficult cadenza during the initial movement.

Though he is not a dynamic personality—that is, he doesn't project himself across to the audience as the usual concert virtuoso does—Silverstein performed with overall impressive command of his resources and re-created the concerto's free-wheeling form with conviction and a virile expressiveness.

Is Work of Genius

As heard last night, the concerto skyrockets in creative stature as a work of genius by comparison with skilled techniques and with little to communicate.

Many scores we have heard recently are in the jerky-start-and-stop class. They ping-pong their way with crash, collision and even artistic crime as the performer shoots his musical gun, then runs; or becomes the hit-and-run driver who plows through the crush, seeming oblivious of what goes on along the circuit.

Bartok, on the other hand, may be wild, cacophonous, lyrically abandoned, bristling with dissonance, but always there is an inevitability, original and answerable to its own laws, though it may be. Bartok became a master at composing music in which the give and take between tension and relaxation amalgamated into great art. And at the base, was a consummate craftsmanship which expanded and deepened at is core, as long as he lived. He completed this violin concerto in 1938, seven years before he died at the age of 64.

Last night's event was the first of four concerts the Bostonians will present here this week, in anhattan and Brooklyn, all with Leinsdorf conducting. The virtuosity and velvet of the orchestra was exciting, both in the opening Haydn Symphony in G inor, No. 39, and in the melancholy, nostalgic and brilliance which exchanged to produce beauty in the Suite No. 3 in G Major, O. 55 by Tchaikovsky. Silverstein also shone in his solo in the waltz during the closing movement which is a Tema con variazioni: Andante con

84

The New York Times
D. 681,612 S. 1,304,447

JAN 23 1964

Music: Boston Symphony

Whitestone

Erich Leinsdorf, left, conferring with Joseph Silverstein

Leinsdorf Conducts at Philharmonic Hall

By HAROLD C. SCHONBERG

LAST night's Boston Symphony program, arranged and conducted by Erich Leinsdorf in Philharmonic Hall, contained the music of three well-known composers. But for once the well-known composers were represented by music that demonstrated their ability in ways the public does not often get a chance to test. Instead of one of Haydn's "London" Symphonies, we got No. 39 in G minor. Instead of Bartók's Concerto for Orchestra, there was the Violin Concerto No. 2. And instead of Tchaikovsky's "Pathétique," the Third Orchestral Suite was performed.

Of special interest in this absorbing program was the Tchaikovsky suite. It is a four-movement work that is as long as a symphony. When was it last played by a local orchestra? The only movement that is relatively well-known is the finale, a long and brilliant theme and variations. Some years back, George Balanchine choreographed this movement for Ballet Theatre, giving his work the title of the movement—"Theme and Variations."

●

Balletic as the last movement is, the three other movements of the G major Suite are equally so (the second, indeed, is a waltz). It is a lovely work, full of melodies in the best Tchaikovsky vein, gorgeously orchestrated, harmonically inventive. Top-notch Tchaikovsky, in fact; and the score should be heard much more often than has been its fate. The same applies to the two other Tchaikovsky suites, especially No. 1, a real beauty.

Mr. Leinsdorf for some reason omitted the fifth variation of the last movement; otherwise the suite was played complete. It received a sharp, clear performance, but this really is not Mr. Leinsdorf's kind of music. He does not feel it. The Waltz was heavy and ungraceful, and the last movement merely noisy despite the clarity. For this music a conductor needs nuance, flexibility, color; he should use a good deal of rubato and give his orchestra its head when necessary. Instead Mr. Leinsdorf tried for control and ended up achieving mostly a metronomic beat and a tightness of rhythm.

The other music was more in Mr. Leinsdorf's emotional reference. Haydn's G minor Symphony is a masterpiece that almost never turns up—not because of any lack of musical worth but because of the reluctance of most conductors to investigate any but a handful of Haydn's 104 symphonies. Mr. Leinsdorf, of course, has many times in the past shown that he is a musician of intellectual curiosity. By bringing in this kind of score, he is doing more for music than any number of repetitions of No. 88 or No. 94.

●

He conducted it with style: reduced orchestra, of course, a good deal of rhythmic thrust and a careful molding of phrase. Nor did he let the passion of this passionate little symphony become romanticized. All of Haydn's strength was there, in Mr. Leinsdorf's reading, and it was a strength undiluted by conductorial mannerism or stylistic misapprehension.

Bartók's Second Violin Concerto is a late work, dating from 1938. Like most of this composer's music, it is difficult to play, and the solo part bristles with near-impossibilities. But what a beautiful score! There was a time when it was judged dissonant, incomprehensible, ungrateful. But those were in pre-serial days—or, rather, the days before serial music became popular. Today the Bartók concerto sounds tonal, almost conservative; and its nationalistic elements stand out in sharp relief, where previously they had a tendency to be hidden.

●

Joseph Silverstein, the concertmaster of the Boston Symphony, was the soloist. Needless to say, he gave the concerto a musicianly, lyrical reading. He has a very suave tone: not a big one, but one of unusual sweetness and what singers would call "placement." He also was enough of a technician to meet the bow and finger work head on. After intermission he returned to his regular chair to play the solos in the Tchaikovsky suite. The playing here was equally beautiful, and it sounded especially so in light of what has happened in the past when ballet orchestras have given the work. Many of us could really say that we heard the solos for the first time last night.

The Program

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conductor; Joseph Silverstein, violinist At Philharmonic Hall.

Symphony No. 39 in G minor ..... Haydn
Violin Concerto No. 2 ..... Bartok
Suite No. 3 in G ..... Tchaikovsky

Herald Tribune
D. 355,898 S. 451,270

JAN 24 1964

Erich Leinsdorf, conductor.

Leinsdorf With The Bostonians: Luminous Deeds

PHILHARMONIC HALL
Lincoln Center

Boston Symphony Orchestra, conducted by Erich Leinsdorf. Soloist: Joseph Silverstein, violinist. The program:

Symphony No. 39.....Haydn
Violin Concerto No. 2.....Bartok
Suite No. 3.....Tchaikovsky

By Alan Rich

When a great conductor leads a superb orchestra through an imaginative program, there's still plenty of life in the institution of the symphony concert. That was the topic of Erich Leinsdorf's sermon with the Boston Symphony at Philharmonic Hall Wednesday night, and he preached it beautifully.

Haydn, Bartok and Tchaikovsky. There's nothing very special about that, as programs go. But look again. The Haydn and Tchaikovsky on this occasion were pieces well outside the common run, and Bartok's Violin Concerto isn't exactly overplayed, either. That's where the imagination comes in: casting new light on old friends.

Haydn's 39th Symphony is a top-drawer example of the composer's youthful experimentation. It is a work of passion and surprise, of extraordinary inventiveness applied to the ordinary materials of the composer's day. Just the insertion of a sudden bar of silence to interrupt the initial statement of the first theme is a stroke of genius. Just the idea of overlapping phrases in the minuet to give a rhythmic irregularity within a straightforward context is what separates a master like Haydn from the thousand scribblers contemporary to him.

Leinsdorf is a superb Haydn conductor, and he has been reviving just this kind of rarely heard music up in Boston and at Tanglewood. His performance of this symphony was beautifully proportioned and full of robust energy. He reduced the size of the string section and restored the harpsichord to its rightful place in the ensemble. His conception of the work was a triumph of incandescent musicianship. Let's hope his Haydn project continues forever; there is much to be done.

Bartok's Violin Concerto is a strange work. Much of it is extremely fine, but not all. The outer movements ramble; the first, especially, starts chasing its tail somewhere around the middle. But the beginning is seraphic, and so is the slow movement. The orchestral scoring is somewhat incredible.

The work was beautifully played. Joseph Silverstein, the orchestra's concertmaster, did not project the solo line with quite the power and the bedazzlement that others have done. But he did something else that was even more interesting. He brought the solo part closer to the surrounding orchestration, and gave the work somewhat more unity than it sometimes has had. One heard the piece as a whole. Mr. Silverstein's playing was flawless in its understated way, and the sounds made by the orchestra were magnificent.

Tchaikovsky's Third Suite is not one of the composer's strongest works, but it has moments of great beauty. The subsidiary section of the first movement may wear its heart on its sleeve, but it is lovely music nevertheless. The scherzo is delightful: it sound at times as if it ought to be played by an orchestra of toys. Actually, the most familiar section, the final set of variations, which is sometimes played by itself, is the weakest of the four sections. It goes on and on.

But a revival of a lesser work by a major composer is illuminating. This year we have had two such illuminations cast on Tchaikovsky, the "Manfred" and now the suite. One needn't be afraid to think at a concert. Mr. Leinsdorf and his orchestra are masters of illumination.

FEB. 1964
MUSICAL AMERICA

Boston Symphony

For the first of the January brace of Boston Symphony concerts at Philharmonic Hall, Erich Leinsdorf presented on the 22nd Haydn's Symphony No. 39, the Bartok Second Violin Concerto (with concertmaster Joseph Silverstein as soloist) and the Tchaikovsky Third Suite. For me, the standout was the Tchaikovsky. This breezy piece is rarely heard and isn't even available complete on records (I wish Leinsdorf would exhume the charming Fourth "Mozartiana" Suite also; the third and fourth suites would also make a beautiful disc.) The Boston Symphony's stirring performance showed how attractive and unfairly neglected a work the Third Suite is.

The sweep and sureness that made the Tchaikovsky performance so satisfying were the very elements missing in the Bartok Concerto. There were so many variants of tempo within Bartok's given tempos that the performance lacked backbone. Orchestral balances were uneven, and Leinsdorf leaned much too heavily on the brass and percussion sections. Joseph Silverstein had the piece well in hand, but his tone was too small and sugary to give proper profile to the solo part (like the rest of the orchestra, Silverstein was heard to better advantage in the Tchaikovsky).

The evening opened with a well-proportioned and clean performance of Haydn's 39th Symphony, a surprise symphony of unexpected pauses, melodic turns and transitions. Leinsdorf has given us many of the lesser-heard Haydn symphonies since he began his tenure in Boston. It has been exciting and enlightening, and may it continue.

—J. A.

84

The New York Times
D. 681,612 S. 1,304,447
JAN 23 1964

Music: Boston Symphony

Whitestone
Erich Leinsdorf, left, conferring with Joseph Silverstein

Leinsdorf Conducts at Philharmonic Hall

By HAROLD C. SCHONBERG

LAST night's Boston Symphony program, arranged and conducted by Erich Leinsdorf in Philharmonic Hall, contained the music of three well-known composers. But for once the well-known composers were represented by music that demonstrated their ability in ways the public does not often get a chance to test. Instead of one of Haydn's "London" Symphonies, we got No. 39 in G minor. Instead of Bartók's Concerto for Orchestra, there was the Violin Concerto No. 2. And instead of Tchaikovsky's "Pathétique," the Third Orchestral Suite was performed.

Of special interest in this absorbing program was the Tchaikovsky suite. It is a four-movement work that is as long as a symphony. When was it last played by a local orchestra? The only movement that is relatively well-known is the finale, a long and brilliant theme and variations. Some years back, George Balanchine choreographed this movement for Ballet Theatre, giving his work the title of the movement—"Theme and Variations."

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Ballets as the last movement is the three other movements of the G major Suite are equally so (the second, indeed, is a waltz). It is a lovely work, full of melodies in the best Tchaikovsky vein, gorgeously orchestrated, harmonically inventive. Top-notch Tchaikovsky, in fact; and the score should be heard much more often than has been its fate. The same applies to the two other Tchaikovsky suites, especially No. 1, a real beauty.

Mr. Leinsdorf for some reason omitted the fifth variation of the last movement; otherwise the suite was played complete. It received a sharp, clear performance, but this really is not Mr. Leinsdorf's kind of music. He does not feel it. The Waltz was heavy and ungraceful, and the last movement merely noisy despite the clarity. For this music a conductor needs nuance, flexibility, color; he should use a good deal of rubato and give his orchestra its head when necessary. Instead Mr. Leinsdorf tried for control and ended up achieving mostly a metronomic beat and a tightness of rhythm.

The other music was more in Mr. Leinsdorf's emotional reference. Haydn's G minor Symphony is a masterpiece that almost never turns up—not because of any lack of musical worth but because of the reluctance of most conductors to investigate any but a handful of Haydn's 104 symphonies. Mr. Leinsdorf, of course, has many times in the past shown that he is a musician of intellectual curiosity. By bringing in this kind of score, he is doing more for music than any number of repetitions of No. 88 or No. 94.

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He conducted it with style: reduced orchestra, of course, a good deal of rhythmic thrust and a careful molding of phrase. Nor did he let the passion of this passionate little symphony become romanticized. All of Haydn's strength was there, in Mr. Leinsdorf's reading, and it was a strength undiluted by conductorial mannerism or stylistic misapprehension.

Bartók's Second Violin Concerto is a late work, dating from 1938. Like most of this composer's music, it is difficult to play, and the solo part bristles with near-impossibilities. But what a beautiful score! There was a time when it was judged dissonant, incomprehensible, ungrateful. But those were in pre-serial days—or, rather, the days before serial music became popular. Today the Bartók concerto sounds tonal, almost conservative; and its nationalistic elements stand out in sharp relief, where previously they had a tendency to be hidden.

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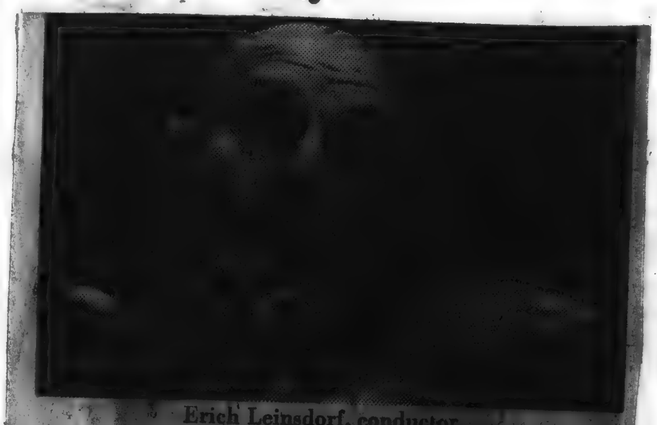
Joseph Silverstein, the concertmaster of the Boston Symphony, was the soloist. Needless to say, he gave the concerto a musicianly, lyrical reading. He has a very suave tone: not a big one, but one of unusual sweetness and what singers would call "placement." He also was enough of a technician to meet the bow and finger work head on. After intermission he returned to his regular chair to play the solos in the Tchaikovsky suite. The playing here was equally beautiful, and it sounded especially so in light of what has happened in the past when ballet orchestras have given the work. Many of us could really say that we heard the solos for the first time last night.

The Program

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conductor; Joseph Silverstein, violinist. At Philharmonic Hall.

Symphony No. 39 in G minor ..... Haydn
Violin Concerto No. 2 ..... Bartok
Suite No. 3 in G ..... Tchaikovsky

Herald Tribune
D. 355,898 S. 451,279
JAN 24 1964



Erich Leinsdorf, conductor.

Leinsdorf With The Bostonians: Luminous Deeds

PHILHARMONIC HALL
Lincoln Center

Boston Symphony Orchestra, conducted by Erich Leinsdorf. Soloist: Joseph Silverstein, violinist. The program:

Symphony No. 39 ..... Haydn
Violin Concerto No. 2 ..... Bartok
Suite No. 3 ..... Tchaikovsky

By Alan Rich

When a great conductor leads a superb orchestra through an imaginative program, there's still plenty of life in the institution of the symphony concert. That was the topic of Erich Leinsdorf's sermon with the Boston Symphony at Philharmonic Hall Wednesday night, and he preached it beautifully.

Haydn, Bartok and Tchaikovsky. There's nothing very special about that, as programs go. But look again. The Haydn and Tchaikovsky on this occasion were pieces well outside the common run, and Bartok's Violin Concerto isn't exactly overplayed, either. That's where the imagination comes in: casting new light on old friends.

Haydn's 39th Symphony is a top-drawer example of the composer's youthful experimentation. It is a work of passion and surprise, of extraordinary inventiveness applied to the ordinary materials of the composer's day. Just the insertion of a sudden bar of silence to interrupt the initial statement of the first theme is a stroke of genius. Just the idea of overlapping phrases in the minuet to give a rhythmic irregularity within a straightforward context is what separates a master like Haydn from the thousand scribblers contemporary to him.

Leinsdorf is a superb Haydn conductor, and he has been reviving just this kind of rarely heard music up in Boston and at Tanglewood. His performance of this symphony was beautifully proportioned and full of robust energy. He reduced the size of the string section and restored the harpsichord to its rightful place in the ensemble. His conception of the work was a triumph of incandescent musicianship. Let's hope his Haydn project continues forever; there is much to be done.

Bartok's Violin Concerto is a strange work. Much of it is extremely fine, but not all. The outer movements ramble; the first, especially, starts chasing its tail somewhere around the middle. But the beginning is seraphic, and so is the slow movement. The orchestral scoring is somewhat incredible.

The work was beautifully played. Joseph Silverstein, the orchestra's concertmaster, did not project the solo line with quite the power and the bedazzlement that others have done. But he did something else that was even more interesting. He brought the solo part closer to the surrounding orchestration and gave the work somewhat more unity than it sometimes has had. One heard the piece as a whole. Mr. Silverstein's playing was flawless in its understated way, and the sounds made by the orchestra were magnificent.

Tchaikovsky's Third Suite is not one of the composer's strongest works, but it has moments of great beauty. The subsidiary section of the first movement may wear its heart on its sleeve, but it is lovely music nevertheless. The scherzo is delightful; it sounds at times as if it ought to be played by an orchestra of toys. Actually, the most familiar section, the final set of variations, which is sometimes played by itself, is the weakest of the four sections. It goes on and on.

But a revival of a lesser work by a major composer is illuminating. This year we have had two such illuminations cast on Tchaikovsky, the "Manfred" and now the suite. One needn't be afraid to think at a concert. Mr. Leinsdorf and his orchestra are masters of illumination.

NEW YORK

FEB. 1964
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85 3

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
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JAN 22 1964

New York World-Telegram
and
The Sun
D. 463,241 SAT. 175,139

JAN 17 1964

Triumph Repeated

Hollander to Play Prokofiev Concerto

By NINA McCAIN
Of the World-Telegram Staff

Lorin Hollander, a brilliant 19-year-old pianist who already has established himself as one of the country's foremost young musicians, will be the soloist with the Boston Symphony Orchestra Thursday at the Brooklyn Academy of Music.

Hollander will play Prokofiev's Concerto No. 5, the work which won him praise at Tanglewood last summer.

The young man is a child prodigy who has continued to achieve spectacular successes as he moved into the world of adult music. Hollander started playing the piano at the age of 5 and made his professional debut when he was 11.

He was the youngest artist to play on the Telephone Hour and the youngest to be named "The Artist of Tomorrow" by the National Orchestra Assn.

Hollander played five times in one season with the New York Philahrmonic and has played with several other major symphonies. On one notable occasion he substituted for Van Cliburn when a toothache kept the famous pianist from a concert in San Antonio.

In addition to Hollander, five members of the Boston Symphony will perform on Thursday's program. Joseph Silverstein, the concertmaster, and Doriot Dwyer and James Pappoutsakis, flutists, will be the soloists in Bach's Brandenburg Concerto No. 4. Soloists for Strauss' "Don Quixote" will be Samuel Mayes, cellist, and Joseph de Pasquale, violinist.

Erich Leinsdorf, recently named Musician of the Year in a nationwide poll of music editors and critics, will conduct the symphony in this season's third Boston concert at the academy.

Tickets for the concert, which begins at 8:30 p.m., are priced from $3.50 to $6 and are available at the academy's box office.

* * *

Helen Dayton
In Chekhov's "The Boor."

The New York Times
D. 681,612 S. 1,304,447

JAN 25 1964

BOSTONIANS PLAY PROKOFIEV'S FIFTH

Hollander Is Piano Soloist for Rarely Heard Work

Prokofiev's Fifth Piano Concerto was one of the last works he wrote before he decided to return to the Soviet Union for good, in 1933, and it is also in many ways one of his most enigmatic.

Last night it had one of its relatively rare performances here, in the Boston Symphony Orchestra's concert in Philharmonic Hall, with Erich Leinsdorf as conductor and Lorin Hollander as soloist.

Ironically, Prokofiev confessed that in trying to find a "new simplicity" for the concerto he turned out something "complicated," largely by seeking to avoid old formulas.

He cast the work in five movements, instead of the customary three or four. He tried new technical devices in the solo part (although some of them sound like beefed-up Liszt), and he made almost no concessions to the broad lyric impulse that could give his works a sense of richness.

There are quiet passages, it is true, and there is a slow movement, but even this is interrupted by a flurry of fast music.

The texture of the work has a Prokofiev sound, in its sharp, brittle scoring, but it is dominated by the solo part, which is almost continuously relentless in its handling of both thematic and ornamental material.

It has neither the breadth nor the insinuating qualities of some of the earlier concertos, but its uncompromising and brilliant statement of its strong ideas makes it a strikingly powerful work.

Young Mr. Hollander, who at 19 is almost a veteran of the concert stage, played the concerto for all it was worth. There was strength of tone, even in the fastest runs, to keep the solo part riding over the orchestra. There was sensitivity to the lyric passages.

But above all there was a rhythmic poise that was remarkable in a work of this complexity. No matter how swiftly his hands were flying over the keyboard, Mr. Hollander kept the work in a kind of impersonal framework that was right for the music.

There was no danger of the pianist being carried away by the most headlong tempo. This kind of control, together with his brilliant technique, was a measure of his growing maturity.

Mr. Leinsdorf led his orchestra in a deft performance, one that meshed precisely with that of the soloist. Before the concerto he conducted a reduced ensemble in four excerpts from Richard Strauss's Orchestral Suite from "Der Bürger als Edelmann."

These were played with the transparency and polish expected from the Bostonians. A coherent, fine-balanced performance of Brahms's First Symphony brought the concert to a close.

RAYMOND ERICSON.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
047

Albany Knickerbocker News
Wednesday, January 22, 1964

Pianist Adds Built-in Stretch

New York (UPI)—It is a bit embarrassing for Lorin Hollander to play Prokofiev's Fifth Piano Concerto but he hopes to overcome the problem Friday when he performs with the Boston Symphony Orchestra at Lincoln Center here.

Hollander, 19, is small but he performs the difficult piece with such verve that he rips the shoulders in his tailcoat.

For the performance this week he had a special stretch tailcoat made, the first ever produced. Hollander said if it works, he plans to perform the concerto again in March.

The symphony Friday night will be conducted by Erich Leinsdorf.

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New York
Journal American
NEW YORK, N.Y.
D. 501,625 S. 760,395

JAN 26 1964

AT PHILHARMONIC HALL

Leinsdorf Gives A Fair Concert

By MILES KASTENDIECK

THIS TIME the Boston Symphony program yielded less satisfaction in Philharmonic Hall last night.

True to his search for variation, Erich Leinsdorf presented Strauss' suite from "Le Bourgeois Gentilhomme" and Prokofieff's Piano Concerto No. 5.

These works did not, however, have quite the substance to make their reappearance so welcome. It fell to Brahms' Symphony No. 1 to provide the requisite compensation.

The Strauss is dating. It now demands a superman performance to give it the proper flavor, one that has plenty of humor. Since this quality did not come through, the piece sounded like conventional Strauss.

This frame of reference will no longer do; an enkindling performance is mandatory.

★

THE PROKOFIEFF has become something of a stranger. Time has not tempered its essential unattractiveness; indeed the work qualified more and more as a pianist's stunt piece last night.

Asking for prestidigious technical accomplishments, it offers a stiff workout with certain pitfalls difficult for a young pianist to circumvent.

Lorin Hollander gave a stunning digital account of the notes. He properly dazzled the audience, but did not fool the initiated.

As he pounded out the notes with youthful esprit, he became too mechanical in execution and too monotonous in coloring to ingratiate the listener.

Not that Prokofieff himself wrote much variety into the work. The second movement does have a sardonic flavor, however, absent in this performance.

The lyric passages can sound more persuasive if not just played soft on top of the keys. Even the virtuoso works need not be so percussive.

★

THUS THE BRAHMS brought the concert into focus. Mr. Leinsdorf let the Bostonians play in all their glory, though he exerted an almost metronomic control.

This raised the questions about playing in strict time and about punctuating the phrases more meaningfully.

Had he done so, the performance would have conveyed more of Brahms' warmth. It did emphasize his greatness and a goodly share of his grandeur.

There are more emotional values in this music than this listener felt last night, however effective Mr. Leinsdorf's conducting.

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

FEB 1964

Erich Leinsdorf: Bringing Boston to New York. Last month, the conductor led the Boston Symphony in two concerts in Philharmonic Hall and one in Carnegie.

Boston Symphony

The January 24 concert by the Boston Symphony featured two 20th-century works out of the ordinary: excerpts from Strauss' "Bourgeois Gentilhomme" Suite and Prokofieff's Fifth Piano Concerto (Lorin Hollander, soloist). The program was rounded off by the Brahms First Symphony. What a delight the Strauss score is, and what a delightful performance Erich Leinsdorf led of it. Using a much reduced orchestra, the conductor brought admirable transparency and wit to the five selections he chose from the suite of nine movements.

The Prokofieff is a noisy thing which rattles along through five movements of fidgeting acrobatics for piano. The nicest touch in it is the graceful opening of the slow movement; but this tranquil mood is short-lived, and soon the music is off again, like a dog chasing its tail. Anyway, the piece does provide a fantastic romp for a pianist, and on this occasion Lorin Hollander did a fantastic job of playing it. Here was one of the biggest piano sounds I have ever heard, coupled with enormous strength which allowed him to sail over the mass of sound the Boston men were kicking up. It was quite an exciting event.

The concluding Brahms was somewhat fussy for my tastes in the first and last movement, but the middle sections were realized with directness and honesty. The playing throughout was of the highest caliber. —J.A.

N.Y. HERALD TRIBUNE 1/25/64

OUT-OF-BREATH PROKOFIEV

By John Gruen

Who's afraid of Serge Prokofiev?

Certainly not Lorin Hollander performing that composer's demonic Fifth Piano Concerto with the Boston Symphony Orchestra, under Erich Leinsdorf, at Philharmonic Hall, last evening.

The 19-year-old pianist etched out its divine dissonances with dazzling bravura —the sort that left the audience stunned—and the pianist, conductor, and orchestra breathless, but triumphant.

It was another instance of Mr. Leinsdorf's superb sense for choosing a program that keeps one engrossed, even when pant of it—such as last evening's reading of Brahms' Symphony No. 1, was unsuited to his temperament.

The evening opened with excerpts from Richard Strauss' Orchestra Suite, "Le Bourgeois Gentilhomme" which was once the incidental music for the play that preceded his opera "Ariadne Auf Naxos." The separate instrumental suite is scored for a large chamber orchestra, and Mr. Leinsdorf played it with all the bouquet of an excellent Rhine wine, served on an open-air terrace.

As for the Prokofiev, it is a work that could be compared to clusters of gigantic rhinestones, each cut with jagged precision, and each giving off a dazzling light. Mr. Hollander was master of all its intricacy, tossing off finger-breaking runs and skips, like so many wild punctuation marks, while constantly alert to the piquancy of the almost Ravelian lighter sections. Mr. Leinsdorf for his part, kept the orchestra in tow, wielding his logic and steely strength at every turn.

Logic and steely strength were not meant for Brahms' C Minor Symphony, but the conductor performed it as though the work were carved of ice. The empi were obsessively precise, the dynamic unsubtle, and the work's general atmosphere, charged with an unnatural militaristic aura.

Still, it was never dull, and that, at least, kept one's mind busy.

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CARNEGIE HALL

New York Post
D. 372,679 S. 255,557

JAN 27 1964

Bostonians Play Bruckner 'Seventh'

The Boston Symphony is demonstrating that the greatness of an orchestra begins with first class discipline, the kind that Erich Leinsdorf has been demanding from it (often with a joke and a smile) since he took over as musical director in the fall of 1962.

He conducted a performance of the hour-long Anton Bruckner Seventh Symphony in Carnegie Hall Saturday night that seemed the shortest within memory. The alternating colors of the ensemble varied from luscious to mystical. His pulsating interpretation met surge with lyrical contrast. The audience went wild in its enthusiasm at the work's conclusion.

Opening Tonight . . .

Down at the Metropolitan Opera the turn of events was less happy. Young American tenor James McCracken, scheduled to return for his first appearance of the season, and his first Manrico in Verdi's "Il Trovatore," had fallen downstairs Thursday and sprained his ankle. Least season, McCracken created a sensation in the title role of "Otello" after having left the Met several years earlier with a history of bit parts behind him. Ironically, he had to go to Europe to get his chance, while, in the meantime, the Met had often been more generous to Europeans of far less talent than McCracken. Flaviano Labo, in his first Met Maric,o substituted for McCracken.

HARRIETT JOHNSON

Bostonians

The Boston Symphony Orchestra, Erich Leinsdorf conducting, will play at Carnegie Hall Saturday night. Bach's "Brandenburg Concerto No. 4" and Bruckner's Symphony No. 7 will make up the program.

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JAN 27 1964

LEINSDORF LEADS AT CARNEGIE HALL

Boston Symphony Presents Bach and Bruckner Works

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Concurring with current practice, Mr. Leinsdorf used a chamber-size group for the Bach, and he played the harpsichord (an Eric Herz) himself. His realization were spare but firmly stated. The group playing was generally ragged but the solo work was splendid with Joseph Silverstein, the concertmaster, as violinist, and Doriot Anthony Dwyer and James Pappoutsakis, the flutists.

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But the reading was reputable and it was good to hear the seldom-played work again.

HOWARD KLEIN.

Herald Tribune
NEW YORK
D. 355,898 S. 451,270

JAN 27 1964

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W. B.

Music

Three B's Score an A

By LOUIS BIANCOLLI

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Louis Biancolli

Indeed, the combination of Bruckner's Seventh and Leinsdorf brought one of the season's longest and most rousing ovations for the visiting orchestra's dynamic new conductor. People jumped to their feet and cheered.

They couldn't have cheered a more deserving artist or a worthier cause. Still spurned and maligned in many quarters, Bruckner can use this kind of treatment and this kind of mass jubilation. The two made quite a thrilling experience Saturday night.

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Gratitude for having reminded us once again, and with such eloquence, of the infinite stores of beauty in this symphony, and for having the utmost of musicianship, insight, and artistic truth to the performance.

And deep down I suppose everyone felt grateful to that pious and simple man—perhaps not so simple in his dazzling inner world—who in the face of staggering hostility composed this music in the light of his own vision.

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That vision, of course, was God, and if ever there was a composer entitled to a place in those abodes of light that Dante visits in his "Paradiso" it was Bruckner. Besides his comic glow, the vision of Cesar Franck is a 100-watt bulb.

But there is another god in the Seventh Symphony—Richard Wagner. The Adagio—the most widely known of Bruckner's movements—was written in memory of the one composer Bruckner worshipped in word and music. Only he could have reconciled such gods.

Leinsdorf made of that movement, as he did of the whole symphony, a soul-satisfying experience. I sometimes think Bruckner repeats the glorious theme once, if not twice, too often. I didn't last night.

* * *

Each time it returned it was welcome, like another dring after renewed thirst, and at the end, when it seemed about to assert itself again, it reshaped, folded up, and casually faded with the movement. The timing and dynamics were superb.

New York
Journal American
NEW YORK, N.Y.
D. 501,625 S. 760,395

JAN 27 1964

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ERICH LEINSDORF CONDUCTED one of his memorable performances with the Boston Symphony in Carnegie Hall Saturday night. Seldom has the Bruckner Seventh Symphony sounded more magnificent.

He was at his best in the famous scherzo, but throughout the performance he excelled himself. The Bostonians rose to the occasion, and Bruckner won still more converts.

The Bach Brandenburg Fourth Concerto also caught the audience's fancy. Its enthusiasm won an encore of the third movement.

MUSICAL AMERICA
FEB. 1964

Boston Symphony

For all its length and for all its moments of great beauty, the Bruckner Seventh Symphony has, for me, a way of passing in one ear and out the other. Every time I hear it is the first time—which may be an advantage. Erich Leinsdorf's performance with the Boston Symphony at Carnegie Hall on January 25 had an overall luster, an orchestral shimmer that relied heavily on the Boston's glossy and rich string sound. Of course, Bruckner's orchestration uses the strings to the exclusion of almost everything else (except maybe timpani).

Though one is grateful that the brasses have lost the tremulous French sound they had under Munch, on this occasion they sounded flaccid and uninvolved. The woodwinds tended to drown in the sea of voluptuous sound produced by the strings. Yet the sound was so bewitching that the almost didn't mind. Mr. Leinsdorf's conception resembled a Rubens nude—all flesh, no bones.

Opening the program was Bach's Fourth "Brandenburg" Concerto, with

CARNEGIE HALL

CAPITOL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
FROM NEW YORK
SERVICE
JAN 30, 1964

Bostonians—ne

The Boston Symphony Orchestra, Erich Leinsdorf conducting, will play at Carnegie Hall Saturday night. Bach's "Brandenburg Concerto No. 4" and Bruckner's Symphony No. 7 will make up the program.

New York Post
D. 372,679 S. 255,557
JAN 27 1964

Bostonians Play Bruckner 'Seventh'

The Boston Symphony is demonstrating that the greatness of an orchestra begins with first class discipline, the kind that Erich Leinsdorf has been demanding from it (often with a joke and a smile) since he took over as musical director in the fall of 1962.

He conducted a performance of the hour-long Anton Bruckner Seventh Symphony in Carnegie Hall Saturday night that seemed the shortest within memory. The alternating colors of the ensemble varied from luscious to mystical. His pulsating interpretation met surge with lyrical contrast. The audience went wild in its enthusiasm at the work's conclusion.

Down at the Metropolitan Opera the turn of events was less happy. Young American tenor James McCracken, scheduled to return for his first appearance of the season, and his first Manrico in Verdi's "Il Trovatore," had fallen downstairs Thursday and sprained his ankle. Least season, McCracken created a sensation in the title role of "Otello" after having left the Met several years earlier with a history of bit parts behind him. Ironically, he had to go to Europe to get his chance, while, in the meantime, the Met had often been more generous to Europeans of far less talent than McCracken. Flaviano Labo, in his first Met Maric,o substituted for McCracken.

HARRIETT JOHNSON

Opening Tonight . . .

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (m)
NEW YORK, N. Y.
Circ. 681,612
JAN 27 1964

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HOWARD KLEIN

New York World-Telegram
and
The Sun
D. 463,241 SAT. 175,139
JAN 27 1964

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MUSICAL AMERICA
FEB. 1964

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New York
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D. 501,625 S. 760,395
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JAN 29 1964

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Morning Globe
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Circ. 194,870
JAN 29 1964

NewEnglandNewsclipAgency,Inc.
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Journal (m)
PROVIDENCE, R. I.
Circ. 61,299
JAN 29 1964

Hub Symphony Has To Postpone Concert

Last night's weather proved too savage to be charmed by the Boston Symphony Orchestra or the spinning tires of its chartered buses.

The orchestra postponed its concert at Veterans' Memorial Auditorium, disappointing hundreds of music lovers, some of whom had traveled to Providence by train or driven long distances.

But they will get a chance later to hear the orchestra, according to Laning Humphrey, symphony publicity man. Mr. Humphrey said an announcement will be made in Boston today about rescheduling the performance and honoring the tickets for it.

"The Boston Symphony is the busiest orchestra in the country," he said, "and it will take some mulling over of the schedule to fix a date, but we hope it will be as soon as possible."

Two buses carrying the orchestra of 101 men and three women with associate conductor Richard Burgin got from Boston to Dedham, at the junction of Routes 1 and 128, before the drivers pulled off the road into a restaurant parking lot.

It was then about 7:30 p.m. The buses and the truckload of instruments were making only about 20 miles an hour in the wind-driven snow and the crawling traffic. Norman Shirk, assistant manager in charge of the symphony's fourth seasonal trip to Providence, telephoned from the restaurant to Thomas D. Perry Jr., the manager, in Boston, and described the situation.

Mr. Perry ordered the orchestra buses to turn around and return the musicians to Boston.

Mr. Humphrey said it is the first time in recent decades that the orchestra has postponed a

Continued on Page 9, Col. 4

Symphony

Continued From Page One

performance because of the weather and one of the few times it has canceled for any reason.

"We're very proud of our record of getting the show on, so it must have been very bad out there," Mr. Humphrey said.

Two years ago, he recalled, the orchestra got caught in another storm and arrived in Providence an hour and a half late, but last night's was the first of 374 engagements in Providence that the orchestra had failed to make.

The orchestra members ate a quick supper at the restaurant and boarded the buses to return to Boston shortly after 8 p.m.

Music stores were selling tickets to the performance for $5, and very few more were left unsold yesterday. The orchestra was scheduled to play the popular "Pathetique" Symphony by Tchaikovsky and Sibelius' Symphony No. 5.

The auditorium's 2,200 seats were expected to be filled for the one-hour-and-45-minute concert, and the lobby already was filled with people at 8 p.m. when Raymond Williams, who represents the orchestra in its Rhode Island ventures, announced that the bad weather and traffic conditions had forced the postponement.

There were groans of disappointment as patrons slowly milled out of the lobby and mixed with the crowd that was still arriving, not yet having heard the sad news.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bulletin (e)
PROVIDENCE, R. I.
Circ. 144,028
JAN 29 1964

Symphony Rescheduled for March 3

The Boston Symphony Orchestra rescheduled for March 3 the concert at Veterans Memorial Hall that was canceled because of the storm last night.

A spokesman for the orchestra said that tickets for last night's performance will be honored at the March 3 concert.

The orchestra was forced to turn back at Dedham, at the junction of Routes 1 and 128, and to return to Boston when the buses encountered severe difficulty and were making only 20 miles an hour in heavy traffic on the wind-blown and snow-packed highway.

Music lovers by the hundreds had fought their ways through the storm to attend the concert, scheduled to be led by Richard Burgin, associate conductor. Notice of who will conduct the March 3 concert was not contained in the BSO announcement today.

Laning Humphrey, publicity representative for the orchestra, said last night that that was the first time in recent decades that the orchestra had postponed a concert because of weather and one of the few times it had postponed a performance for any reason.

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Postponed to March 3, 1964
See Page 112

FRI.- SAT. 15

89

rch 3

Symphony by Sibelius' Sym-

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fteenth Program

N, JA UARY 31, *at* 2:00 *o'clock*

AY VENING, FEBRUARY 1, *at* 8:30 *o'clock*

LES MUNCH, *Conductor*

G osso for String Orchestra, *Op.* 6, No. 4
oso – Allegro – Largo e piano – Allegro

Symphony in C major

INTERMISSION

phony No. 3 (Kaddish) for Orchestra, Mixed orus, Boys' Choir, Speaker and Soprano Solo
Kaddish I
– Kaddish II
male – Kaddish III
(First performance in America)

NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE DEVARON, Director
COLUMBUS BOYCHOIR, DONALD BRYANT, Director
JENNIE TOUREL, Soprano
FELICIA MONTELEAGRE, Speaker

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO

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[905]

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 102,270

DEC 29 1963

Bernstein's 3rd Symphony Set

By RAYMOND MORIN
Telegram Music Critic

Leonard Bernstein's Third Symphony, "Kaddish," will be given its American premiere on Jan. 31st in Symphony Hall, Boston. The Boston Symphony will be conducted by Charles Munch.

The work was commissioned by the Koussevitzky Music Foundation. Serge Koussevitzky was Bernstein's musical mentor and teacher.

It was with the Foundation's permission that the "Kaddish" Symphony received its world premiere at Tel Aviv, Israel, on Dec. 10th.

The Israel Philharmonic Orchestra was in rehearsal when President Kennedy was assassinated. The symphony then bore the dedication: "To the beloved memory of John F. Kennedy." The coincidence has been pointed out that "Kaddish is a mournful doxology, but it constitutes a prayer for ultimate spiritual peace."

"Kaddish" requires a full symphony orchestra, full chorus of male and female voices, children's chorus, and soprano soloist. It also contains a spoken dialogue with God. Bernstein himself is author of the dialogue.

Bernstein's two previous symphonies were: "Jerimiah," 1942; and "Age of Anxiety," 1949. He was born in Lawrence, Mass., August 25, 1918.

More BSO News

Erich Leinsdorf, Boston Symphony conductor, has been named Musician of the Year by Musical America. This was the result of a poll of the nation's music critics and editors. Leinsdorf's picture will appear on the January issue of the magazine.

Former Boston Symphony conductor, Charles Munch, has been awarded the Grand Prix National du Disque 1964 for his recording with the orchestra of Berlioz' "Romeo and Juliet." Soloists were Rosalind Elias, mezzo-soprano; Giorgio Tozzi, bass; Cesare Valletti, tenor. The chorus was from the New England Conservatory of Music.

Marian Anderson

Next season will be the last for the great lady, Marian Anderson. The famed Negro contralto will retire in the spring of 1965.

One has always felt in the presence of greatness when Miss Anderson came onstage. This has been equally true of her celebrated listeners.

Toscanini once said to her: "Yours is a voice heard one in a hundred years." Sibelius told her: "The roof of my house is too low for your voice." Stanislavsky brought her white lilacs in the depths of a Moscow winter. The King of Thailand broke all precedent by rising from his throne to greet her.

When she sings, Miss Anderson's face mirrors the truths about mankind — her voice is its voice. The last time we heard her in person was at the University of Connecticut, in 1959.

The 400 - plus audience became her disciples when she reached with outspread hands and sang — "He's Got De Whole World in His Hands."

When Miss Anderson was a little girl, she was taught this lesson by her mother: "Prayer begins where human capacity ends."

The Mail Bin

New England Regional Auditions for the Metropolitan Opera will be held, Feb. 8 and 9 at Jordan Hall, Boston. Application blanks may be obtained by writing the Metropolitan Auditions Committee, Junior League of Boston Inc., 117 Newbury St., Boston 16. Deadline for application is Jan. 17.

Israel National Youth Symphony - GADNA, composed of 85 musicians from 16 to 20, will make its first United States appearance in a 40 - city tour during the fall of 1964. The conductor is Shalom Ronly - Riklis, born in Israel in 1922.

wEngland Newsclip Agency, Inc.
2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,870

JAN 7 1964

Bernstein's New Symphony To Have U.S. Premiere Here

The Boston Symphony Orchestra will present the first American performance of Leonard Bernstein's Third Symphony, "Kaddish," in Symphony Hall on Jan. 31.

The work, which was commissioned by the Boston Symphony and the Koussevitzky Music Foundation in celebration of the orchestra's 75th anniversary in 1955-56, will be conducted by Charles Munch, who was music director of the orchestra at the time the commission was made.

Erich Leinsdorf, who succeeded Munch in 1962, invited him to conduct this work during one of his scheduled guest appearances of the current season. Bernstein plans to be present for the premiere and to assist in the preparations for it.

The world premiere performance of "Kaddish" took place in Tel Aviv, Israel, on Dec. 10, 1963, the composer conducting. In view of its Jewish theme, he had requested the Boston Symphony Orchestra and the Koussevitzky Music Foundation to allow him to present the work first in Israel.

"Kaddish" requires a full orchestra, mixed chorus, boys' choir, soprano soloist and narrator. The New England Conservatory Chorus, Lorna Cooke deVaron, director, and the Columbus Boychoir, Donald Bryant, director, will join the orchestra for this performance. Jennie Tourel, who sang the soprano role in Tel Aviv, will be soloist, and Felicia Montaleagre, who is the composer's wife and an actress, will be narrator.

The text of the Kaddish dates back to ancient times and takes the form of a doxology, or chant of praise to God, and ends with a prayer for peace. In more recent history it has become the traditional Jewish prayer for the dead.

Bernstein has chosen to emphasize the glorification of God and His creation, and the prayer for peace, in his work; and he has added a spoken address to God, of his own composition, which weaves in and out of the music.

The text in Bernstein's "Kaddish" is sung by the soprano and choruses in Aramaic, a Hebrew dialect which was the language of Palestine beginning about 150 years before Christ. The narrator's addresses are in English.

Bernstein's Third Symphony, "Kaddish," bears the following dedication: "To the beloved memory of John Fitzgerald Kennedy."

After its American premiere performance on Jan. 31, the work will be repeated for Boston Symphony Orchestra audiences on Feb. 1, 3 and 4.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Conn. Jewish Ledger
HARTFORD, Conn.
Weekly Jewish
Circ. 16,394

DEC 12 1963

Leonard Bernstein Dedicates Work To J. F. Kennedy

TEL AVIV, (JTA) — Leonard Bernstein, famed American - Jewish composer and conductor, announced here that he has dedicated his new symphony, "Kaddish," to "the beloved memory of President John F. Kennedy." Mr. Bernstein said that he will play the new symphony in its world prmiere this week in Jerusalem, where he will conduct the Israeli Philharmonic in the new work.

The maestro told newsmen that the Boston Symphony Orchestra had ordered the work eight years ago, and that it had taken him seven years to complete the symphony. He said that, while all rights to the work had been reserved by the Boston Orchestra, he obtained an agreement that, because of the Jewish character of the symphony, its premiere would take place in Israel.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (m)
NEW YORK, N. Y.
Circ. 681,612

DEC 11 1963

ISRAEL APPLAUDS BERNSTEIN WORK

He Conducts at Premiere of Symphony in Tel Aviv

Special to The New York Times

TEL AVIV, Dec. 10—Leonard Bernstein won prolonged applause and favorable press criticism after leading the Israel Philharmonic Orchestra tonight in the world premiere of his third symphony, "Kaddish."

The work had been commissioned by the Koussevitzky Foundation for the Boston Symphony but it acceded to the composer's request to permit the premiere to take place here. Mr. Bernstein's choice of a Jewish theme and his gesture toward the Jewish state patently affected Israelis sentimentally.

"Kaddish" is a doxology, mostly in Aramaic but with some Hebrew phrases, that is best known as a mourner's prayer.

Mr. Bernstein dedicated the work to "the beloved memory of John F. Kennedy."

The symphony, Mr. Bernstein's first since 1954, was written during the last three summers. It is European in tradition with Jewish and American jazz overtones and some orchestral effects.

It has vocal parts for a mixed chorus, a children's choir and a soprano soloist as well as a spoken dialogue with God that weaves in and out of the music. Mr. Bernstein also wrote the spoken text.

In a review prepared for Haaretz, Alexander U. Boskovitch described the symphony as "great human and artistic document." He said the work had a "sublime mastery of musical values and techniques that mad use of all the advantages of our musical age."

The text of "Kaddish" has connotations of mourning but does not speak of death; it speaks of the magnificence of God and is a prayer for peace.

Mr. Bernstein combined the three meanings of the ancient prayer in his spoken text and the music. "Kaddish" is sung three times—by the mixed chorus, by the soloist and finally by everybody.

The conductor said he had submitted the symphony to Jewish scholars, including his father, to assure that religious susceptibilities would not be hurt.

Jennie Tourel was the soloist tonight and Hanna Rovina of the Habimah Theater read a Hebrew translation of Mr. Bernstein's spoken text. In the United States "Kaddish" will be sung in the original Aramaic and Hebrew and the spoken text will be in English.

The choral group, a combination of four choirs, was prepared for Mr. Bernstein by Abraham Kaplan, a young Israeli composer living in New York.

FRI.- SAT. 15

89

Fifteenth Program

...OON, JANUARY 31, *at* 2:00 *o'clock*

...RDAY EVENING, FEBRUARY 1, *at* 8:30 *o'clock*

...ARLES MUNCH, *Conductor*

...certo Grosso for String Orchestra, *Op.* 6, No. 4
...tuoso – Allegro – Largo e piano – Allegro

BIZET ..... Symphony in C major
I. Allegro vivo
II. Adagio
III. Allegro vivace; Trio
IV. Allegro vivace

INTERMISSION

BERNSTEIN ... Symphony No. 3 (Kaddish) for Orchestra, Mixed Chorus, Boys' Choir, Speaker and Soprano Solo
I. Invocation – Kaddish I
II. Din-torah – Kaddish II
III. Scherzo; Finale – Kaddish III

(First performance in America)

NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE DEVARON, Director
COLUMBUS BOYCHOIR, DONALD BRYANT, Director
JENNIE TOUREL, Soprano
FELICIA MONTELEAGRE, Speaker

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

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[905]

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Sunday Telegram
WORCESTER, Mass.
Circ. 102,270
DEC 29 1963

Bernstein's 3rd Symphony Set

By RAYMOND MORIN
Telegram Music Critic

Leonard Bernstein's Third Symphony, "Kaddish," will be given its American premiere on Jan. 31st in Symphony Hall, Boston. The Boston Symphony will be conducted by Charles Munch.

The work was commissioned by the Koussevitzky Music Foundation. Serge Koussevitzky was Bernstein's musical mentor and teacher.

It was with the Foundation's permission that the "Kaddish" Symphony received its world premiere at Tel Aviv, Israel, on Dec. 10th.

The Israel Philharmonic Orchestra was in rehearsal when President Kennedy was assassinated. The symphony then bore the dedication: "To the beloved memory of John F. Kennedy." The coincidence has been pointed out that "Kaddish is a mournful doxology, but it constitutes a prayer for ultimate spiritual peace."

"Kaddish" requires a full symphony orchestra, full chorus of male and female voices, children's chorus, and soprano soloist. It also contains a spoken dialogue with God. Bernstein himself is author of the dialogue.

Bernstein's two previous symphonies were: "Jeremiah," 1942, and "Age of Anxiety," 1949. He was born in Lawrence, Mass., August 25, 1918.

More BSO News

Erich Leinsdorf, Boston Symphony conductor, has been named Musician of the Year by Musical America. This was the result of a poll of the nation's music critics and editors. Leinsdorf's picture will appear on the January issue of the magazine.

Former Boston Symphony conductor, Charles Munch, has been awarded the Grand Prix National du Disque 1964 for his recording with the orchestra of Berlioz' "Romeo and Juliet." Soloists were Rosalind Elias, mezzo-soprano; Giorgio Tozzi, bass; Cesare Valletti, tenor. The chorus was from the New England Conservatory of Music.

Marian Anderson

Next season will be the last for the great lady, Marian Anderson. The famed Negro contralto will retire in the spring of 1965.

One has always felt in the presence of greatness when Miss Anderson came onstage. This has been equally true of her celebrated listeners.

Toscanini once said to her: "Yours is a voice heard one in a hundred years." Sibelius told her: "The roof of my house is too low for your voice." Stravinsky brought her white lilacs from the depths of a Moscow winter. The King of Thailand broke all precedent by rising from his throne to greet her.

When she sings, Miss Anderson's face mirrors the truths about mankind — her voice is its voice. The last time we heard her in person was at the University of Connecticut, in 1959.

The 400 - plus audience became her disciples when she reached with outspread hands and sang — "He's Got De Whole World in His Hands."

When Miss Anderson was a little girl, she was taught this lesson by her mother: "Prayer begins where human capacity ends."

The Mail Bin

New England Regional Auditions for the Metropolitan Opera will be held, Feb. 8 and 9 at Jordan Hall, Boston. Application blanks may be obtained by writing the Metropolitan Auditions Committee, Junior League of Boston Inc., 117 Newbury St., Boston 16. Deadline for application is Jan. 17.

Israel National Youth Symphony GADNA, composed of 85 musicians from 16 to 20, will make its first United States appearance in a 40 - city tour during the fall of 1964. The conductor is Shalom Ronly – Rikliis, born in Israel in 1922.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
JAN 7 1964

Bernstein's New Symphony To Have U.S. Premiere Here

The Boston Symphony Orchestra will present the first American performance of Leonard Bernstein's Third Symphony, "Kaddish," in Symphony Hall on Jan. 31.

The work, which was commissioned by the Boston Symphony and the Koussevitzky Music Foundation in celebration of the orchestra's 75th anniversary in 1955-56, will be conducted by Charles Munch, who was music director of the orchestra at the time the commission was made.

Erich Leinsdorf, who succeeded Munch in 1962, invited him to conduct this work during one of his scheduled guest appearances of the current season. Bernstein plans to be present for the premiere and to assist in the preparations for it.

The world premiere performance of "Kaddish" took place in Tel Aviv, Israel, on Dec. 10, 1963, the composer conducting. In view of its Jewish theme, he had requested the Boston Symphony Orchestra and the Koussevitzky Music Foundation to allow him to present the work first in Israel.

"Kaddish" requires a full orchestra, mixed chorus, boys' choir, soprano soloist and narrator. The New England Conservatory Chorus, Lorna Cooke deVaron, director, and the Columbus Boychoir, Donald Bryant, director, will join the orchestra for this performance. Jennie Tourel, who sang the soprano role in Tel Aviv, will be soloist, and Felicia Monteleagre, who is the composer's wife and an actress, will be narrator.

The text of the Kaddish dates back to ancient times and takes the form of a doxology, or chant of praise to God, and ends with a prayer for peace. In more recent history it has become the traditional Jewish prayer for the dead.

Bernstein has chosen to emphasize the glorification of God and His creation, and the prayer for peace, in his work; and he has added a spoken address to God, of his own composition, which weaves in and out of the music.

The text in Bernstein's "Kaddish" is sung by the soprano and choruses in Aramaic, a Hebrew dialect which was the language of Palestine beginning about 150 years before Christ. The narrator's addresses are in English.

Bernstein's Third Symphony, "Kaddish," bears the following dedication: "To the beloved memory of John Fitzgerald Kennedy."

After its American premiere performance on Jan. 31, the work will be repeated for Boston Symphony Orchestra audiences on Feb. 1 [illegible]

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Conn. Jewish Ledger
HARTFORD, Conn.
Weekly Jewish
Circ. 16,394
DEC 12 1963

LeonardBernstein Dedicates Work To J. F. Kennedy

TEL AVIV, (JTA) — Leonard Bernstein, famed American - Jewish composer and conductor, announced here that he has dedicated his new symphony, "Kaddish," to "the beloved memory of President John F. Kennedy." Mr. Bernstein said that he will play the new symphony in its world prmiere this week in Jerusalem, where he will conduct the Israeli Philharmonic in the new work.

The maestro told newsmen that the Boston Symphony Orchestra had ordered the work eight years ago, and that it had taken him seven years to complete the symphony. He said that, while all rights to the work had been reserved by the Boston Orchestra, he obtained an agreement that, because of the Jewish character of the symphony, its premiere would take place in Israel.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (m)
NEW YORK, N. Y.
Circ. 681,612
DEC 11 1963

ISRAEL APPLAUDS BERNSTEIN WORK

He Conducts at Premiere of Symphony in Tel Aviv

Special to The New York Times

TEL AVIV, Dec. 10—Leonard Bernstein won prolonged applause and favorable press criticism after leading the Israel Philharmonic Orchestra tonight in the world premiere of his third symphony, "Kaddish."

The work had been commissioned by the Koussevitzky Foundation for the Boston Symphony but it acceded to the composer's request to permit the premiere to take place here. Mr. Bernstein's choice of a Jewish theme and his gesture toward the Jewish state patently affected Israelis sentimentally.

"Kaddish" is a doxology, mostly in Aramaic but with some Hebrew phrases, that is best known as a mourner's prayer.

Mr. Bernstein dedicated the work to "the beloved memory of John F. Kennedy."

The symphony, Mr. Bernstein's first since 1954, was written during the last three summers. It is European in tradition with Jewish and American jazz overtones and some orchestral effects.

It has vocal parts for a mixed chorus, a children's choir and a soprano soloist as well as a spoken dialogue with God that weaves in and out of the music. Mr. Bernstein also wrote the spoken text.

In a review prepared for Haaretz, Alexander U. Boskowitch described the symphony as "a great human and artistic document." He said the work had a "sublime mastery of musical values and techniques that made use of all the advantages of our musical age."

The text of "Kaddish" has connotations of mourning but does not speak of death, it speaks of the magnificence of God and is a prayer for peace.

Mr. Bernstein combined the three meanings of the ancient prayer in his spoken text and the music. "Kaddish" is sung three times—by the mixed chorus, by the soloist and finally by everybody.

The conductor said he had submitted the symphony to Jewish scholars, including his father, to assure that religious susceptibilities would not be hurt.

Jennie Tourel was the soloist tonight and Hanna Rovina of the Habimah Theater read the Hebrew translation of Mr. Bernstein's spoken text. In the United States "Kaddish" will be sung in the original Aramaic and [illegible] and the spoken [illegible] in English.

The choral group, a combination of four choirs, was prepared for Mr. Bernstein by Abraham Kaplan, a young Israeli composer living in New York.

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Ledger-Times
BOSTON, Mass.
Weekly Circ. 12,500
JAN 23 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850
JAN 20 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BEVERLY, Mass.
Circ. 8,350

JAN 13 1964

Symphony Premiere For Bernstein Composition

The Boston Symphony Orchestra will present the American premier of Leonard Bernstein's Third Symphony, "Kaddish" in Symphony hall, Boston on Friday, January 31.

The work, which was commissioned by the Boston Syphony Orchestra and the Koussevitsky Music Foundation in celebration of the orchestra's 75th anniversary in 1955-56, will be conducted by Charles Munch, who was music director of the orchestra at the time the commission was made. Bernstein plans to be present for the premiere and to assist in the preparations for it.

"Kaddish" requires a full orchestra, a mixed chorus, boy's choir, soprano soloist and narrator. The New England Conservatory Chorus with Lorna Cook de Varon, director, and the Columbus Boy Choir with Donald Bryant, director, will join the orchestra for this performance.

Jennie Tourel, who sang the soprano role in Tel Aviv, will be soloist, and Felicia Montalegre, who is Bernstein's wife and also a noted actress, will be narrator.

The text of the Kaddish dates back to ancient times and takes the form of a doxology, or chant of praise to God and ends with a prayer for peace. In more recent history it has become the traditional Jewish prayer for the dead. Bernstein's Third Symphony bears the following dedication: "To the beloved memory of John Fitzgerald Kennedy."

After its American premiere performance on January 31, the work will be repeated for Boston Symphony audiences on February 1, 3 and 4.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
JAN 26 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 45,001
JAN 25 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
JAN 26 1964

Symphony This Week

Munch to Direct Bernstein Music

Charles Munch, who retired in August, 1962, as music director of the Boston Symphony Orchestra after 13 years at the post, will return as guest conductor for the next two weeks, at the invitation of his successor, Erich Leinsdorf. It will be his first visit to Boston this season.

At his program on Friday afternoon and Saturday evening Dr. Munch will conduct the American premiere of Leonard Bernstein's Symphony No. 3, "Kaddish," which was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation to celebrate the orchestra's 75th Anniversary, 1955-56, during Dr. Munch's tenure.

For this performance the orchestra will be joined by Jennie Tourel, soprano; Felicia Montebagre, speaker, the New England Conservatory Chorus and the Columbus Boychoir. Mr. Bernstein plans to attend the premiere performance and to assist in the preparations for it.

Dr. Munch will begin the concert with Handel's Concerto Grosso for String Orchestra, Op. 6, No. 4 and continue with the Symphony in C major by Bizet. The Bernstein work will conclude the program.

Remains Active

In the year and a half since he left Boston, Dr. Munch has been continuously active as a guest conductor in many parts of the world. He has had engagements in France, Switzerland, Canada, Japan, England, Australia, Italy, and with most of the major orchestras of the United States. He resides in Paris when not traveling.

On Tuesday evening, Mr. Leinsdorf will conduct the orchestra in its fourth concert of the season in Providence, before his departure on a short vacation.

Charles Munch's Friday-Saturday program, including the new Bernstein work, will be repeated on Monday and Tuesday evenings, Feb. 3 and 4, at the regular subscription concerts.

BILLBOARD
NEW YORK, N. Y.
W. 50,000
JAN 25 1964

* * *

Leonard Bernstein's Third Symphony, "Kaddish," which had it's world premiere in Tel Aviv, will be given its American premiere on January 31 by the Boston Symphony Orchestra, with **Charles Munch** returning to the podium for the occasion. The work was commissioned by the Boston Symphony and the Koussevitzky Music Foundation in celebration of the orchestra's 75th anniversary in 1955. Munch was music director of the orchestra at that time and it was on the invitation of **Erich Leinsdorf** that he will conduct the performance. Bernstein will hopefully be present at the premiere.

The Home News
NEW BRUNSWICK, N. J.
D. 44,936 S. 44,277
FEB 2 1964

BOYCHOIR SINGS BERNSTEIN WORK

Forty boys from Columbus Boychoir School in Princeton, including sevreal from this area, are singing in the American premiere of Leonard Bernstien's new symphony, "The Kaddish," in Boston.

They are appearing with the Boston Symphony Orchestra, which commissioned this work by Bernstein. The choir of the New England Conservatory of Music also is performing at the four concerts. Charles Munch is directing the performances, which began Friday and continue through Tuesday.

The world premiere of "The Kaddish" was in Israel last fall.

Columbus Boychoir also will appear in "The Kaddish" when it is presented by the New York Philharmonic under Bernstein's direction on April 9-12. They will record the composition on April 13.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
FEB 6 1964

BSO Performs

Bernstein's 'Kaddish' Symphony

By ALLAN SLY

The BSO's fifteenth program brought back Charles Munch, who guided some strings through a Handel Concerto Grosso (Op. 6, No. 4) and trotted, pranced, cantered and galloped a larger body through Bizet's Symphony in C, written when the composer was 17.

These charming diversions had to compete with the customary invasion by latecomers, who were admitted during the Handel and even during the Bizet slow movement; eventually, however, we knuckled down to the serious business of the evening, a long second half, the sensation of the season, the Bernstein Kaddish.

This work has now survived several Boston performances and most readers will have read about it or heard it discussed; many will actually have heard it. My purpose is to describe it for those who did not, in terms which hopefully may engage the interest of those who did.

Bernstein's muse has, over twenty years, fashioned a tonal vehicle for ideas literary, dramatic, philosophic. Kaddish (Symphony No. 3) stems from a religious impulse, though its theology is startling, to say the least.

Hardy's God had forgotten man and his world, had lost interest. Mark Twain's ("Letter From Paradise") was bored with it all. Bernstein postulates a state of affairs (see if this sounds somehow familiar) in which man suspects God of being old, tired, inattentive, even impotent to help him in his extremity. In this agony of distress the eternal feminine force in life undertakes to revive the faltering fatherhood of God; lulls Him into a sleep in which He (God) dreams again of man's potential, then awakens Him with challenges — to renew His own faith in His creation — to observe man's enlarged powers in action, in love, in hope.

This is an oversimplification and there is hardly space here to trace precedents (Job for one) nor to describe how this thesis, developed by a narrator, is cast as a sort of overlay on the traditional Kaddish ritual (solo and choruses). The orchestral function, of course, is a fully woven, sustaining, germinating matrix of audible thought (as in Wagner, as the chorus in Greek tragedy).

It is a lofty and large-scale concept and the enormous apparatus used is apparently necessary. The conceit can be seen as enobling the art of the symphonist, as transmuting concert attendance into a profound reappraisal of humanity's present condition and present prospects. (So, in another day and in different terms, did Wagner conceive of music's social destiny.)

In other opinions, it is asserted that Bernstein's Kaddish is an appalling parade of vulgarity and bad taste. Some shrink from the homely vernacular of his narrator-text; they resent the self-assurance with which he articulates idioms from the musical sidewalks, as it were. Others are scandalized by his unorthodox theology (indeed one wonders if he had rabbinical guidance or if this outbreak was "inner-directed").

An adopted Bostonian takes gleeful pleasure in detecting support from the Back Bay and rejection from Brookline, partisans in the Conservatory Chorus and frigidity across the Charles. Of course, these adverse reactions are rationalized by invoking tenets of musical style and declamation as we hitherto knew them. But where a bold new work is concerned I am tempted to paraphrase an aphorism from the 'Neurotics' Notebook, warning against constructive criticism since constructive praise bears down so hard.

In any event, the vernacular of neither speech nor music bothers me, even if it be to some stumbling block. Is it vulgar to mention seat-belts when the theology gets a bit tough-going?

All performers surpassed themselves. How Dr. Munch assimilated a work of such uncompromising virtuosity is one marvel; others are: the self-immolation undertaken by the narrator—Felicia Monteleagre; the ritualist role of Jennie Tourel; the polished singing of the Columbus Boychoir, the hair-raising performance of the New England Conservatory Chorus; the prodigies of percussion playing, the high brasses, the priestlike strings. Another marvel of performance, of course, is the overcoming of notational problems by the composer, but back of it all is a capacity for musical evolvement that staggers the imagination. Bernstein handles the sophisticated musical language of our times with aplomb, but with purpose. One example — the angular theme of frustration and despair becomes "by extension" the theme of ultimate salvation in love, hope and joy.

This is probably the instinctive aim of the composer — to induce in the listener a state of enlarged understanding, of hope in despair. Those Saturday night patrons who rushed for the exits will need to find other ways of reaching this happy frame of mind — many alternatives can be found. But concertgoers who could hang on to their hats (to use another vulgarism) had much to take away with them. If one recalls Bernstein's succesive larger compositions since the '40's one perceives a remarkable tenacity of purpose and an exploration beyond the established usages of our musical resources. On this point there seems to be general agreement. Opinions differ as to the validity of what Bernstein brings back with him from across the frontier. Each listener must decide for himself.

NEW YORK, N.Y.
VILLAGE VOICE
W. 18,600
FEB 6 1964

PLEASURE AND PAIN

In Boston last weekend Leonard Bernstein's Third Symphony ("Kaddish") had its first American performances by the Boston Symphony Orchestra on a tidal wave of publicity, and Daniel Pinkham's Concertante No. 4 (for organ, brass, and percussion) had its world premiere in circumstances that could almost be described as secretive. It was the Pinkham score which made the weekend.

The Concertante had been written specially for two concerts Sunday dedicating the new Peabody Memorial Organ at King's Chapel, of which Mr. Pinkham is music director. This famous church has a long and worthy history, and the concert of old and new music Mr. Pinkham had prepared and the flexible and eloquent new instrument built by Charles Fisk were and are something of which King's Chapel and Boston itself may well be proud.

Mr. Pinkham's piece might be described as ruggedly conservative. He never seems to lose sight of tonality, but he uses his traditional tools of composition in quite his own way. The three movements ("Canzona," "Procession," and "Plaint") are elaborate structures built on terse, extremely energized motifs, and the separations and mixings of the organ, brass (on and off stage), drum, cymbal, and gong timbres are fascinating in themselves.

Leonard Raver, organist at Pennsylvania State University, played this music and pieces by Couperin, Bach, Buxtehude, Persichetti, and others with a good deal of excitement.

Mr. Bernstein's new symphony reveals in heightened dimensions his "Mahler complex." Not that the music itself in any way imitates the great Viennese composer-conductor's towering symphonies. The resemblance lies in the apparent attempt to talk to God through music. Excluding musical considerations completely for the moment, one difference between the two men is that, while Mahler spoke as a child to God (the Second and Fourth Symphonies), Mr. Bernstein talks to Him as if to scold Him for not listening to the conductor's television lectures. The long spoken script, written by Mr. Bernstein and emoted by his wife, Felicia Monteleagre, might well have been titled, "Rabbi Strangelove, or: How God Learned to Stop Worrying and Love Lenny."

New Bernstein

The music, at least, is uneven. It uses a large orchestra, two choruses (at the Boston concerts the New England Conservatory Chorus and Columbus Boychoir), and soprano soloist (mezzo Jennie Tourel extending her normal range and singing all the way through with great musicianship and intensity). There is a lot of aural spectacle. There is also some 12-tone writing here and there that has a Bergian eloquence to it. But most of it deals with those 5-4-1-etc. sweeps of melody that sounded fine in "On the Waterfront" and "West Side Story," but tend, in a musico-religious attempt such as this symphony, to coat the marshmallow with inedible tinsel.

—Leighton Kerner

The New York Times
D. 681,612 S. 1,304,447
FEB 1 1964

Music: Bernstein's Symphony No. 3

Premiere of 'Kaddish' Given in Boston

Charles Munch Leads in Symphony Hall

By ROSS PARMENTER
Special to The New York Times

BOSTON, Jan. 31 — Leonard Bernstein's Symphony No. 3 "Kaddish," which was introduced in Tel Aviv on Dec. 10, had its first performance in America this afternoon. It was presented by the Boston Symphony, which had hoped to have the work to celebrate its 75th anniversary eight years ago.

Charles Munch, who was the orchestra's conductor at that time, led the work today. No one seemed bothered by the delay. Instead, one got the impression of gratitude that it was here. At the end the audience, which filled Symphony Hall, stood and cheered.

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The enthusiasm was just as marked on the stage. In fact, the chief participants, with Mr. Bernstein at the center, were engulfed in applause. The members of the orchestra and all the singers applauded as fervently as the audience. Since both the New England Conservatory Chorus and the Columbus Boychoir were involved, the stage plaudits added considerably to the ovation.

This listener, however, had mixed feelings with more running con than pro. The 50-minute work is not really a symphony at all. Rather, it is part oratorio and part dramatic monologue. The recited part, indeed, bulked so large that it is almost as much a literary work as a musical one.

Mr. Bernstein has created a central character who identifies herself as the Lily of Sharon. She is an embodiment of "that part of man that refuses death. Felicia Montealegre, Mr. Bernstein's wife, enacted this role and this is how the character opens the work:

"Oh, Holy Father, ancient hallowed lonely disappointed Father, angry wrinkled old Majesty, I want to pray."

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Thereafter, she prays publicly all through the piece. To one listener she began unsympathetically by almost shouting, "Listen, Almighty, with all your might." Later she cries, "Amen, did you hear that, Father?" Later, when her fever passes, she asks, "Have I hurt you, Father?"

Then she offers to sing to him. At this point Jennie Tourel, the soprano soloist, stood up and keened a sort of lullaby. Then the narrator has a dream of heaven with lambs frisking. Finally, she concludes, "We are in this thing together, you and I. You can no longer afford my death. I shall continue to create you and you me."

Shades of Lilith in George Bernard Shaw's "Back to Methuselah!" And in the music there are plenty of shades of Stravinsky, Debussey and Ravel. The music is decidedly more palatable than the text, where it had a good deal of rhythmic invention. There were exciting climaxes, a number of choral passages were lovely, and always the tone paintings, as in the vision of heaven and the contrasting chilly dawn, were vivid.

The work drves its name from the traditional Jewish prayer chanted for the dead. Its text, sung in Aramaic, weaves through the dramatic monologue.

Mr. Bernstein's previous symphonies are No. 1, "Jeremiah," introduced in 1944, and No. 2, "Age of Anxiety," introduced in 1949. Their success, and the fact that the composer has contributed to the musical stage in the meanwhile, led to a good deal of interest in how this new serious work was going to turn out.

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Whether the spoken text will grate on others as it becomes more familiar remains to be seen. But this reviewer kept wishing he could have had only the music, for so much of it was expressive and interesting. The amplified spoken voice of Miss Montealegre kept seeming like an interruption, besides necessitating constant shifts of aural focus.

Mr. Bernstein was orchestrating the final Amen section on Nov. 22. Because of the events of that fatal day, he has dedicated the work "to the beloved memory of John F. Kennedy." The orchestra will repeat it agian tomorrow, Monday and Tuesday.

NEWSWEEK 2/10/64

The Prodigal Returns

"Magnified and sanctified be His great name," chants the chorus in Hebrew, and magnified Leonard Bernstein's third symphony, "Kaddish," certainly is. But the question of sanctity became controversial last week after the American première of the gigantic work in Boston's Symphony Hall. After two final glissandi whipsawed the raw nerves of the audience, there was dead silence. Then a wild tumult broke out, but was it the accolade of art or show business?

"Exciting!" was the sound most heard after the Bernstein sound died away. Backstage into the Green Room crowded living arpeggios of booted, mink-swathed lady subscribers. When the kissing had to stop, almost an hour had gone by, and then the handsome, gray-templed composer-conductor-comet could embrace his happy wife.

Actress Felicia Montealegre Bernstein had been an important part of the vast forces conducted by former Boston Symphony director Charles Munch during the long-awaited event. In a long white dress, blond head thrown back, arms flung out, she, as the Narrator, palavered with God, much as an intelligent woman might negotiate with a well-meaning but slightly mixed-up husband. She wants to praise God, she says at the start, because time is short. But in the second of the work's three parts, she scolds: "This time, you show me nothing." "You're bargaining with man," she accuses, and the huge orchestra jazzily wastes a little eternity.

But "Kaddish," based on the Hebrew prayer for the dead, inevitably moves to an upbeat ending. After soprano Jennie Tourel sings a lullaby that Bernstein calls a "Pieta," the orchestra shakes and shatters every theme in the work, so that the chaos of sound can eventuate in a folk-melody which signifies acceptance and simplicity. The finale is a jubilant fugue in which everybody —musicians, mixed chorus, boys' choir— purges every trace of negation and dissonance. "It should be organized mud," said Bernstein.

Mud, unorganized, hurtled toward Bernstein from some critical quarters. "Can the Narrator really have said 'Do I have your attention, majestic father?'" wondered new Boston Globe critic Michael Steinberg. But The Boston Herald's Robert Taylor proclaimed: "The prodigal son came home yesterday to redeem the promise of his youth."

"Kaddish" is dedicated "to the beloved memory of John Fitzgerald Kennedy." "I had just reached the final amens," said Bernstein, "when the assassination occurred. It seemed too much to bear . . ." But it seemed that Bernstein's "Kaddish" was more "J.B." than Job. "It's the sort of thing you can visualize on Cinemascope," said a violinist. Perhaps most pertinently, another musician thought, "it is the Kaddish of this generation with the dissonances and broken phrases of youth."

February 10, 1964

97

TIME
NEW YORK, N.Y.
W 2,737,925

FEB 7 1964

MUSIC

COMPOSERS

Boy with Cheek

"Listen, Almighty, with all your might," cries the speaker, shouting her furious prayer over the orchestra's anguished scream. "You show me nothing at all," she tells God, and the orchestra blares Amen. But that seems a bit stiff. "Have I hurt you, Father?" she inquires, then offers him the comfort of a nice lullaby. As the song ends, cosmic loneliness returns, and the existential monologue continues with the orchestra fast on its heels. At last a kind of accommodation is achieved. "We are in this thing together," the speaker tells God: "You and I."

Taking such a sharp and familiar tone with God would be called *chutzpah* in Yiddish, but what Leonard Bernstein intended for his Third Symphony was a musical statement of *Kaddish*, the Jewish prayer for the dead. Bernstein's *Kaddish* was commissioned for the Boston Symphony Orchestra's 75th anniversary eight years ago, but it was not until three years ago that Lenny was gripped with "this horrible sense of imminent destruction," and finally buckled down to work. Last week Boston finally played its *Kaddish*.

MILTON FEINBERG

MUNCH & BERNSTEIN
"Beaucoup mieux, Charles."

Curious Whimper. The 50-minute work, performed without interruption, is more an oratorio than a symphony, with speaker (Bernstein's wife, Actress Felicia Montealegre), soprano (Jennie Tourel), the New England Conservatory Chorus, the Columbus Boychoir and a drastically altered orchestra: 17 string players were crowded off the platform to make way for a percussion section that had to mun five timpani, three side drums, a bass drum, four kinds of cymbals, a tam-tam, three bongos, three temple blocks, a wood block, sandpaper blocks, rasp, whip, ratchet, triangle, maracas, claves, tambourine, chimes, glockenspiel, xylophone, vibraphone, celesta, piano and harp. Charles Munch, God bless him, conducted.

With such an ensemble, the Boston was committed to *Kaddish* up to its ears. Bernstein had come to town to cajole and kibitz while poor Munch tried to lead rehearsals. "*Beaucoup mieux*, Charles," Lenny called down from the balcony, then finally took the baton himself for one of the last run-throughs. "Wonderful! Marvelous! Beyond my greatest expectation!" Lenny cried when all was ready. And indeed, when the music dissolved into the curious whimper that closes the work, Boston's well-dowagered matinee audience gave Bernstein and all the performers a nonstop 15-minute ovation.

Sheepish Thunder. Boston liked *Kaddish* better than Tel Aviv did when Bernstein took it there for its December première. Few Israelis could accept what they called "this American *Kaddish*"; when the cantor chants the *Kaddish* in the synagogue, it is with a cry, not with the hand-clapping Lenny prescribed for the choruses. Said one Israeli critic: "It's philosophy, it's drama, it may even be music, but it certainly is not *Kaddish*."

Bernstein conceives of the prayer as less a lament for the dead than an affirmation of life in the face of death, a celebration of God at the very moment when his mystery is the most difficult to bear. This dualistic concept gives his music a savage, struggling complexity, in which great orchestral thunder dies under the thumb of fragmentary jazz melodies, then resolves itself in intricate contrapuntal passages for both chorus and orchestra. But Bernstein does not settle on any idiom long enough to perfect it. Because his concentration span is short to the point of dilettantism, he achieves with all his battalions of singers and musicians only the affectation of beauty.

Worse, his metaphysics overwhelms his music—the orchestra does little more than italicize the words of the speaker, and the emotional flow of the music follows the text almost sheepishly. The despair he portrays is only the despair of the prideful; drama is merely melodrama. Bernstein is a man of both cheek and genius; and in this case, the composer in him has been no more than the advocate of the showman, the charmer, the chap in the chukka boots shouting down from the balcony.

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FEB 1 1964

Leonard Bernsteins Symphony No. 3

By JAY C. ROSENFELD

BOSTON—Leonard Bernstein has used an immense canvas for his latest composition—his Symphony No. 3 which he has given the title of "Kaddish," a Jewish song of mourning.

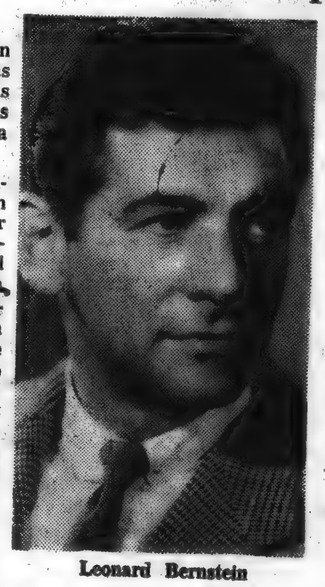
Its first American performance yesterday afternoon in Symphony Hall in Boston under the baton of Charles Munch, returning to his previously-held post of director of the Boston Symphony Orchestra for a two-week guest engagement, was a brilliant feat of control. He gave shape and breathed fire into Bernstein's truly marvelous score and the 44 minute symphony, in three movements played without pause, roused an auditorium filled to its greatest potential, to heights of excitement.

* * *

THE SYMPHONY has many details of similarity in scope to the War Requiem of Britten. It requires much the same batteries of musical troops, huge orchestra, mixed chorus and a boys' choir, a soprano soloist and a speaker.

While Bernstein's "West Side Story" is a far cry from this "Kaddish," there is at the base of each a sociological urge. Both show the composer to be a man concerned with the lot of his fellow man and both propose to do something about it, as antipodal as may be the paths.

Bernstein received a commission from the Koussevitzky Music Foundation seven years ago, in 1955, to write a major work for the 75th anniversary of the Boston Symphony, which would have been the following year, 1956. He obviously was a little tardy but as he was finishing it last November, the assassination occurred and he immediately dedicated it to the memory of President John Kennedy with whom he had had so much in common. They were both Boston boys of nearly an age and Harvard graduates, and each in his way was proud of his background and heritage, and mildly defiant of both their respective religious and racial aspects.



Leonard Bernstein

* * *

FOR SPEAKER, Bernstein chose his wife, Felicia Montealegre, and a more articulate and eloquent one, in our opinion, could not exist for the message he had assigned her. She spoke with the fervor and conviction, not of an actress, but of the embodiment of the spirit of the woman who by intuition pleads to the Lord for peace. Her lines are mainly in English although there were several phrases in Hebrew. The chorus sang in Hebrew and Aramaic.

The soprano soloist was Jennie Tourel who had also sung the part at the symphony's world premiere in Tel Aviv in December. Her aria does not come until the second movement but it is a remarkably effective bit of writing and she gave it a vocalization as lofty as the text she was furnished. Her only other opportunity is to state the fugal subject in the finale of the symphony and only here was there any suspicion of writing which did not give advantage to the medium selected. In all and every other instance Bernstein's sense of instrumentation and of sound values served him pre-eminently well.

In the main it is diatonic writing but the dissonances are deeply grateful to the ear. Munch achieved an impact where it was telling which swept the performers along as on the tail of a comet. Where Bernstein uses a 12-note series he makes it sound as though nothing else would do as well.

* * *

HIS RHYTHMS are engaging and often irregular. One can detect the same hand in that area as was used so memorably in "West Side Story." He uses many devices which enhance the force of his music: woodblocks, humming in the chorus and even after-beat hand-claps by the singers, and in the final exaltation piercing trumpets are the only sounds which could express the near-desperation of the music's appeal.

The composer had been in Boston helping in the preparation of the symphony and Munch would not acknowledge the triumph until Bernstein came out for the general and frenzied accolade the audience was eager to show him. There are several sections of this music which will stand alone on their own musical integrity but the coherence of the conception and the fortunate executants Boston could supply made this a milestone in the lives of everyone concerned.

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The composer sets the text within the musical and dramatic framework of oratorio, and the prayer is presented through the words of a speaker, through massed voices gathered in sorrow, jubilance and affirmation, through mezzo-soprano soloist who sings the sacred cadences ordinarily designated to men in the temple.

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The tri-partite design is fundamentally narrative, with the narrator imploring, exhorting, and addressing God in terms of profound intimacy. The score comments on the emotional surge, which rushes from anger to humility to exaltation; and at times, molded to the natural inflections of spoken English, becomes the chief agent of a dramatic soliloquy.

Mr. Bernstein's stylistic garb is often eclectic, but he brings an overwhelming rhythmic invention, vivid and evocative orchestration and a spacing of sonorities to his writing, attaining an idiomatic warmth, Stravinsky, Strauss and Mahler color various passages; and in a section describing the pastoral glories of paradise the parallel to the Wunderhorn movement of Mahler's Fourth is evident. The closest relationship, however, is more to the tumult and the bedizened vitality of such a work as Walton's "Belshazzar's Feast."

Percussive Battery

The instrumentation includes a huge percussive battery (five timpani, sandpaper blocks, three bongos, three temple-blocks, rasp, finger cymbals, and scores of other exotic hues), high registered brass, a whole woodwind family and string orchestra.

The harmonics use atonality as an expression of anguish; but the diatonic prevails and its spontaneity has a smashing impact. Among the glories of this music is the tranquil mezzo-soprano solo which Jennie Tourel presented with such regal resplendence; a quarter-century ago her voice was opulent; today it is even more so.

To Felicia Monteleagre must go much of the credit, also for a performance as the speaker, in which the dynamics of the speeches were realized with an exquisite sense of timing and stress. She was no less than inspired.

Yet all the forces involved, the New England Conservatory Chorus, Columbus Boychoir, orchestra and conductor, merit superlatives; and the moving scene, when Mr. Bernstein appeared amid a thunder of applause and embraced Dr. Munch, must forever remain etched on this premiere. The composer is no longer young. It is not given to every man to realize a second creative life; but then, not every man is an artist of Mr. Bernstein's order.

Considering the excitement engendered by the 'Kaddish' Symphony, there is little space to comment on the happy return of the former conductor, Dr. Munch, who received a rising homage upon his entrance, led an excellent reading of the neglected Handel Concerto Grosso No. 4, and a briskly-paced, transparent account of Bizet's cheerful and melodic Symphony in C.

Next weekend, though, offers a characteristically Gallic program in which he excels: the Berlioz Fantastic Symphony; Ravel's Concerto, with Nicole Henriot-Schweitzer as the piano soloist; and Roussel's Symphony No. 3, in G Minor.

The Program

The Boston Symphony Orchestra, Charles Munch conducting, presented the 15th program of the 83rd season yesterday in Symphony Hall. Jennie Tourel, soprano, was the solist, Felicia Monteleagre, narrator of the "Kaddish" Symphony of Bernstein. The program will be repeated tonight at 8:30.

Concerto Grosso for String Orchestra, Op. 6, No. 4 .... Handel
Symphony in C Major .... Bizet
Symphony No. 3 ("Kaddish"), for Orchestra, Mixed Chorus, Boys' Choir, Speaker, and Soprano Solo .... Bernstein

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

FEB 1 1964

Bernstein's 'Kaddish' in U.S. première

By Harold Rogers

Once upon a time at Symphony Hall there was a man named Serge Koussevitsky who had a protégé named Leonard Bernstein; and when they made music—together or separately—exciting things happened.

Things were nearly always exciting when Koussevitsky or Bernstein gave us a première. These weren't occasions to be shrugged at and turned from; they were events to be discussed, hotly argued, rabidly championed.

Such dear dead days, thank heaven, are not beyond recall; now and again something happens to make us feel the old electricity, and something happened Friday afternoon to quicken the pulse when Bernstein's "Kaddish"—his Third Symphony—was given its U.S. première by the Boston Symphony Orchestra.

Here again is something that can be hotly argued, rabidly championed. Let sword strike against swords; let sparks fly wild! But the fact remains that Bernstein has brought forth a fine new work of emotional thrust, of dramatic power.

* * *

Composed for full orchestra, narrator, soprano, chorus, and boys choir, "Kaddish" takes the form of a long prayer—a prayer both primitive in its concept and highly sophisticated in its language, a prayer that both disturbs by the confusion of its theology and thrills by the audacity of its presentation.

In his notes on this work Jack Gottlieb has given us a key that may unlock the mystery that Mr. Bernstein's "Kaddish" presents to the non-Jew:

"Mr. Bernstein feels strongly the peculiar Jewishness of this man-God relationship: in the whole mythic concept of the Jew's love of God, from Moses to the Hassidic sect, there is a deep personal intimacy which allows things to be said to God that are almost inconceivable in another religion."

* * *

It is difficult for many of us to conceive, for instance, of an anthropomorphic God, or of God created in the image and likeness of a human being. It is difficult for some of us to imagine a prayer in which God is charged with the possession of human frailties, with inability to hold His universe in order. It is difficult for us to imagine a prayer in which man must command God's attention, to shout to gain His ear.

Yet this is the God we find in Mr. Bernstein's "Kaddish"—a tribal Jehovah, a magnified mortal, a vindictive Father, "an old wrinkled majesty." But if we accept God in these limited terms—at least for the duration of this work—we can participate in what must be one of the most fascinating prayers ever to be uttered in a concert hall:

"I want to pray, and the time is short . . .

"Surely you can bring order to this dazed speck . . .

"I am that part of you that defines your immortality, that part of you that refuses death . . .

"Your bargain was tin and crumbles in my hand . . .

"Forgive me, Father, I am mad with fever . . . in fever I forgot that you, too, were vulnerable . . .

"Sleep, my Father, rest your anger, dream softly . . .

"This is your heaven, every immortal cliché in place . . .

"Behold, Father, the rainbow I have created for you! Have faith! Believe! Oh, God, believe in me and you shall see the kindgom of heaven!"

And so at the conclusion we have man declaring that he has created God as much as God has created man, that they are mutually dependent, give mutual comfort.

Thus the music ends in peace and glory.

* * *

Mr. Bernstein's work is as extraordinary musically as it is theologically. It is a mature piece of composition; the eclectic lines, if any, are blurred: it represents the composer at his most serious and at his finest.

Vocal outbursts on behalf of the narrator (in this instance Felicia Monteleagre, Mr. Bernstein's wife) are matched by angry protestations on the part of the orchestra and chorus; never has the word Amen been so acridly set to notes.

At such times the music is apt to become completely atonal, with percussive punctuation, asymmetrical rhythms, polyrythms, augmentations, diminutions—name it, and he's done it. At other times—when the prayer becomes more repentant and contemplative—the music become tonal, serene, aspiring, lyrical.

Thus Mr. Bernstein has called upon the ancient and the modern in music to match the ancient Kaddish and his modern interpretation of it. He has successfully brought these disparate elements into a unified whole.

The work was conducted with vigor and élan by Charles Munch, in Boston for two weeks as the Boston Symphony's guest. The soprano solos by Jennie Tourel, though uttered in a voice no longer in its prime, were filled with heartfelt desire. Miss Monteleagre's monologue was stirring for its polemics. The New England Conservatory Chorus, trained by Lorna Cooke de Varon, discharged its duties with verve; and the Columbus Boychoir is to be commended for its flawless passages.

Mr. Bernstein was on hand to give his personal thanks to his wife, Miss Tourel, Dr. Munch, the orchestra, the singers, and to receive the cheering approval of his listeners.

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Telegram (m)
WORCESTER, Mass.
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FEB 1 1964

Hub Symphony In Premiere of Bernstein Work

Boston — (UPI) — The Boston Symphony Orchestra yesterday played the American premiere of Leonard Bernstein's Symphony No. 3, subtitled "Kaddish."

Charles Munch was guest conductor for the occasion with Bernstein's wife, actress Felicia Montealegre, as speaker. The work was commissioned for the orchestra's 75th anniversary season, 1955-1956, when Munch was music director.

Bernstein, music director of the New York Philharmonic, was in Symphony Hall for the premiere and helped in its rehearsal. The new England Conservatory Chorus and Columbus Boy Choir sang in the work which had its world premiere at Tel Aviv, Israel, last Dec. 10, with Bernstein conducting.

The symphony was commissioned by the orchestra and by the Koussevitzsky Foundation.

Bernstein, a native of Lawrence, Mass., was a protege of the late Serge Koussevitzsky for 25 years musical director of the Boston Symphony.

QK

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Morning Globe
BOSTON, Mass.
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FEB 1 1964

Composer Honored at Symphony Luncheon

American composer Walter Piston (center) relaxes at luncheon at the Midtown Motor Inn before symphony. With Piston are the Boston Symphony's Harry Ellis Dickson (left), Boston Globe music critic Michael Steinberg, Harvard's Elliott Forbes and Mrs. Piston.

At Symphony

Bernstein's 'Kaddish' In Premiere Here

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There is something enviable about the utter lack of inhibition with which Leonard Bernstein carries on. His Symphony No. 3 (Kaddish) is a piece, in part, of such unashamed vulgarity, and it is so strongly derivative, that the hearing of it becomes as much as anything a strain on one's credulity. Can the narrator really have said "Do I have your attention, Majestic Father?" and did she declare to her God, "We are in this thing together now, you and I"?

But yes, there it was, along with, at the end, the familiar figure of the composer himself, fetched from the wings by his wife (who had narrated), and bowing to the cheers and to the applause amid a veritable extravaganza of bear-hugs and kisses.

"Kaddish" was commissioned by the Boston Symphony and the Koussevitzky Music Foundation for the orchestra's 75th anniversary season, 1955-56. The composer responded with an ambitious work, laid out on a large scale. At its center stands the Hebrew Kaddish, the prayer of sanctification, traditionally used as a prayer for the dead, though its text speaks not of death, but of the praise of God and the hope of peace. Bernstein has troped the liturgical words with an English text of his own, one in which the speaker fights her way, Job-like, from despair to faith.

The idea is splendidly imaginative, and it is tempting to think of what a poet like Auden might have made of it. But Bernstein as a writer of words has only fluency at his command, and that fluency produces a lava-flow of cliches wherein a few cozy intimacies (speaker to God, "We'll make it a sort of holiday") are contrasted against the tinny rhetoric of Norman Corwin's radio plays from the forties.

As a composer of music, Bernstein's bent is principally theatrical. He knows how to make an effect, and "Kaddish" is full of detail that really tells: the dense and anguished cadenza for chorus a cappella is an example, and so is the tremendous orchestral outburst, with trumpets shrilling on high C flat, that starts the finale. The last ten bars of

Amen are quite wonderful, not only for the magic of their sonority, but for the precision and skill of their harmonic preparation as well.

At such a moment, Bernstein shows that he can compose, and I just wish he would. Mostly, he seems to prefer the easier way of assembling a series of tricks. These tricks are mutually incompatible, and they are generally irrelevant to the task at hand. The program notes explain how atonal chromaticism is associated with despair and G flat major with faith, but no symbolism can justify the musical illogic of the transition. The idea of such a symbol is perfectly plausible, but Bernstein just has not managed to compose it out properly.

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Charles Munch, during whose directorship "Kaddish" was commissioned, conducted this, its American premiere, and he led a spirited and exciting approximation. There were many ragged attacks and not quite comprehensible rhythms. I suspect that balances perhaps suffered because crowded conditions on stage necessitated the exile of a number of violinists. The principal chorus was that of the New England Conservatory, impeccably prepared by Lorna Cooke deVaron, and superb in every way. The Columbus Boychoir, Donald Bryant, director, had a substantial part as well: pitch and tone are amazing, rhythm less so, and there is no diction to speak of. The narration was by Felicia Monteleagre (Mrs. Bernstein), who for all of her intensity is not really an interesting performer, and who was made to sound metallically cold by the electronic amplification. Jennie Tourel sang the soprano solos, and she did so with utmost beauty and distinction.

The concert began with Handel's Concerto Grosso, Opus 6, Number 4, in a curious reading that demonstrated that it is possible to achieve a certain charm even with every imaginable feature of sonority, speed, articulation, dynamics quite wrong. There followed Bizet's youthful Symphony in C, so attractive in its evocation of the 17-year-old boy's playing of Schubert duets. Mr. Munch slammed through it rather roughly, and I am afraid both its performance and that of the Handel demonstrated how much rehearsal that the Bernstein Symphony had required. I found it interesting that even Handel's and Bizet's relatively simple patterns of quarters and eighths came out pretty much all over the place, and I was the more braced, therefore, against the confustion caused by Bernstein's rather more complex metrical requirements.

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Mrs. Koussevitzky, widow of the conductor, was in the capacity audience.

The new Bernstein Symphony takes as its subtitle "Kaddish," or "sanctification," from the prayer chanted for the Jewish dead, at the graveside, on memorial occasions, and at all synagogue services. The prayer, however, never mentions the word death; it is in fact, a compilation of paeans in praise of God.

Because of the Jewish theme of the work, the Boston Symphony relinquished the world premiere to the Israel Philharmonic. The composer conducted the initial performance in Tel Aviv on Dec. 10, 1963.

Leonard Bernstein was born in Lawrence on Aug. 25, 1918. Educated at Harvard, he was a conducting student of Serge Koussevitzky at the Berkshire Music Center. In the season of 1943-44, shortly after his 25th birthday, Bernstein substituted on a nationwide New York Philharmonic broadcast for an indisposed Bruno Walter, and was acclaimed the next day in the reviews.

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Sunday Globe
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FEB 2 1964

Extramusical Idea In Third Symphony

By MARGO MILLER

MILLER

"Just like the old days," said Leonard Bernstein arriving at Symphony Hall, "I'm so sentimental."

This was in answer to a question: would he sit in the balcony for a rehearsal. The rehearsal was not one of Koussevitzky's, but the first full run-through of Bernstein's Symphony No. 3, "Kaddish," which had its American premiere Friday afternoon.

Charles Munch conducted the Boston Symphony Orchestra, the New England Conservatory Chorus, the Columbus Boyschoir, soprano Jennie Tourel and speaker Felicia Monteleagre (Mrs. Bernstein). The work had been commissioned by the Boston Symphony and the Koussevitzky Foundation for the orchestra's 75th anniversary in the 1955-56 season. "Kaddish" has additional performances tomorrow and Tuesday evenings at 8:30.

Time for Koussevitzky

Bernstein arrived in Symphony Hall Wednesday afternoon, wrapped in a black overcoat with a Persian lamb collar. The contour of his garment suggested the cape which Koussevitzky had bequeathed to his protege. The cries of "Lennie" and the subsequent bearhugs bespoke long asociation with the orchestra. And, as always, there was time for a Koussevitzky story.

Remember, Lennie, when nuns came to Koussie's rehearsal and sat in the balcony. The trombone player made a mistake. Koussie tried to find the proper tone to admonish him. "The reason you play wrong; you don't believe in God."

Up in the balcony, that traditional spot to the right of the stage, convenient to the library and the conductor's room, all was business. Bernstein sat with a giant score which overflowed a music stand onto the balcony rail. He dictated a few instrumental markings to the B.S.O. librarian, corrected the pronunciation of a few Hebrew words for Lorna Cooke deBaron to pass onto her chorus, made notes for Charles Munch, greeted sundry official visitors, conducted a little in his seat and mused over what he called the collapse of his final fugue.

The "Right Button"

Bernstein had tried it several ways, always coming back to the original idea. Did the section end too suddenly? It reminded him of a passage in Beethoven. He led reporters through the music, and in the plain talk which has endeared the New York Philharmonic conductor to millions of television viewers, confessed in theater parlance, he was still looking for the "right button." It was a small point, overall one which tantalized but seemed to please the composer in its challenge. Like the Piano Concerto, commissioned by Lincoln Center and as yet unwritten, the solution was "hoving over my head. That's what it's like to be a composer."

The "Kaddish" Symphony was "very hard to talk about," he said. And then proceeded, despite the late hour and his strenuous day, to explain its origin for 20 minutes. Like his first two Symphonies, it has a subtitle. The first (1943) was "Jeremiah," on the lamentations, the Second (1949) was called "The Age of Anxiety."

"Practically everything I write partakes of the theater or something extra musical; an idea, a piece of literature, the dance. This opens me up to all sorts of tags and labels. People say I don't belong in the concert hall. What's wrong with theater in the concert hall and concert hall in the theater? Perhaps it's a weakness—no, I'm proud to admit I love the theater."

String of Adjectives

Symphony No. 3 makes dramatic use of the speaker's dialogue with a God she feels has forsaken the human race. The work, begun in the Summer of 1961, was first intended as a choral prayer with orchestra. Then Bernstein added "orchestral stuff" between the choral passages, and finally a speaker. "'Waddish' started out of a sense of urgency, out of the possibility of the imminent collapse of the race, our self-destruction with the bomb."

While Kaddish, the Hebrew word meaning "sanctification," is a prayer traditionally said by a man's son for his father, the prayer never mentions death. "The word 'Kaddish' is said three times. Kaddish is a string of adjectives praising God: 'blessed, praised and glorified, exalted, extolled and honored, magnified and lauded'," Bernstein continued, ticking off the words on his fingers.

The tradition of a mourner has grown outside the sense of the text. "Jewish men congratulated on a son: 'Mazel, you've got a Kaddish.' Or, they say to a friend, 'Meet my Kaddish.' It's come to mean someone who will mourn."

QK

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While Kaddish, the [illegible] word meaning "s[illegible] tion," is a prayer tradi[illegible] said by a man's [illegible] father, the prayer [illegible] tions death. "The wor[illegible] is said three times [illegible] a string of adjecti[illegible] God: 'blessed, p[illegible] glorified, exalted, [illegible] and honored, mag[illegible] lauded'," Bernstein [illegible] ticking off the wo[illegible] fingers.

The tradition of a [illegible] has grown outside the [illegible] of the text. "Jewish m[illegible] gratulated on a son: [illegible] got a Kaddish.' Or, [illegible] a friend, 'Meet my [illegible] It's come to me[illegible] who will mourn [illegible]

TIGHT BINDING

Monday 4 & Tuesday 7.

95

Fourth Program

MONDAY EVENING, FEBRUARY 3, *at* 8:30 *o'clock*

CHARLES MUNCH, *Conductor*

HANDEL ..... Concerto Grosso for String Orchestra, *Op.* 6, No. 4
Larghetto affettuoso — Allegro — Largo e piano — Allegro
(First performance in this series)

BIZET ..... Symphony in C major
I. Allegro vivo
II. Adagio
III. Allegro vivace; Trio
IV. Allegro vivace
(First performance in this series)

INTERMISSION

BERNSTEIN ..... Symphony No. 3 (Kaddish) for Orchestra, Mixed Chorus, Boys' Choir, Speaker and Soprano Solo
I. Invocation — Kaddish I
II. Din-torah — Kaddish II
III. Scherzo; Finale — Kaddish III
(First performance in this series)

NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE DEVARON, Director
COLUMBUS BOYCHOIR, DONALD BRYANT, Director
JENNIE TOUREL, Soprano
FELICIA MONTELEAGRE, Speaker

A new plan for ticket reservations is announced on page 61.

BALDWIN PIANO RCA VICTOR RECORDS

Seventh Program

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BALDWIN PIANO RCA VICTOR RECORDS

NEW YORK, N.Y.
CATHOLIC NEWS
W. 81,400

FEB 20 1964

New Bernstein Symphony Hailed

BOSTON (RNS) — The American premiere of Leonard Bernstein's new symphony based upon the Hebrew prayer, "Kaddish," was hailed here with a thunder of applause that included the plaudits of The Pilot, the Boston archdiocesan weekly.

Bernstein, the New York Philharmonic conductor, was commissioned to compose his Symphony No. 3 (Kaddish) by the Boston Symphony and the Koussevitzky Foundation to celebrate the orchestra's 75th season (1956-57). He completed the score in November, 1963, and dedicated the work "to the beloved memory of John F. Kennedy" shortly after the President's death.

The composer conducted the Israel Philharmonic in the initial performance of the symphony at Tel Aviv on December 10, 1963.

The U.S. premiere here was directed by retired-conductor Charles Munch. It included the performance of the Boston Symphony Orchestra, the New England Conservatory Chorus and the Columbus Boychoir.

Reviewing the symphony in The Pilot, music critic Joseph D. McLellan called the work "meaningful and well crafted." He noted that the music "has moments of considerable power."

The composer of "West Side Story," the reviewer added, "knows how to please an audience without compromising musical quality; his effects are vivid and well calculated, his structure loose, sometimes diffuse but often very effective."

Bernstein's symphony takes its subtitle, Kaddish, from a Jewish prayer of sanctification linked to prayers for the dead by folklore dating from the Middle Ages.

The composer placed "Kaddish" in the musical and dramatic construction of oratorio with the prayer presented through a speaker; massed voices singing in sorrow, jubilance and affirmation; and a soloist (mezzo soprano) who sings the cadences usually assigned to men in the temple. A narrator addresses God in terms of "profound intimacy."

(The narrator, for example, states: "Do I have your attention Majestic Father?" and is heard to declare to God: "We are in this thing together, you and I.")

The Pilot's critic commented on the "modern, humanistic context" in which Bernstein placed the prayer.

"In effect," the critic observed, "he is singing Kaddish for a world which seems determined to kill itself — a Kaddish sung before death because afterward there may be no one left to offer the prayer. . . . Yet the symphonic prayer ends not in despair but in hope — a hope in man more than in God."

The Pilot writer noted "how much of the best music" composed in recent years was religiously inspired.

He cited Benjamin Britten's "War Requiem," Stravinsky's "The Flood" and "A Sermon: A Narrative and A Prayer," and Poulenc's opera, "Dialogues of the Carmelites."

"It seems that the problems of our age are driving our artists more and more to ask themselves religious questions," Mr. McLellan stated.

"And," he added, "if the answers are not always orthodox, still they show an awareness of spiritual realities."

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MONDAY 4: TUESDAY 7.

95

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IV. Allegro vivace
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III. Scherzo; Finale — Kaddish III
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COLUMBUS BOYCHOIR, DONALD BRYANT, Director
JENNIE TOUREL, Soprano
FELICIA MONTELEAGRE, Speaker

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BALDWIN PIANO RCA VICTOR RECORDS

NEW YORK N.Y.
CATHOLIC NEWS
JUN 1964

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TIGHT BINDING

SATURDAY 1:30

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 7, *at* 2:00 *o'clock*

SATURDAY EVENING, FEBRUARY 8, *at* 8:30 *o'clock*

CHARLES MUNCH, *Conductor*

BERLIOZ ..... *Fantastic Symphony, *Op.* 14a

I. Reveries, Passions
Largo; Allegro agitato e appassionato assai
II. A Ball
Waltz: Allegro non troppo
III. Scene in the Meadows
Adagio
IV. March to the Scaffold
Allegretto non troppo
V. Dream of the Witches' Sabbath
Larghetto; Allegro

INTERMISSION

RAVEL ..... *Concerto for Piano and Orchestra

I. Allegramente
II. Adagio assai
III. Presto

ROUSSEL ..... Symphony No. 3 in G minor, *Op.* 42

I. Allegro vivo
II. Adagio
III. Vivace
IV. Allegro con spirito

SOLOIST
NICOLE HENRIOT-SCHWEITZER
Mme. HENRIOT-SCHWEITZER plays the Baldwin Piano

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
FEB 2 1964

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The weekend program will open with Berlioz' "Symphonie Fantastique." After the intermission Mme. Henriot-Schweitzer will be heard in the Concerto for Piano and Orchestra by Ravel, and the closing work will be Roussel's Symphony No. 3 in G minor.

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At those concerts he will repeat the program of this past weekend: Handel's Concerto Grosso for String Orchestra, Op. 6, No. 4; the Symphony in C major by Bizet; and the new work by Leonard Bernstein which receives its American premiere on Friday the Symphony No. 3, "Kaddish," in which the orchestra will be joined by Jennie Tourel, soprano; Felicia Montelegre, speaker; the New England Conservatory Chorus and the Columbus Boychoir.

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Record-American (m) (a)
BOSTON, Mass.
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FEB 3 1964

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
FEB 8 1964

Gnats but no camels

By Harold Rogers

There are some conductors who strain at gnats and swallow camels.

But Charles Munch neither strains the one nor swallows the other.

The results?

Take Berlioz's "Fantastic" Symphony, for instance, heard Friday afternoon at Symphony Hall. Many little notes were out of place — gnats that slipped past Dr. Munch's active baton.

Yet he swallowed no metronomic camels. The music was a vital thing, a living organism, pulsing with red blood, breathing great chunks of air, snorting, even screaming; or else dreaming its scary dreams, swirling into spinning waltzes, marching to horrendous scaffolds, giddy with the glee of witches on a spree.

Was the Boston Symphony disintegrating under Dr. Munch's 13-year tenure as its music director? Now when he returns as a guest we learn that it was a glorious period, that the gnats he strained not at—the disintegration—truly went no deeper than a gnat's wing. Say what you will about Munch's conducting, he was seldom less than exciting; and his concert Friday afternoon should go down in history as one of his brightest hours.

* * *

He gave us a typical program, of course—the kind that many of his listeners had heard to the surfeit: Berlioz, Ravel, Roussel. But Dr. Munch, like Pierre Monteux, has reached that point in his career where he has earned the right to play only the music he loves, the music he does best. And can we hear a masterpiece too often?

After Intermission Nicole Henriot - Schweitzer came forward to give us a performance of Ravel's Concerto for Piano and Orchestra that was outstanding as a milestone in her personal growth as an artist. She can make the notes fly like darts as much as she ever used to—clean, swift, aimed straight, hitting home. Yet in the Adagio assai we found that deeper dimension we have longed to hear—her ability to love the note, to shape the phrase, caress it, hold it gladly in heart.

* * *

When she and Dr. Munch had been duly acclaimed, he closed the afternoon with a stirring reading of Roussel's Third Symphony — a work that must have alienated most of its hearers when given its first performance in Symphony Hall 34 years ago.

Yet its post-impressionist vigor, its forthright rhythms, its winging melodies now thrill us with its combination of intellectual strength and emotional thrust. Under Dr. Munch's guidance the impact was irresistible.

The wildest ovation of the afternoon, however, was won by the Berlioz.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
FEB 13 1964

At the BSO

Munch Conducts French Program

BY ALAN SLY

Last weekend's B.S.O. program was tres Munch, which means French music — old and not so old — brought off with elan: it would have sounded familiar, except that Munch's elan has a way of taking one always by surprise. The program more-over rated high in entertainment value — something was always going on to claim one's attention; one's interest was never allowed to flag for a single moment.

In fact the Berlioz Fantastique was more fun than a circus. At intervals of a couple of years one can gladly embark again on this rather ridiculous journey. Even the orchestra enjoys it in this spirit. This time we had the fastest (and neatest) trombone playing ever, the loudest bell sounds, the most explosive timpani playing — everything supercharged, as Berlioz would surely have wanted it if he could have had it.

The Ravel piano concerto was never (in the right places) so, so dynamic, so insinuating, so voluptuous, thanks to Mme. Henriot-Schweitzer and Dr. Munch, whose partnership in this work makes history. And how she hits all those right notes — using forearms like some prize fighter, and with such rounded or edgy tone according to context. Also she makes the piano sing at times, or jump, or drive, or snap. Of course the orchestral noises were equally apt and witty. This performance sets a new standard for others to shoot at.

The Roussel Third Symphony more than held up the end of the program — it filled out and justified it after the earlier diversions and entrancements. Its four strongly designed movements do separately and together what comes naturally to a true symphonist, putting together a broad spectrum of experience in compelling terms. While the style is harmonic, one hears always melodic strains in the plural, so that the orchestral texture flows from within. A firm drive forward carries one towards points of climax as by a skillful navigator; one finds oneself assenting to the rightness of the resultant emotional response. Isn't this the essence of classicism? And do not the right colors arise from the nature of the subject matter itself?

Dr. Munch is most persuasive with his French repertoire. One gladly concedes him the prerogatives that go with his unique status and he will carry away this time not only our gratitude but our renewed affection.

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Larghetto; Allegro

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BALDWIN PIANO *RCA VICTOR RECORDS

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BOSTON, Mass.
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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
FEB 8 1964

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
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TIGHT BINDING

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 178,553
FEB 8 1964

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Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
FEB 8 1964

THE SYMPHONY

Munch Demonstrates Freshness of Berlioz

By ROBERT TAYLOR

There is an essential shoddiness about the single-minded pursuit, in French music, of good taste. But even this did not mar one's pleasure in yesterday's program which the returning Charles Munch assembled and rendered sympathetically, musically, idiomatically.

A leaven of nostalgia seasoned the afternoon. It revived, as it properly should, the flavor of Dr. Munch's directorship, the second longest in the history of the orchestra, and his eminence in the interpretation of Gallic scores. Furthermore, after 46 years with the Boston Symphony, Louis Speyer, the English horn, was retiring.

Exquisite Art

The program afforded ample opportunity for Mr. Speyer to display his exquisite art: the limpid duet between the English horn and oboe in the Scene aux Champs of the Fantastic Symphony; the long cantilena of the Adagio of Ravel's Concerto, and as part of the transparent ensemble coloration of the Roussel Symphony.

His control over the tapered oboe line was splendid, his veiled tone captivating, his work in general no less than lovely. Like Dr. Munch his origins are French, and as he was brought forward for a bow it was obvious that we will miss this virtuoso very much indeed.

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TIGHT BINDING

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FEB 8 1964

THE SYMPHONY

Munch Demonstrates Freshness of Berlioz

By ROBERT TAYLOR

There is an essential shoddiness about the single-minded pursuit, in French music, of good taste. But even this did not mar one's pleasure in yesterday's program which the returning Charles Munch assembled and rendered sympathetically, musically, idiomatically.

A heaven of nostalgia seasoned the afternoon. It revived, as it properly should, the flavor of Dr. Munch's directorship, the second longest in the history of the orchestra, and his eminence in the interpretation of Gallic scores. Furthermore, after 46 years with the Boston Symphony, Louis Speyer, the English horn, was retiring.

Exquisite Art

The program afforded ample opportunity for Mr. Speyer to display his exquisite art: the limpid duet between the English horn and oboe in the Scene aux Champs of the Fantastic Symphony; the long cantilena of the Adagio of Ravel's Concerto, and as part of the transparent ensemble coloration of the Roussel Symphony.

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98 FRI.- SAT. 17. CAMBRIDGE 4.

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SATURDAY EVENING, FEBRUARY 15, *at* 8:30 *o'clock*

ROSSINI ..... Overture to "Il Signor Bruschino"
(First performance at these concerts)

REGER ..... Concerto in F minor for Piano and Orchestra, *Op.* 114
I. Allegro moderato
II. Largo con gran espressione
III. Allegro con spirito
(First performance at these concerts)

INTERMISSION

WAGNER ..... Excerpts from "Die Walküre," Act III
Ride of the Valkyries — Magic Fire Music

WAGNER ..... Excerpts from "Siegfried"
Prelude to Act II — Waldweben — Prelude to Act III — Siegfried's Ascent to Brünnhilde's Rock — Brünnhilde's Awakening
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Mr. SERKIN plays the Steinway Piano

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

Fourth Program

TUESDAY EVENING, FEBRUARY 11, *at* 8:30 *o'cl*

PISTON ..... Symphony No. 4
I. Piacevole
II. Ballando
III. Contemplativo
IV. Energico

RIMSKY-KORSAKOV ..... Suite from "Le Coq d'Or"
I. King Dodon in his palace
II. King Dodon in the country
III. King Dodon with the Queen of Shemakha
IV. Wedding March and the lamentable end of King Dodon

INTERMISSION

TCHAIKOVSKY ..... Suite No. 3, in G major
I. Elégie: Andante molto cantabile
II. Valse mélancolique: Allegro moderato
III. Scherzo: Presto
IV. Tema con variazioni: Andante con moto
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Symphony No. 4

om "Le Coq d'Or"

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No. 3, in G major

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RCA VICTOR RECORDS

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exception of the idyllic
ains of Waldweben, had
tter have been left in the
era house. They make no
ly successful transition to
concert hall.
So our hopes—all but those
nned on Rossini—went one
one down the drain. Most
it was sounding brass and
tinkling cymbal, sounding
d tinkling far too long.

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Herald (m)
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FEB 1 5 1964

The Symphony

Much Slag Shows Up in Concert Gold

By ROBERT TAYLOR

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The composer himself had the wit to disown the piece an instance of rare self-analysis. The tunes are pretty, and, like all of Rossini's, distributed helter-skelter regardless of technical convenience, so the polish and proportion of the light-handed texture paced by Mr. Leinsdorf's unrushed accelerandi can be accounted a triumph of interpretation over lazy creativity.

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BOSTON, Mass.
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FEB 1 5 1964

At Symphony

Serkin Exciting in Reger Concerto

By MICHAEL STEINBERG

Erich Leinsdorf returned to the Boston Symphony on Fri- [illegible] so very well [illegible] though in one week he had recapitulated the year 1962 when he first took the Symphony over.

He started with Rossini's Overture to 'Il Signor Bruschino,' a diverting little item in which the second violins have to turn percussionists and rap rhythmically on their stands with their bows. Conductors like to put Rossini overtures on their programs for reasons other than their entertainment value: they make, rather unostentatiously, revealing showcases for the elegance of an orchestra's solo winds, even more for the precision and lightness of the strings. The kind of playing Leinsdorf got here was something gladly to be welcomed back to Symphony Hall.

The big event of the afternoon was Rudolf Serkin's playing of Max Reger's F minor Piano Concerto, Opus 114. The piece is hardly ever heard, though Serkin has made something of a specialty of it.

Written in 1910, the concerto stands on the very brink of stylistic crisis. Intensely chromatic, modulating at a feverish rate, the harmonic style is not far removed from that of Schoenberg's music of a couple of years earlier. One more step would have put Reger firmly into the 20th century, but that step was one he would never take; indeed, he himself characterized it as one "no decent musician would take."

In a way, Reger's concerto is a great mountain of unsolved compositional problems. It is fascinating in its very energy, the piano writing itself is most inventive, and so is much of the thematic material. There are moments of great genius, even: the way the finale grows harmonically

The ARTS
NEWS REVIEWS

out of the Largo, for example, or the brilliant effect of the ending in an unexpected key.

Like so much of the music of the first decade of our century, Schoenberg's included Reger's concerto suffers from a sort of textural indigestion. There are unbelievable amounts of notes all the time. One comes almost to gasp for a little air to be let in. That makes things no easier for the players.

Serkin's interpretation of the work is complete, his ability to convey it grandiose and exciting. Leinsdorf's accompaniment was better adjusted in timing than in balance, or, in other words, it was too loud. Serkin is not usually a pianist to get covered, but there were several occasions when there was little to be heard that corresponded with the sight of all those chords and octaves flying the length of the keyboard. Granted that the accompaniment is too thickly written, and that its language is essentially foreign to the orchestra players, nonetheless the imbalance of parts made the performance unattractive in sound, and Reger's music just plain hard to hear. Undoubtedly by the third time through on Sunday afternoon, this will all be much better adjusted.

For the second half of the program, Leinsdorf produced some excerpts from Wagner's 'Die Walkure' and 'Siegfried,' a sort of Nibelungensalat. It was all quite incoherent musically—there was some sport to be had in trying to guess where these odd 'arrangements' would skip to next—and the only reason for programming this sort of thing at all is sheer indulgence in the audience's and the conductor's taste for noise. And even as sound effects, it wasn't much fun to hear because the wind playing was so imprecise and so out-of-tune (except for the startlingly clear and beautiful E major chord at the end of the Magic Fire Music).

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The Arts News Reviews

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See Page 251 for Mr. Leinsdorf's Reply

Wagner Better Than Concert Excerpts Suggest

Program by Leinsdorf Provokes Worries

By MICHAEL STEINBERG

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Now, of course, the battle for Wagner is long won. Familiarity with "Tristan" or "Meistersinger" need be no further than one's record player or radio, and it is perhaps not out of place to examine for a moment some of the disservice rendered Wagner by a series of extracts like those Erich Leinsdorf conducted at a recent Boston Symphony concert.

Voice Still Matters

It is a commonplace, even at the most unsophisticated level of the music appreciation trade, to point out that in Wagner's operas the orchestra's became unprecedentedly important. This did not mean the elimination of the human voice, nor can one infer from the greatly increased responsibilities of the Wagnerian orchestra that the voice might as well be eliminated.

It is true enough that Wagner is full of passages — Isolde's Love Death is a famous instance — that make perfect grammatical sense even when the voice is left out. None of these passages, not even the Love Death, makes full expressive sense under those conditions. Wagner still thinks in terms of the special relationship, a kind of tension, really, between the orchestral instruments and the human voice.

Even though the inspiration is not Wagner's noblest, a place that never fails to tell rhetorically in performance is that at the end of "Die Walkuere" when Wotan has called into being the ring of fire around Bruennhilde and exclaims, "Let none who fear the point of this spear ever stride through these flames," and the solemn echo of his pronouncement by the trombones. With no singer, and with no dramatic point to be made, this becomes merely a rather pompous phrase in the orchestra, immediately repeated for no evident reason rather more loudly by heavier brass.

The Ride of the Valkyries is a much maligned piece, principally by those who do not know it as Wagner imagined it. Wagner builds an enormous and colorful climax by his gradual addition of the eight women's voices as the Valkyries arrive. When we have no voices we have no climax: there is only the now pointless repitition of some phrases that serve magnificently in the dramatic role Wagner imagined for them, but have little musical interest of their own. An amazingly evocative piece of dramatic picture music is turned into a shapelessly repetitive gallop that finally just peters out at some quite arbitrary point.

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Messy Surgery

And those concert endings! Such sutures, ligatures, headless beginnings, messy amputations! These concert endings are emergency measures for the stopping of haemhorrages, and Symphony Hall must still be blood-stained from some of the brutal surgery performed on poor Siegfried. There is the whole matter also of the alien intrusion into Wagner's music: the sudden death of Siegfried's Rhine Journey as manufactured by Humperdinck, or those loathsome, out-of-style fanfares that brought Leinsdorf's "Siegfried" extracts to a close. No, it is just not true that any old C major blasts will suffice to finish what was presented (with literal truth perhaps, but with moral mendaciousness) as the glorious scene of Bruennhilde's Awakening.

The irony of it all is that there are orchestral passages in the Wagner dramas that are perfectly adapted to concert presentation, and which we never hear. The Prelude to Act III of "Tannhaeuser" in the Dresden version is an example, and so is the Venusberg music (but not in conjunction with the Overture). The most beautiful example of all is Wagner's own concert version of the Prelude to Act I of "Tristan." Here the concert ending is a real ending, not just some place where the music happens to stop. Quite apart from its general implications about this whole problem, this concert version of the "Tristan" Prelude ends with some of Wagner's most magically beautiful pages, pages which I have yet to hear. Most conductors do not even know this exists, though Muck and Strauss both recorded it. Can we not have it once from Mr. Leinsdorf?

Wagner was a composer of gigantic imagination and abilities, but from the Symphony programs of 14 and 15 February, one could have inferred only that he was a masterful orchestrator, though with odd aberrations (that glockenspiel!), the creator of an occasional poetic effect, though given to much empty rhetoric, and totally devoid of a sense of form.

It's the worst kind of misrepresentation, really. To play thus with his music is to indulge the shoddiest musical tastes. It seems no longer defensible on practical grounds, and it never was civilized.

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Weekly Circ. 35,304
FEB 20 1964

FRIDAY, FEBRUARY 20, 1964

At the B. S. O.

Serkin Performs Reger Concerto

By ALLAN SLY

The B.S.O.'s Francophiles had perforce to cross the Rhine for last week's program (the 17th) — except for an appetizer — a rather fatuous little overture from Rossini's youth (Il Signor Bruschino), in which bows have to tap on desks. Nothing wrong with that if they don't damage them (the desks).

Seriously, however, Mr. Leinsdorf's way with a funny old piece like this is miraculous, as was Toscanini's, though in this rarefied atmosphere everything becomes crystal-clear — no secrets are hid. Mr. Leinsdorf is obviously born to command, and for him the orchestra gives a solid and organic sound that is usually the perfect vehicle for the matter in hand. It results from his firm control over the ensemble and this is among the greater glories of last season and this. There were, however, two (matching) spots in the Rossini where at the peak of an ascending phrase the violins (probably unconsciously) showed signs of being inhibited, by this very control, from the fulfillment one had expected, as the phrase tried to pour over into what followed. When the texture is heavier, such intimate secrets are less often revealed.

And heavier it certainly was, after our palettes had been teased and we had crossed the Rhine. Reger's piano concerto, opus 114, has waited 54 years for a Boston performace. Its monumental scope and intense spiritual travail proved a splendid vehicle for Rudolf Serkin's volcanic pianism. He has been championing this work since 1926 and one might hope for it to take root in the repertoire.

Since 1914 the world has been cruelly wrenched out of shape and the normal dissemination of such late romantic German music as this never occurred. Exotic personalities and styles, and some unnatural abberations from normality captured the imagination of a distraught world. If we could go back to the age of Nikisch what a rich fare would be waiting for us! This Reger, for example. Perhaps Mr. Leinsdorf has something of the kind in mind. One can hope.

From this standpoint one can willingly submit to the mesmerism of Wagner, knowing where it may lead. It is hardly an end in itself, not in 1964, but it is certainly magnificent as Mr. Leinsdorf does it. Possibly a little cool-headed, in a classic manner. The Ride of the Valkyries and the Magic Fire Music were followed by a generous sequence from Siegfried — new to these concerts. More peculiar theology — but somehow familiar. Who has not at some point surrendered to the spell of this mythos? The wonder is, we so rarely hear the inner workings of a Wagner score, and such performances as these come as revelations.

Next week Phyllis Curtin sings excerpts from Wozzeck, and the orchestra will take retrospective note of Schumann (opus 52) and Beethoven (Symphony No. 7).

EIGHTY-THIRD SEASON •

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TUESDAY EVENI

ROSSINI
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MOZART
I. Allegro
II. Allegretto
III. Allegro assai
(First p
IN
BRUCKNER
I. Allegro moderato
II. Adagio: Schr feierlic
III. Scherzo: Allegro; Tr
IV. Finale: Bewegt, doch

RU
Mr. SERKIN

BALDWIN PIANO

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Messy Surgery

And those concert endings! Such sutures, ligatures, headless beginnings, messy amputations! These concert endings are emergency measures for the stopping of haemhorrages, and Symphony Hall must still be blood-stained from some of the brutal surgery performed on poor Siegfried. There is the whole matter also of the alien intrusion into Wagner's music: the sudden death of Siegfried's Rhine Journey as manufactured by Humperdinck, or those loathsome, out-of-style fanfares that brought Leinsdorf's "Siegfried" extracts to a close. No, it is just not true that any old C major blasts will suffice to finish what was presented (with literal truth perhaps, but with moral mendaciousness) as the glorious scene of Bruennhilde's Awakening.

The irony of it all is that there are orchestral passages in the Wagner dramas that are perfectly adapted to concert presentation, and which we never hear. The Prelude to Act III of "Tannhaeuser" in the Dresden version is an example, and so is the Venusberg music (but not in conjunction with the Overture). The most beautiful example of all is Wagner's own concert version of the Prelude to Act I of "Tristan." Here the concert ending is a real ending, not just some place where the music happens to stop. Quite apart from its general implications about this whole problem, this concert version of the "Tristan" Prelude ends with some of Wagner's most magically beautiful pages, pages which I have yet to hear. Most conductors do not even know this exists, though Muck and Strauss both recorded it. Can we not have it once from Mr. Leinsdorf?

Wagner was a composer of gigantic imagination and abilities, but from the Symphony programs of 14 and 15 February, one could have inferred only that he was a masterful orchestrator, though with odd aberrations (that glockenspiel!), the creator of an occasional poetic effect, though given to much empty rhetoric, and totally devoid of a sense of form.

It's the worst kind of misrepresentation, really. To play thus with his music is to indulge the shoddiest musical tastes. It seems no longer defensible on practical grounds, and it never was civilized.

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PITTSFIELD, Mass.
Circ. 29,087

FEB 17 1964

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

1964

FRIDAY, FEBRUARY 20, 1964

At the B. S. O.

Serkin Performs Reger Concerto

By ALLAN SLY

The B.S.O.'s Francophiles had perforce to cross the Rhine for last week's program (the 17th) — except for an appetizer, a rather fatuous little overture from Rossini's youth (Il Signor Bruschino), in which bows have to tap on desks. Nothing wrong with that if they don't damage them (the desks).

Seriously, however, Mr. Leinsdorf's way with a funny old piece like this is miraculous, as was Toscanini's, though in this rarefied atmosphere everything becomes crystal-clear — no secrets are hid. Mr. Leinsdorf is obviously born to command, and for him the orchestra gives a solid and organic sound that is usually the perfect vehicle for the matter in hand. It results from his firm control over the ensemble and this is among the greater glories of last season and this. There were, however, two (matching) spots in the Rossini where at the peak of an ascending phrase the violins (probably unconsciously) showed signs of being inhibited, by this very control, from the fulfillment one had expected, as the phrase tried to pour over into what followed. When the texture is heavier, such intimate secrets are less often revealed.

And heavier it certainly was, after our palettes had been teased and we had crossed the Rhine. Reger's piano concerto, opus 114, has waited 54 years for a Boston performace. Its monumental scope and intense spiritual travail proved a splendid vehicle for Rudolf Serkin's volcanic pianism. He has been championing this work since 1926 and one might hope for it to take root in the repertoire.

Since 1914 the world has been cruelly wrenched out of shape and the normal dissemination of such late romantic German music as this never occurred. Exotic personalities and styles, and some unnatural aberations from normality captured the imagination of a distraught world. If we could go back to the age of Nikisch what a rich fare would be waiting for us! This Reger, for example. Perhaps Mr. Leinsdorf has something of the kind in mind. One can hope.

From this standpoint one can willingly submit to the mesmerism of Wagner, knowing where it may lead. It is hardly an end in itself, not in 1964, but it is certainly magnificent as Mr. Leinsdorf does it. Possibly a little cool-headed, in a classic manner. The Ride of the Valkyries and the Magic Fire Music were followed by a generous sequence from Siegfried — new to these concerts. More peculiar theology — but somehow familiar. Who has not at some point surrendered to the spell of this mythos? The wonder is, we so rarely hear the inner workings of a Wagner score, and such performances as these come as revelations.

Next week Phyllis Curtin sings excerpts from Wozzeck, and the orchestra will take retrospective note of Schumann (opus 52) and Beethoven (Symphony No. 7).

Suggest

EIGHTY-THIRD SEASON

Eig

TUESDAY EVENI

ROSSINI

First p

MOZART

I. Allegro
II. Allegretto
III. Allegro assai

First p

IN

BRUCKNER

I. Allegro moderato
II. Adagio: Sehr feierli
III. Scherzo: Allegro; Tr
IV. Finale: Bewegt, doch

RU

MR. SERKIN

BALDWIN PIANO

TIGHT BINDING

SUNDAY 5. TUESDAY 8

101 3

Postponed to April 5. 1964

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

See Page 143

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FEB 19 1964

The Sound of Music

Mozart Concerto Joins Serkin, Leinsdorf, BSO

By Peter M. Knapp

Erich Leinsdorf and his guest soloist, pianist Rudolf Serkin, seemed to relish their collaboration last night at Symphony Hall. The audience did, too, and warmly applauded a bright performance of Mozart's Piano Concerto in F, K. 459.

Mr. Serkin has his own way with Mozart. It is, perhaps, not the most Mozartean way. Yet the pianist has interesting ideas, the scholarship to support them, and a glistening technique to execute it all.

While many pianists try for the crystalline tone that perhaps is best suited to the works of the Salzburg master, Mr. Serkin is not reluctant to use a firmer touch. While others are gentle, Mr. Serkin plays Mozart — as he does everything else he touches—with a virile strength. There is, however, grace, subtlety and delicacy in his Mozart, even though he is more robust than most.

The K. 459 concerto is ideally suited for the kind of close teamwork soloist and conductor achieved last night. It is more of a musical dialogue between soloist and orchestra than a vehicle for instrumental solo with accompaniment. The cadenzas are not show-stoppers, and are written with taste and moderation. This is a sunny and melodic composition, designed to entertain, unfettered by somber emotions.

Mr. Serkin's exact and sensitive performance was matched by superb orchestral playing. With the exception of a few stiff passages, the Boston Symphony showed it is making gains in acquiring the flexibility and nuance of the Mozartean style under Mr. Leinsdorf's guidance. The first movement was especially fine.

The finale, though, turned out to be more Serkin than Mozart. As was noticeable at the Tanglewood concerts last summer, Mr. Serkin likes the final movements of Mozart concerti to be taken at a brisk gallop. While the pianist evidently can tear through the notes at any pace, the music deserves more of a chance to breathe.

For the major work on the program, Mr. Leinsdorf chose Anton Bruckner's sprawling Symphony No. 7 in E—a score about the size of the federal budget. Requiring an hour or so to perform, Bruckner's Seventh is generously melodic and generally appealing.

Yet after the last fortissimo chord dies away, the listener has the feeling that although he has heard something big and bulky—even overwhelming at times—there is little he will carry home to remember from the experience. It is a curious mixture of the banal and the imaginative, of sickly sentiment and genuine emotion.

The last movement, with its brassy Wagnerian bluster, its dependence on empty orchestral tricks, unfortunately undoes much of the admirable craftsmanship that has preceded it.

The scherzo, constructed of a rollicking rhythm and catchy theme, is most likely to stick in the memory, even though the adagio movement contains the most inspiration and depth. Here we find a mood of profound solemnity, brilliant harmonic writing, and two melodies of exceptional loveliness. Yet, Bruckner never knew when

RUDOLF SERKIN

to quit, and this movement suffers from its excessive length.

Whatever the symphony's shortcomings, they were not shared by the Boston Symphony last night. Mr. Leinsdorf and his men gave an impassioned performance, in which sheer tonal beauty matched musicianship. While all the instrumental choirs performed this busy and grueling score with distinction, the cello section deserves an extra nod for its precision and sonority.

Mr. Leinsdorf opened the concert with a delightful reading of Rossini's Overture to "Il Signor Bruschino," a comic opera written by the maestro when he was 21 and shortly thereafter consigned to oblivion except for the sparkling overture. The score is light-hearted and witty, with an amusing musical gag in which the second violins rap on their music stands with their bows.

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Herald (m)
BOSTON, Mass.
Circ. 178,553
FEB 19 1964

MUSIC

Serkin and Mozart: A Common Purpose

By McLAREN HARRIS

Ther was a sentence in last night's Symphony program notes, concluding the Mozart concerto section, that might just as well have been taken from Rudolf Serkin's biography, so well did it summarize the pianist's final appearance with the orchestra this season.

It referred to the Concerto in F major, K. 459, as "the choice for a performer who loves Mozart at least as much as his own prowess in glittering cascades." Mr. Serkin is such a performer; indeed, his dedication in the composer's service is one of the major marks of his career.

Yet some credit is due Mozart, as this concerto is a work for which love can hardly be refused. Besides the sort of universal cheerfulness that raised Mozart's music above the state of his personal affairs, the steadfast dotted rhythm of the opening theme bespeaks an optimistic firmness that could reflect a period of prosperity for the composer. As it was, K. 459 made a total of six piano concertos for the year 1784 — a good time, if the number of these concertos is taken as an economic barometer.

Forsaking bravura for pure musical invention, the F major Concerto radiates charm—or ingenuity—less in pianistic thunderbolts than in the artistic polish of contrapuntal workmanship. As a symuhonic network entwines both soloist and orchestra, even the cadenzas become extensions of the concerto substance — particularly that of the finale, continuing as a miniature development in slightly more virtuosic terms.

If one is able to sit close enough, he may notice how complete is Mr. Serkin's involvement with his art. All the time that scales and passage-work flowed beneath his fingers in liquified articulation, the pianist's facial and bodily gestures doubled the accompanying and contrasting figures from the orchestra. During the gentle lilt of the Allegretto the soloist intoned the relatively unadorned melodic lines against a silken sheen of strings, as Erich Leinsdorf produced his most exquisite phraesology.

The brisk and brilliant finale gave rise to rapid exchanges of statement and rebuttal between piano and winds; seeing and hearing Serkin and Symphony in animated conversation induced ever-widening smiles among the audience, spreading quickly to the performers upon a merry conclusion.

Mr. Leinsdorf opened the program with Rossini's Overture to "Il Signor Bruschino" and continued after intermission with Bruckner's Symphony No. 7. These works have appeared on previous Symphony programs, and performance reviews can be found in the issues of Feb. 15 and Jan. 11, respectively.

The Program

The Boston Symphony Orchestra, Erich Leinsdorf conductor, presents the 8th program of the Tuesday evening series last night at Symphony Hall. Soloist for the Mozart Concerto was Rudolf Serkin.

Overture to "Il Signor Bruschino" Rossini
Pieno Concerto to F maior, K 459 Mozart
Symphony No 7 in E maior Bruckner

Globe 2/19/64

Pianist

Serkin Soloist In Mozart

Rudolf Serkin, who played the Reger Piano Concerto with the Boston Symphony in weekend concerts, participated in a routine performance Tuesday night of the F-major Mozart Piano Concerto, K. 459. Erich Leinsdorf conducted.

On the part of the orchestral forces, a reduced band of some 40 players, the problem seemed to be one of detail. When Leinsdorf has Mozart to himself, he takes better care of the range of dynamic shadings and of total sound. Tuesday evening, however, he made little attempt in this direction. The orchestra sounded muddy, no proper accompaniment for Serkin's dulcet piano nor an equal partner in one of Mozart's most engaging works.

This concerto, sometimes numbered 19, was written for the composer's own performance in Vienna, as were his five other piano concertos of that year, 1784. The F-major is a series of allegros, temperate in tempo and schewing pianistic fireworks in favor of continual development of the musical materials.

Serkin knows the heart of this concerto. Especially thrilling to hear, to meditate on is his realization of the viable balance of phrases. They might appear to be static, but Mozart turns them once again and Serkin nudges them to proper peaks. The flow of a Serkin performance is extraordinary.

This flow was present, in good measure, when the piano could be clearly heard. The mellowness of Serkin's tone warred futuily against the ill-blend and loudness of the orchestra.

Flanking the concerto were Rossini's Overture to "Il Signor Bruschino," as the opening work, and after intermission, the Bruckner Symphony No. 7 in E minor. M.M

FRI.- SAT. 18.

103 3

NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

ighteenth Program

NOON, FEBRUARY 21, *at* 2:00 *o'clock*

URDAY EVENING, FEBRUARY 22, *at* 8:30 *o'clock*

.....Overture, Scherzo, and Finale, *Op.* 52
Andante con moto; Allegro
Vivo: Trio: L'istesso tempo
Allegro molto vivace

....Excerpts from the Opera "Wozzeck," *Op.* 7

INTERMISSION

..... Symphony No. 7, in A major, *Op.* 92
I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

SOLOIST
PHYLLIS CURTIN, *Soprano*

SACRED HEART BOYCHOIR OF ROSLINDALE, JOHN OLIVER, Conductor

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

A new plan for ticket reservations is announced on page 1143.

BALDWIN PIANO

RCA VICTOR RECORDS

The following Excerpts from Berg's "Wozzeck" will be played:

Act I, Scene 3
Introduction to Act III
Close of Act III

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 465,653

6 1964

Phyllis Curtin Soloist In 'Wozzeck' Excerpts

The American soprano Phyllis Curtin will be soloist in excerpts from Alban Berg's opera, "Wozzeck," at the concerts Friday at 2 and Saturday at 8:30 p.m. by the Boston Symphony. Erich Leinsdorf will conduct.

The program will open with Schumann's Overture, Scherzo and Finale, Op. 52, and will conclude with Beethoven's Symphony No. 7 in A major, Op. 92.

Miss Curtin was soloist last summer in the American premiere at Tanglewood of Britten's War Requiem and at later performances in Boston and New York.

Rudolf Serkin will be soloist with the orchestra this afternoon at 3. He will play the Reger Piano Concerto. Leinsdorf will conduct, and the concert will include Rossini's Overture to "El Signor Bruschino" and excerpts from Wagner's "Die Walkure" Act III and "Siegfried." Serkin will again appear with the orchestra in Tuesday's concert at 8:30 p.m.

The orchestra's sixth open rehearsal of the season, which was postponed last Thursday, wil be held this Thursday at 7:30. Leinsdorf will make final preparations for the week-end program. The open rehearsals are held each season for the benefit of the orchestra's pension fund.

Today at 6 p.m. Robert Town will give the fourth Symphony Hall Organ Concert of the season. The 27-year-old organist is being presented as a result of winning the 1963 Young Artists Competition for organists, sponsored by the Boston Chapter of the American Guild of Organists with the cooperation of the Boston Symphony Orchestra. He will play works by Buxtehude, J. S. Bach, Jehan Alain, and Marcel Dupre. All seats for the organ concert, which will last approximately one hour without an intermission, are unreserved.

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Sunday Herald
BOSTON, Mass.
Circ. 283,819

FEB 16 1964

Symphony This Week

Opera Excerpts By Phyllis Curtin

The Boston Symphony Orchestra, Erich Leinsdorf, music director, will present concerts this afternoon, Tuesday evening, Friday afternoon and Saturday evening.

Rudolf Serkin will be soloist with the orchestra this afternoon, playing Reger's Piano Concerto in F minor, op. 114. Mr. Leinsdorf will begin the program with Rossini's Overture to "Il Signor Bruschino," and after the intermission will present more music by Wagner: excerpts from Act III of "Die Walkure"; and excerpts from "Siegfried."

Mr. Leinsdorf has invited Mr. Serkin to be soloist also on Tuesday evening, in the Mozart Piano Concerto, K. 459. The program will open with the Rossini Overture and conclude with the Bruckner Symphony No. 7.

At the Friday-Saturday programs Phyllis Curtin, soprano, will be soloist in excerpts from the opera "Wozzeck" by Alban Berg. Mr. Leinsdorf will open the concerts with Schumann's Overture, Scherzo, and Finale Op. 52, and will conclude with the Beethoven Symphony No. 7.

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Parkway Transcript
BOSTON, Mass.
Weekly Circ. 7,803

MAR 5 1964

Sacred Heart Boys' Choir With Symphony

The eighteenth program of the Boston Symphony Orchestra held on February 21 and 22 under the direction of Erich Leinnsdorf presented an unusual change which would be of interest to local residents.

Mr. Leinnsdorf inserted in this program excerpts from the opera Wozzeck Op. 7 by Alban Berg.

The well known soprano, Phyllis Curtin sang the lead, and sixteen members of the boys' choir of the Sacred Heart Parish were featured.

The Sacred Heart Boys' Choir sings under the direction of John Oliver, conductor, and Gerard Phillips, musc director. The choir was started four years ago at the request of Rt. Rev. Edward A. Murray, pastor. All of the boys are in the Sacred Heart Parish School.

Those participating were: Kevin McGinty, soloist, and Davd Botte, Richard Cullinana, Dennis Curran, Donald DiNapoli, John Hamilton, Francis Hannon, John Ieni, Mark Murphy, Paul Nicholson, Francis O'Donnell, Philip O'Donnell, Joseph Porcaro, Robert Quinn, Daniel Sullivan,, and Francis Trevisani.

FRI.- SAT. 18.

103

Eighteenth Program

...ERNOON, FEBRUARY 21, *at* 2:00 *o'clock*

...TURDAY EVENING, FEBRUARY 22, *at* 8:30 *o'clock*

S... ..... Overture, Scherzo, and Finale, *Op.* 52

I. Overture: Andante con moto; Allegro
II. Scherzo: Vivo; Trio; L'istesso tempo
III. Finale: Allegro molto vivace

BERG ..... Excerpts from the Opera "Wozzeck," *Op.* 7

INTERMISSION

BEETHOVEN ..... Symphony No. 7, in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

SOLOIST
PHYLLIS CURTIN, *Soprano*

SACRED HEART BOYCHOIR OF ROSLINDALE, JOHN OLIVER, Conductor

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BALDWIN PIANO

RCA VICTOR RECORDS

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Act I, Scene 3
Introduction to Act III
Close of Act III

NewEnglandNewsclipAgency,Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 465,653
FEB 16 1964

Phyllis Curtin Soloist In 'Wozzeck' Excerpts

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The program will open with Schumann's Overture, Scherzo and Finale, Op. 52, and will conclude with Beethoven's Symphony No. 7 in A major, Op. 92.

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NewEnglandNewsclipAgency,Inc.
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Sunday Herald
BOSTON, Mass.
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FEB 16 1964

Symphony This Week

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MAR 5 1964

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Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
FEB 22 1964

At New York Concert

Leinsdorf's Fresh Look At Beethoven's 7th

By MICHAEL STEINBERG

NEW YORK—The performance of the really familiar masterworks is one of the most troublesome of a conductor's responsibilities. The Beethoven symphonies, for example, are inherently difficult. They are done so frequently as to stand always in danger of losing their freshness for performer and listener, and records at least have the potential of acquainting audiences with a wide variety of interpretations.

The conductor faced with the task of presenting Beethoven's Seventh Symphony, as was Erich Leinsdorf at Friday afternoon's Boston Symphony concert, sometimes finds he communicates mainly his own boredom, or he falls into the trap of "different at any price."

Leinsdorf did neither. He gave an interpretation that was, in the best sense, fresh. With the traditions of this music, which is to say, other conductors' habits, quite erased from his mind, he reconsidered the whole piece from the ground up.

Leinsdorf's observance of the repeats may serve as an example. Those in the first, third and fourth movements are customarily ignored. Leinsdorf gave every one, and for each he demonstrated that it has a structural and rhetorical function rather than being a mere notational formality. Never before, for instance, had it been made so clear how wittily the start of the first movement's development is a variant of the exposition's opening.

Leinsdorf's most valuable achievement was in the second movement. After it had been misunderstood for decades, Toscanini began our re-education by demonstrating that this was an allegretto, not a slow movement, not to mention a funeral march or a procession of monks. Leinsdorf caught the character perfectly. The tempo was right, the phasing most sensitive with its sharply and springily articulated pairs of quarter notes, and the in tempo ending of the whole movement was just what was wanted.

Except in the allegretto, which was beautifully played as well as planned, the actual execution was inelegant. The introduction, whose massive chords should surely be punctuations rather than phrase beginnings, went wrong. Early in it Leinsdorf more or less stopped conducting, but the strings, ungrateful for the confidence thus shown them, promptly flew all to pieces during that 16th note scale.

Also, the first, third and fourth movements abound in rhythmic figures which, while themselves quite simple, are easily played inaccurately. They were, and, especially in the last two movements, metrical slovenliness reigned. When Leinsdorf has taught the orchestra to play it, his performance of the Beethoven Seventh should be a remarkable one.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
FEB 25 1964

'Symphony'

Berg, Schumann Heard At Friday's Symphony

By MICHAEL STEINBERG

Sometimes life's amenities can make things too convenient. Last Friday afternoon, the miracle of being able to arrive in New York 90 minutes after leaving a concert at Symphony Hall and being able to call in a review by long-distance telephone, all this somehow backfired.

There was a perverse telephone connection which kept cutting off—something hard to know when one is talking to a dictating machine—and what with one thing and another, the review of Friday afternoon's Boston Symphony concert appeared under a New York dateline, and with the comments on half the concert missing altogether.

The concert in question was, of course, one of the Symphony's regular Friday afternoon series in Symphony Hall, Boston, and the first half of the program had consisted of the standard set of concert excerpts from Alban Berg's opera "Wozzeck" and Robert Schumann's Overture, Scherzo, and Finale, Opus 52.

Berg's dense textures were admirably sorted out by Erich Leinsdorf, which is much to be grateful for, but everything sounded a little inhibited from the expressive point of view. Leinsdorf sometimes beats things out rather rigidly, and a touch more of elasticity and warmth, that old-time Viennese slush, would have been welcome.

The soprano Phyllis Curtin beautifully sang, spoke, and "spoke-sang" the part of Marie. Her very appearance is so stunning as to disarm criticism, but quite seriously, voice, musicianship, and temperament, are at a level that ought practically to make her the most famous American singer today.

Her work, as exemplified by her touching and passionate singing on Friday, is miles in advance of that of three dozen of her more famous colleagues. The group of boys from the Sacred Heart Boychoir of Roslindale, John Oliver, conductor, did their small but important part with complete competence.

The concert began with Schumann's "Symphonette," to give the work the title he himself assigned to it for a while. In spite of a few lapses into his vacant-minded treadmill style, the Overture, Scherzo, and Finale is a most charming work. Its 61 year absence from the Boston Symphony concerts was too long, and it was good to have it back, even in a reading a trifle lethargic.

After a tour, the orchestra returns on Mar. 6 to be conducted for the first time by Leopold Stokowski. He will lead Mozart's Wind Concertante, Stravinsky's "Petrouchka," and shorter pieces by Gabrieli, Vivaldi, Hovhaness, and Rorem.

THE SYMPHONY

Truncated 'Wozzeck' Rouses Interest

By ROBERT TAYLOR

Opera in the concert hall is not unlike closet drama, a recollection in tranquility, as it were, of an action meant to be presently experienced. For the second time in a week operatic excerpts loom prominent at Symphony. The fragments of Berg's "Wozzeck" make a more coherent pattern than the Wagnerian quiltwork last Friday, but they are fragments all the same.

"Wozzeck" has never been presented in Boston. It is, to my way of thinking, the composer's masterpiece. The content is infinitely more human, more accessible, more alive than anything in "Lulu," where the master laid down his pen — and we shall probably have to await Sarah Caldwell's decision or the enterprise of a workshop group to hear the opera in its original garb.

Gave Blessing

Furthermore, Berg himself gave his blessing to a concert suite in advance of production. And the performance yesterday illustrated the expressive potentials of the score in Phyllis Curtin's brilliantly idiomatic vocalism. The Sacred Heart Boychoir of Roslindale added to this. There are a number of reasons why Erich Leinsdorf probably felt justified in scheduling the anthology, but one fundamental reason why he should not: our time would have been spent more profitably in the symphonic repertoire.

Instead of piecing out the drama in the imagination, and hopscotching through the text (an almost insurmountable problem since we may assume that all but a sprinkling of the audience know "Wozzeck" only by hearsay), we should get a viable statement consonant with the concert hall.

No matter. Having voiced our objections, let us point out that Miss Curtin's phrasing of the lullaby, her realization of the dramatic inflections of the sprechtstimme, conveyed the emotional essence of the opera admirably. More than a concert hall voice, the beautiful sound the artist is capable of bringing to "Wozzeck," a singing-actress is required; and Miss Curtin's security in the pitches marked for the song-speech projected a character.

The performance eliminated the four interludes between the scenes, but one received a sense of the music as a close approximation of natural sound, and of the revolutionary break with the "unending melody" recitativo of Wagner, which in turn reacted against the parlando recitation of Italian opera. Whether or not this will arouse interest in "Wozzeck" is debatable; but hearing it truncated may arouse a desire to hear it whole.

In reviving Schumann's Overture, Scherzo and Finale, however, last performed in 1903, Mr. Leinsdorf has done noble service: it is a lovely score. The conventional holds unexpected rewards, and this music is marvelously unconventional in disclosing the neglected riches of genius.

One can't help hearing hints of other Schumann in it, especially the Second Symphony; the grace of the melodies floating from the warmly expressive strings to the woodwinds held a suavity and a control in which they seemed to sing of their own accord. The orchestra played elegantly for Mr. Leinsdorf while the proportions of the reading retained a firm grasp on balance without sacrificing the relaxed animation of the parts.

This was Mr. Leinsdorf's first Beethoven Seventh with The Boston Symphony, and an incisive one, too, a blend of virtuosity and mellow introspection. A colleague of mine once expressed the opinion that he found Leinsdorf's Beethoven more an examination of the master than anything else; but the analytic detachment that gives his "Eroica" a certain academic aspect isn't evident in the Seventh.

The bold lines are urged forward in a powerful flow, and the repeats reveal the care with which the work has been prepared. The phrase-making is eminently clear, and here is a persuasive surge in the articulate, ordered tempi.

The meticulous restraint of the final movement has a poise rare in such a monumental scale. Best of all, I think, the orchestra has a glow of confident vigor, a personality in which the climaxes are not over-driven and attain genuine Olympian breadth.

The Program

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 18th program of the 83rd season yesterday in Symphony Hall. Phyllis Curtain, soprano was the soloist. The program will be repeated tonight at 8:30.

Overture, Scherzo and Finale, Op. 52 ..... Schumann
Excerpts from the Opera "Wozzeck," Op. 7 ..... Berg
Symphony No. 7, in A Major Op. 92 ..... Beethoven

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

105

Miss Curtin's 'Wozzeck' excerpts

By Roland Nadeau

Erich Leinsdorf always thinks and feels musical form: to watch and listen as he directs his orchestra is to witness musical analysis and logic incarnate. Indeed, there is a professional aura of polished certainty about his interpretations that is awesome to contemplate.

At the performance of the Boston Symphony Friday afternoon at Symphony Hall one felt that his struggle for musical understanding had already been won; that what we were given was the composer, captured and interpreted stylistically with impeccable taste. The one thing missed perhaps was the sense of immediate discovery and adventure—that feeling of unbridled, laissez-faire excitement that his two predecessors with the Boston Symphony possessed in abundance—perhaps in too much abundance.

* * *

The program began with Robert Schumann's Overture, Scherzo, and Finale, Op. 52. Here Mr. Leinsdorf divined exactly what was needed for its interpretation. Written as it was during a most felicitous period of the composer's life, less than a year after his marriage to Clara and following the highly successful "Spring" Symphony, this piece is happy, elegant, without a trace of the morbidity that was to creep into his work later on.

Mr. Leinsdorf accordingly worked for clarity of texture in the orchestral sound and simplicity of musical statement. What a pleasure to hear Schumann crisp, clean, and serene; not lathered over with pseudo - Beethovenesque intensities and bombast. Now we could understand Schumann's reverence and love for the music of Mendelssohn.

Next came a symphonic suite from Berg's Opera "Wozzeck," Op. 7, with Phyllis Curtin, soprano soloist, and the Sacred Heart Boychoir of Roslindale, of which John Oliver is the conductor. Again Mr. Leinsdorf's analytical gifts served well.

* * *

The whole opera, which on the surface appears to be a massive blob of subdued nervous energy, is actually welded together by the strongest bonds of classical instrumental form. The conductor underlined these organizing strands, always stamping logic and sense into the smoldering witches' brew of orchestral sound.

Miss Curtin sang a surprisingly chaste and pure Marie. Unfortunately for her, at times her lovely tones were submerged by the orchestra. This was more apparent, however, in the sprechstimme sections. Perhaps here a little more musical hysteria alternating with the feeling of contriteness would have propelled the voice over the orchestra more effectively.

Beethoven's Seventh Symphony ended the program. Ever since Wagner called the symphony "the Dance in its highest condition," some conductors have been delivering themselves of its urgencies in orgiastic, frenetic terms. Not so with Mr. Leinsdorf.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
The Pilot
BOSTON, Mass.
Weekly Circ. 155,000
FEB 20 1964

Helen E. Sullivan

MUSIC

Sarah Caldwell's production of "Madame Butterfly" was so beautifully staged and so well sung, last week, that it seems ungrateful to complain that, after all, it was only "Madame Butterfly." But the fact is that she produced the same opera last year with the same exquisite scenery. Musically, the present production was a considerable improvement. Camilla Williams is a lovely Butterfly, visually and vocally, and Edith Evans is as fine a Suzuki as you will ever hear. The men in the opera matter less, but they filled their parts ably.

Perhaps we are being spoiled, in a year which has brought us "Lulu," "I Puritani" an extraordinary "Magic Flute," but somehow "Madame Butterfly" twice in two years does not seem to fit in with the lively imagination that conceived the other productions. The final opera of the season will be, once again, one that is not heard nearly often enough —the splendidly funny "L'Elisir d'Amore" of Donizetti.

Perhaps it was the operatic note in Symphony Hall last weekend that started this train of thought, for there we had some tantalizing excerpts from "Wozzeck," sung by Phyllis Curtin with the Boston Symphony. From the available evidence—an oldish and sometimes questionable recording, a reading of the score and the suite heard last weekend—this may be one of the most powerful operas of our century. Can we hope to see it staged next year with the Caldwell touch?

John Oliver's Sacred Heart Boys' Choir of Roslindale received very well deserved recognition in its appearance with the Symphony. And Mr. Leinsdorf brought a second undeservedly neglected work to attention with his performance of Schumann's Overture, Scherzo and Finale. Leinsdorf's Beethoven Seventh, by the way, is sometimes strikingly close to Toscanini's (and I know no greater praise.) If my ears do not deceive me, he even included some of the Maestro's re-writing in the third movement, where Toscanini distinctly improves on Beethoven.

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TOUR #4

BALTIMORE

The News American
BALTIMORE, MD.
D. 219,257 SUN. 312,266

FEB 23 1964

You doubt this?—*regardez:* Starting off tonight at the Lyric with the Boston Symphony Orchestra, conducted by Erich Leinsdorf, we'll hear excerpts from Alan Berg's opera "Wozzeck," with the Met soprano Phyllis Curtain as soloist, and Mahler's Symphony No. 5.

The News American
BALTIMORE, MD.
D. 219,257 SUN. 312,266

FEB 16 1964

ERIC LEINSDORF
What's on your mind, Maestro?

Next Sunday at 8.30 P. M., Eric Leinsdorf will conduct the Boston Symphony Orchestra, in a concert at the Lyric presented under the auspices of the Baltimore Symphony Orchestra.

THE EVENING SUN
BALTIMORE, MD.
D. 212,245

FEB 21 1964

The Boston Symphony, under the direction of Erich Leinsdorf, returns to the Lyric for one performance at 8.30 P.M. Sunday.

The concert, included in the sixteen pair mid-week programs, is primarily for Wednesday subscribers. Tuesday evening patrons heard the Royal Philharmonic under Sir Malcolm Sargent last October 21.

The Boston Symphony program will include excerpts from Alban Berg's "Wozzeck" with Phyllis Curtain, soprano, as soloist, and Mahler's "Symphony No. 5."

The Boston Symphony Orchestra, one of the oldest in the nation, has the longest concert season of any privately supported orchestra in the world. Last year's season included 227 concerts, compared to Baltimore's 175.

The 104-member orchestra's five series and open rehearsals in Symphony Hall (capacity 2,631) are generally sold-out on season subscription.

The News American
BALTIMORE, MD.
D. 219,257 SUN. 312,266

FEB 24 1964

Boston Symphony

Maestro Leinsdorf Conducts Mahler and Berg Gloriously

By R. P. HARRISS

A brilliant revelation of the contrasts and kinships of romantic and modern music was brought to a rapt Lyric audience last night by the Boston Symphony Orchestra. Conducted by Eric Leinsdorf, the concert was devoted to Alban Berg and Gustav Mahler, with Phyllis Curtin as soprano soloist.

THE PROGRAM consisted of:

Berg: Excerpts from the opera "Wozzeck," with Miss Curtin.

Mahler: Symphony No. 5 in C-sharp minor.

Contemporaries of the expressionist Schoenberg — the one as his early supporter, the other as his disciples—Mahler and Berg afford in their music exciting examples of the romantic divergence from classicism and the modernist break with romanticism. And also in these two works are revealed the common ties they never completely severed.

THE "WOZZECK" excerpts, despie their sometimes nosiy expressionism and a hardshness imposed on the soloist by both libretto and score, had a direct appeal that engaged the listener's emotions strongly.

The story of "Wozzeck," which had its premiere at the Berlin State Opera in 1925, is simple: Wozzeck is a sad-sack soldier, father of an illegitimate child by Marie. A drum major seduces Marie; Wozzeck confronts the seducer and gets beaten up. Wozzeck stabs Marie on the shore of a lake, drops the blood-stained knife in the water, and apparently in an effort to retrieve the knife, drowns himself.

THOUGH Wozzeck's feckllessness inhibits sympathy for him, the music is exceedingly rewarding to listeners who are willing to lean forward to it, instead of slumping back passively in their seats. The orchestral interludes, evocative and descriptive, were marvels of delicate shading under Maestro Leinsdorf's conducting.

Miss Curtain sang exrcepts from the role of Marie with intensity and understanding. If requirements of the score caused her notes at times to sound tortured, constricted and harsh, there were brief passages of smooth pure song in which her soprano soared gloriously.

MAHLER'S Fifth received a dynamic and profoundly moving reading. The composer offered this as absolute music (though his attitude toward programmatic music was ambivalent, to say the least) and certainly it doesn't need the dreadful gobbledegook, sueh as Paul Stefan's, in last night's program notes.

While not as readily comprehended as Mahler's First, which the Philadelphia Orchestra performed earlier this season, nevertheless this long symphony held the audience as in a spell.

The Scherzo, with its lovely pizzicato passages and exquisite French horn obbligato, was in itself a reward such as may not be equaled in a lifetime of concert-going.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 188,856 S. 321,686

FEB 24 1964

Music Notes

Boston Symphony

By ELLIOTT W. GALKIN

ERICH LEINSDORF presented a new model of the Boston Symphony Orchestra to the audience at the Lyric Theater last evening, one which in the short period of his tenure as its musical director he has already molded in his stylistic image.

The appearance of the noted ensemble was a bonus feature for Wednesday evening ticket holders of this season's subscriptions to the Baltimore Symphony Orchestra series.

For approximately 40 years, the Boston Symphony Orchestra has been an organization developed by maestros in the French tradition and has reflected their particular stylistic proclivities. The musical ideals of Koussevitzky and Munch were those based upon characteristics typical of the orchestras of Paris.

Elegant Spirit Of Dance

Thus the Boston Symphony Orchestra became celebrated as the American symphonic ensemble singular for its lightness and brilliant transparency of string sound, for a sense of finely focused brass sonority, floating woodwinds, and, in its phrasing, for an ever-present, elegant spirit of the dance.

Leinsdorf, its thirteenth musical director is of a different tradition. His is a style influenced by the opera house, Middle European in its solidity of phrase, moderation of tempo, and balance of part in which the importance of melodic consideration are achieved in relation to the total architectural structure.

Thus a Leinsdorf performance, no matter how impassioned, is at the same time lucid and controlled.

These were the characteristics, which in terms of repertory and interpretation were made evident by the noted Vienna born conductor last evening. Under his disciplined direction, the Boston Symphony Orchestra has become a tightly knit, highly organized mechanism, more cohesive than it was under Munch.

Golden Glow Of Power

Texturally the strings play with a fuller and flatter bow, and with a more pulsating vibrato than before. The fine edge of the brass has disappeared to be replaced with a golden glow of power; and the woodwinds have become heavier and obviously deliberate. As a total ensemble, the precision is extraordinary.

Leinsdorf's program was one which was ideal for the demonstration of these newly developed characteristics. While Munch's performances inevitably emphasized compositions of French impressionism, Leinsdorf's offerings were devoted exclusively to German works written during the first quarter of this century.

Featuring soprano Phyllis Curtin, it began with excerpts from "Wozzeck" by Alban Berg, the opera in which the composer was able to humanize some of the abstract principles of the abstract procedures of twelve-tone technique which developed from the world of the Nineteenth Century. It concluded with the Fifth Symphony of Gustav Mahler, one of the most complex and visionary spokesman of post-Romanticism.

In "Wozzeck" the reading of the Bible by the ill-fated heroine consists of seven variations and is one of the most moving scenes of the opera. Miss Curtin recounted the tragedy of human frailty and begged for pity and forgiveness with poignancy and intensity.

Here is a voice of power and majesty, infallible in this difficult music, in both pitch and flexibility. Her use of the half-spoken *Sprechstimme* was filled with color and dramatic impact against the hallucinative quality of the score.

Imaginative Insight

Mr. Leinsdorf conducted Mahler's tragic and mysterious Fifth Symphony with imaginative insight. The voluptuous sarcasm, the psychological emphases of the dramatic digressions, and the bitter-sweet lyricism were all projected with a master hand.

and vivid, yet is one which essaism. There was, therefore, in his performance warmth as well as accuracy. The unique combination of these characteristics made for an evening of distinguished music making.

THE EVENING SUN
BALTIMORE, MD.
D. 212,245

: 196: Segretta

Music In Review

Boston Symphony Performs Two Works

By Adelaide C. Rackemann

Two Twentieth Century works, [illegible] fluenced in part by Alma [illegible] Mahler, were performed [illegible] Lyric last night by the [illegible] Symphony Orchestra, un- [illegible] Erich Leinsdorf.

The first offering, featuring [illegible] Curtin as soloist, consisted of excerpts from Alban Berg's "Wozzeck," Opus 7. This opera, completed forty years ago, dedicated to the wife of Gustav Mahler, and often performed still remains something of an oddity.

This music describes the anguish of a pathetic, simpleminded soldier, beset by problems, teased by the captain of his regiment, tormented by Marie, the faithless common-law wife who despises him. Atonal, dissonant, a somewhat ponderous example of contemporary music, it is unique. Hearing the opera, one appreciates the ingenuity of the music. The abbreviated concert form, unfortunately, seems less effective.

Pleasing Voice

Phyllis Curtin, whose voice is both pleasing and true, sang several of Marie's scenes from the opera. This is not an easy soprano role, not especially pretty, but it was sung with appropriate expression, always suggesting the heartless Marie. The last excerpt, played by the orchestra alone, is an especially poignant scene in Wozzeck, in which his young son, told by an older child that his mother is dead, continues happily to rock back and forth on his hobby horse, quite ignorant of the meaning of death. It was played with chilling effect.

The Symphony No. 5 in C sharp minor by Gustav Mahler, completed a few months after the composer's marriage in 1902, is a long, varied and rather baffling work. A solemn, sometimes lyrical, first movement introduces a theme developed in a slow, funeral march, movement. But in the second part, enlivened by a lovely French horn obligato (played last night by James Stagliano), there is an abrupt change of mood. A charming Scherzo introduces waltz passages which are repeated and varied by different sections of the orchestra.

Eloquently Played

The third part begins with an Adagietto, where the strings are supported by harp arpeggios. It was eloquently played and is perhaps the most beautiful part of the symphony. The ending is a Rondo—Finale, full of contrasts, gay and tuneful, changing to the key of D Major.

This Mahler symphony, which has a little of everything to offer the listener, represents a tremendous outpouring of feeling and invention. At the time when it was written, Mahler no longer believed in explaining his works to other people and was quite satisfied to let this symphony stand alone. As conducted by Mr. Leinsdorf, whose style of conducting is highly individual, graceful and sweeping—somewhat like a gigantic bird soaring to great heights—it was a work of restrained majesty. The Boston Symphony Orchestra has a lightness and a subtlety which owe much to Mr. Leinsdorf's direction. It is interesting to consider the extent to which the physique and bearing of a conductor determine the shape and sound of an orchestra.

PHILADELPHIA

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 604,828 S. 1,000,980

FEB 23 1964

Erich Leinsdorf conducts the Boston Symphony Orchestra in concert Monday at Academy, given by Philadelphia Forum.

The Sunday Bulletin
PHILADELPHIA, PA.
S. 687,065

FEB 23 1964

Leinsdorf, Kostelanetz Conduct at Academy

By JAMES FELTON

THE BOSTON SYMPHONY will make its second appearance here tomorrow night under the baton of Erich Leinsdorf, its permanent music director.

Appearing in the Academy of Music on the Philadelphia All Star-Forum Series, Mr. Leinsdorf has chosen to present Haydn's Symphony No. 39 and Gustav Mahler's Fifth Symphony. In accord with the smaller ensembles customary in Haydn's time, the Orchestra will be reduced in size to play the music very much as 18th century listeners might have heard it.

With few exceptions, Mahler's nine completed symphonies are seldom heard here. His lengthy style, as well as that of his compatriot Anton Bruckner, has not found favor, although the works of both men are considered landmarks in the development of Austrian symphonic literature. The Mahler Fifth is long and sprawling in conception, with sharply varying moods shot through with epic color. Any performance of the Fifth is bound to be a major undertaking, accessible to only the best-equipped orchestras.

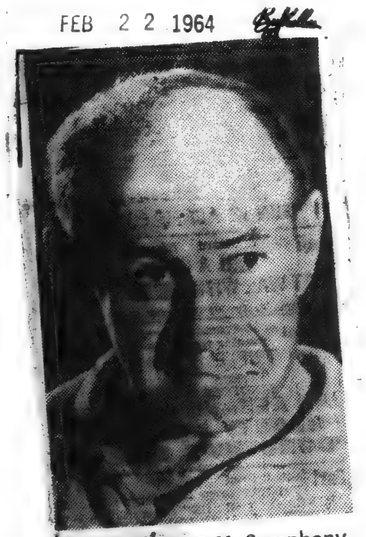
The Boston Symphony made history on January 19 when Mr. Leinsdorf conducted a nationally-televised performance of Mozart's Requiem Mass for President Kennedy at the Holy Cross Cathedral in Boston. Richard Cardinal Cushing celebrated Mass at that time, the entire service being the first of its kind ever conducted in the United States.

Mr. Leinsdorf will take occasion on his visit here to hold auditions for prospective members of Berkshire Music Center at Tanglewood for the 1964 season. They will be held on Monday afternoon at The New School of Music. Special auditions for harp and percussion applicants only will be held Monday evening at 7 P. M. in the Academy of Music. First-chair members of the Orchestra are to be the judges.

ERICH LEINSDORF conducts Boston Symphony Orchestra here, tomorrow night.

PHILADELPHIA DAILY
NEWS
D. 318,507 S. 231,568

FEB 22 1964



THE BOSTON Symphony, under baton of Erich Leinsdorf, appears at the Academy Monday night in its only Philadelphia concert of season.

The Sunday Bulletin
PHILADELPHIA, PA.
S. 687,065

FEB 9 1964

Boston Symphony

THE BOSTON Symphony Orchestra will be presented by the Philadelphia Forum at 8.30 Feb. 24 at the Academy of Music.

The virtuoso ensemble will be under the baton of its permanent conductor, Erich Leinsdorf.

The program: Haydn's Symphoney No. 39 and Mahler's Symphony No. 5.

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 604,828 S. 1,000,980

FEB 23 1964

Bostonians booked

By DANIEL WEBSTER
Of The Inquirer Staff

The Boston Symphony Orchestra plays its annual Philadelphia concert Monday evening at the Academy of Music.

The Philadelphia Orchestra, on tour part of the week, returns Friday night to play its second Junior Student concert and a pops concert Saturday night conducted by Andre Kostelanetz.

The Boston Symphony, now in its second season under Vienna-born Erich Leinsdorf, will play a program of Viennese music: Haydn's Symphony No. 29 and the monumental Symphony No. 5 by Gustav Mahler.

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 604,828 S. 1,000,980

FEB 9 1964

Mahler Fifth slated By Boston Symphony

The Boston Sympony Orchestra will play Mahler's Symphony No. 5 when it makes its annual appearance Feb. 24 at the Academy of Music.

Erich Leinsdorf, music director, will also lead the ensemble in Haydn's Symphony No. 39. The orchestra appears in the Philadelphia Forum series.

Philadelphia Inquirer
PHILADELPHIA, PA.

The Evening Bulletin
PHILADELPHIA, PA.
D. 709,751

FEB 25 1964

At the Academy

Leinsdorf Shows Flexibility

By DANIEL WEBSTER
Of The Inquirer Staff

The Boston Symphony Orchestra, cast now in the image of Erich Leinsdorf, proved a nicely proportioned instrument of great flexibility when it played Monday at the Academy of Music.

Leinsdorf's program probed two disparate areas of the repertoire which he has favored since taking over the direction of the orchestra two seasons ago. He played Haydn and Mahler.

His program was carefully shaped in a way to give attention to both works and to display the precision and depth of his orchestra's special abilities.

The Mahler Fifth Symphony has emerged as a sort of Leinsdorf specialty. Bringing to it the dedication to clarify that makes his Haydn and Mozart, so refreshing, he plays Mahler with proportion and energy but without chootic color for its own sake.

MOLDS WITH CARE

Essential to Mahler's sprawling later symphonies is a clear idea of wheer it all is going. Leinsdorf molded his interpretation with great attention to phrase and to the total effect as well.

For those who find Mahler too romantic for comfort, the Fifth symphony is almost the epitome of cloying musical posturing. But for Leinsdorf it is a searing and anguished musical event; he conveys the sincere writing of a titan of grief.

His orchestra has been shaped for the German repertoire and now moves into it with a glowing tone in the strings and brilliance in the winds and brass.

The performance had its high points. The opening funeral march is great Mahler and suited to the sound of this orchestra; the lanedler of the third section, the Scherzo, has at once grace, strength and musical interest, and the adagietto with its floating long phrases was memorable.

GRACEFUL HORNIST

The Scherzo was graced by the artistic playing of James Stagliano, the principal hornist, whose obbligato leads, suggests and comments on the music as it grows from dance to symphonice statement back to the easy Austrian dance rhythm.

The finale was precise, with the conductor keeping strict order in the flurry and extreme dynamics around the final crash of emotion.

WITHDREW SYMPHONY

Mahler withdrew the symphony after its premiere in 1902 in Cologne to rescore it. He continued to reshape it for years afterward. The symphony played his first revision Monday.

The leap to Mahler from the early work of Haydn showed the versatility of the ensemble. Leinsdorf's approach to that of a strict classicist: he reduces his orchestra, adds a harpsichord, demands needle-sharp response to his ideas.

SOME INNOVATIONS

This Haydn, the Symphony No. 39 in G minor, is the work of the composer just gaining freedom in the style. It has some innovations, the characteristic brusque minuetto, the surprises of silence in the opening allegro, the strong second violin line in the finale.

It is a symphony full of life. In Leinsdorf's concept it shimmered with clarity, good spirits and masculinity. The addition of the harpsichord gave it an attractive flavor and a ring of authenticity.

The orchestra played in the Philadelphia Forum series.

Boston Symphony Performs Well In Rarely-Heard Musical Works

By MAX de SCHAUENSEE

The Boston Symphony, that most civilized of orchestras, gave its annual concert at the Academy of Music, last night, under the auspices of the Philadelphia Forum. Vienna-born Erich Leinsdorf, the Boston Symphony's regular conductor, made his second appearance here as leader of the Bostonians.

Unlike some visiting orchestras which present staples of the symphonic repertoire, Mr. Leinsdorf and his people gave us two symphonies that are not often heard — Haydn's Symphony in G Minor No. 39, and the monumental Symphony No. 5 in C-sharp Minor by Gustav Mahler.

The Boston Symphony sounded quite wonderful under Mr. Leinsdorf. The tone was mellow at all times and exceedingly canny in the delicate matter of balance. Precision was always one of Boston's chief qualities, and if anything was lost in this matter under other leaders, it has been regained with interest. Concert-goers are always avid for stated comparisons; they were again last night. It will suffice to say that the Boston and Philadelphia Orchestras have their own special characteristics as they stand among the great orchestras of the land.

The orchestra was very much reduced in size for its performance of the charming Haydn. It was Mr. Leinsdorf's idea to approximate what 18th-century listeners might have heard; furthering this idea was the happy addition of a harpsichord. Mr. Leinsdorf is noted as a conductor of classics, with the result that Haydn's music was given a winsome performance.

The programming of the one-hour-and-five-minute Mahler Fifth came as a boon to ears surfeited with the staples of the repertoire. Here the entire Boston forces were employed, for the Mahler looms as an undertaking of the first magnitude.

Conducting without score, Mr. Leinsdorf's enthusiasm was infectious; the great length of the symphony only filled one with wonder at its variety and its sustained passion. The audience listened with close attention; one felt there was no fatigue in the house after the final chords that concluded a brilliant performance.

The brass and woodwinds of the Bostonians were put to a severe test which was met on all counts. The opening "Trauermarsch" proved most impressive with its introductory fanfares. The wildly romantic and plangently protesting "Sturmisch bewegt" that followed, swept the symphony onward to the "Scherzo" with its finely played horn obbligato by James Stagliano. This is a movement of waltzes and surprises.

The "Adagietto" is perhaps the most enamoring part of the symphony — wonderfully reflective music, deeply lyrical and obviously deeply felt by its composer. The finale has an over-all, all-out lyric sweep with fugal passages urging the music to its final climax.

At the close, Mr. Leinsdorf and his men were given a well-deserved ovation. The Academy had quite a few empty seats last night. Apparently there are Philadelphians who feel that their own orchestra has all the answers. Happy indeed is such spirit of contentment—and limiting.

NEW YORK

New York World-Telegram
and
The Sun
D. 463,241 SAT. 175,139

FEB 27 1964

Music

Perfect Philharmonic Pair

By LOUIS BIANCOLLI

The bracketing of Berg's "Wozzeck" and Mahler's "Fifth Symphony" was an act of inspiration on the part of Erich Leinsdorf at last night's Boston Symphony concert in Philharmonic Hall.

Louis Biancolli

Mahler, to my thinking, is the real dividing line between the classical and the modern outlook. Everything in modernism, even the modern temper, is pre-figured in his music.

Berg worshipped him, followed him about, studied his music. Mahler may never have acknowledged him, musically speaking, as his child, but legitimate or not he was his offspring. It was Mahler not Schoenberg who fathered the new freedom.

Of course, only excerpts of the opera were heard, but these were superlatively played by the orchestra and no less superlatively sung by Phyllis Curtin and the Columbus Boychoir.

"Wozzeck" makes my flesh creep—much more so in the opera house than in the concert hall. I'd rather imagine the drab horror of the badgered patsy than see it. Hearing it is lacerating enough.

Leinsdorf was electrifying in the atonal mazes of the score. Actually it seemed as transparent as the thinnest gauze through which one beheld the wounded, crying spirit of man maligned.

Berg and Mahler had this other thing in comomn last night — the superb unmasking of motive that was the combined clairvoyance of conductor and orchestra.

For Mahler's "Fifth," whatever the experts say, is another revelation of his divided self — now bruised and self-caricatured, now like a god in his conjuring of worlds from chaos.

I have read, here and there, that Leinsdorf, impeccable musician though he be, is cold. This is pure nonsense, as any will avow who heard him conduct the Adagietto last night.

There, if anywhere, is pure tenderness spun out like a timeless dream of compassion. Mahler felt every note of it; so did Leinsdorf last night; so did the musicians, and so did the grateful crowd.

I spent the intermission and the early part of the Mahler symphony at the Dvorak "Requiem." But what I heard of the Fifth was overpowering. The finale rang out like the aggregate hopes of all men of good will.

The New York Times
D. 681,612 S. 1,304,447

FEB 28 1964

'WOZZECK' PROGRAM IS LED BY LEINSDORF

Mahler's Symphony No. 5 was the big piece on the Boston Symphony's program at Philharmonic Hall Wednesday. But because the orchestra played the same work earlier this season at Carnegie Hall, the spotlight was on the curtain raiser.

It consisted of the excerpts that Berg drew from his opera "Wozzeck" in the years when it was impossible to get a performance for the whole work. To give them, Erich Leinsdorf engaged Phyllis Curtin to sing Marie and there were some members of the Columbus Boychoir to enact the children of the finale.

In her glistening white dress, the handsome Miss Curtin looked too glamorous to suggest the character she was portraying, but she sang the angular vocal lines with ease and exquisite clarity. The orchestra, too, played with the utmost refinement.

As a result, the excerpts hardly sounded modern at all, and one could listen without shock to the extraordinary rightness of the instrumentation in communicating the shades of feeling Berg wanted to convey. In the perspective of time, one realizes that "Wozzeck" is not really so far from "Pelléas." It certainly sounded more concentrated and perhaps deeper in feeling than the lengthy Mahler Symphony.

ROSS PARMENTER.

Herald Tribune
D. 355,898 S. 451,270

FEB 27 1964

LEINSDORF AND BOSTONIANS AND MAGNIFICENT MAHLER

By Eric Salzman

Leinsdorf, the Boston Symphony and the Mahler Fifth were back in town last night.

The combo turned up earlier this season at Carnegie; yesterday it went on at Philharmonic Hall. Leinsdorf still likes his Mahler big and hard-driving. Last night's reading was, if anything, even tenser, wirier, more explosive, set out on an even bigger scale than the earlier one.

This is Mahler in a brilliant, even harsh light. The point is that Mahler can take it just the way Leinsdorf dishes it out. It is hardly the old Vienna we knew and love but, without nostalgia, without sloppiness, without weeping and whipped cream, we still get something magnificent: open, intense, revealed, even less inconsistent and "vulgar," less true to some of the original expressive vision no doubt, but perhaps more meaningful and significant for today.

The "new" music on the program was also from not-so-old Vienna: excerpts from Alban Berg's "Wozzeck." By a set of curious chances, I had the good fortune to hear this piece last week end in the glorious acoustic surroundings of Sympony Hall, Boston, a spot in which the extraordinary singing of Phyllis Curtin, the small but significant contribution of the Columbus Boy choir and the glorious Boston Symphony sound could be heard to even better advantage than in Philharmonic Hall.

Again, this was unanguished, unfrantic expressionist music but it was still rich and dramatic in the performance conception. In a way, it is a shame that we must still make do with the Suite from "Wozzeck" when we should be getting the whole opera on a regular basis; but at least we were able to rediscover some essence of the expressive greatness of this music though the simple, richly phrased, eloquent singing of Miss Curtin and the gorgeous clarity and binding strength of that Leinsdorf-Boston sound and line.

BROOKLYN.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK NEWS
Tuesday, February 18, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

N.Y. MUSICAL AMERICAN
Wednesday, February 26, 1964

New York Post
D. 372,679 S. 255,557

NOV 27 1963

NEW YORK AND BROOKLYN DAILY
D. 40,130 S. 40,130

FEB 19 1964

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,006,983 S. 3,147,219

FEB 18 1964

BROOKLYN, N. Y.
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PAGE ONE CERTIFIED

FEB 21 1964

Music Time:

Boston Symphony At Boro Academy

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct works by a contemporary American composer and two pre-Revolution Russians on Thursday evening, February 27, at 8 p.m. a tthe Brooklyn Academy of Music.

The native composer is Walter Piston the two Russians are Nicholas A. Rimsky-Korsakov and Peter I. Tchaikovsky. The complete program follows:

Symphony No. 4, Piston; Suite from "Le Coq d'Or," Rimsky-Korsakov; Suite No. 3 in G major, Tchaiskovsky.

The February 27th program is typical of Leinsdorf's search for neglected music of important composers, works which the conductor believes belong in the repertoire of a major symphony orchestra.

Mr. Piston's Symphony No. 4 was commissioned by the University of Minnesota. The Boston Symphony Orchestra first played it in October of 1962. It is filled with melodic solo passages for clarinet, English horn and oboe. One movement is a dancing section, with free rhythms, a waltz and passages reminiscent of country fiddling. Piston himself said "My music is becoming more relaxed . . . "

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MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

APR 1964

Boston Symphony

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Herald
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FEB 29 1964

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NEW YORK

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Rudolf S[illegible] poised and elegant per[illegible] Mozart's Piano Concerto i[illegible] everything was perfection [illegible] rhythm and style could not [illegible] been more happily considered. This was a success deservedly shared by the orchestra's winds.

In conclusion Leinsdorf presented a synthesis from Wagner's "Siegfried," including the "Forest Murmurs," the Prelude to Act III, the ascent to Brünnhilde's rock and Brünnhilde's Awakening. Aside from the debatable theory that "bleeding chunks" from Wagner's operas make effective concert pieces, this was a disappointment. Why the conductor finds it necessary to hover over these excellent musicians, exercising a rigid control as if he felt that any moment the ensemble would fall to pieces, is beyond me. The result was cold and four-square, conveying little of the grandiose sweep of the music.

P.D.

The New York Times
D. 681,612 S. 1,304,447

FEB 29 1964

SERKIN AND BOSTON PLAY CONCERT HERE

An exaltedly light-hearted performance of Mozart's Piano Concerto in F major (K. 459) with Rudolf Serkin as soloist, stood out in an otherwise fairly tame Boston Symphony concert at Philharmonic Hall last night.

Mr. Serkin, with Mr. Leinsdorf's perfectly appropriate help, made the music positively smile. The pianist's phrases responded like lightning to the music's moods. He played as though he loved the concerto and was laughing at it all at once. He earned an ovation at its end.

For the rest of the evening, Mr. Leinsdorf offered Schumann's Overture, Scherzo and Finale (Op. 52); Walter Piston's Symphony No. 4 and excerpts from Wagner's "Siegfried."

The Schumann is an ingratiating trifle, and it was fondly treated as such by Mr. Leinsdorf. Piston's Symphony, all middle-ground and conservatively modern gave the orchestra a chance to show a little muscle. Mr. Piston's ideas are carefully marshaled in this work, and if there are no surprises, there are no frustrations either.

Throughout the evening, the Bostonians were their usual secure selves under Mr. Leinsdorf's assured direction.

THEODORE STRONGIN.

Tribune

Conductor's Dream

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JUDITH ROBISON

BRIDGEPORT

111 3

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Box 2078, Boston 6 • RIchmond 2-4200

Post (e)
BRIDGEPORT, Conn.
Circ. 81,942

MAR 2 1964

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Silverstein Soloist

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Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
BRIDGEPORT, Conn.
Circ. 13,172

MAR 2 1964

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NEW YORK

BRIDGEPORT

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

APR 1964

Bos[illegible]

Th[illegible] the Boston Symphony's concert [illegible] Philharmonic Hall [illegible] February 28 [illegible] due to [illegible] of the the [illegible] conductor mus[illegible] program [illegible] Erich Leinsdorf's restra[illegible] and controlled readings. Schumann's Overture, Scherzo and Finale, Op. [illegible] registered zero because it is such a[illegible]teresting work. Proceedings picked up considerably with Walter Piston's Symphony No. 4. The most popular of the composer's symphonies (it has been played by several orchestras this season), the work flows smoothly and with a sophistication wholly typical of Piston's neo-classic style. Objective music and a trifle unadventurous, perhaps, but still a rewarding work, and beautifully played by the Bostonians.

Rudolf Serkin delivered a poised and elegant performance of Mozart's Piano Concerto in F, K. 459. Everything was perfection; phrasing, touch, rhythm and style could not have been more happily considered. This was a success deservedly shared by the orchestra's winds.

In conclusion Leinsdorf presented a synthesis from Wagner's "Siegfried," including the "Forest Murmurs," the Prelude to Act III, the ascent to Brünnhilde's rock and Brünnhilde's Awakening. Aside from the debatable theory that "bleeding chunks" from Wagner's operas make effective concert pieces, this was a disappointment. Why the conductor finds it necessary to hover over these excellent musicians, exercising a rigid control as if he felt that any moment the ensemble would fall to pieces, is beyond me. The result was cold and four-square, conveying little of the grandiose sweep of the music.

P.D.

The New York Times
D. 681,612 S. 1,304,447

FEB 29 1964

SERKIN AND BOSTON PLAY CONCERT HERE

An exaltedly light-hearted performance of Mozart's Piano Concerto in F major (K. 459) with Rudolf Serkin as soloist, stood out in an otherwise fairly tame Boston Symphony concert at Philharmonic Hall last night.

Mr. Serkin, with Mr. Leinsdorf's perfectly appropriate help, made the music positively smile. The pianist's phrases responded like lightning to the music's moods. He played as though he loved the concerto and was laughing at it all at once. He earned an ovation at its end.

For the rest of the evening, Mr. Leinsdorf offered Schumann's Overture, Scherzo and Finale (Op. 52); Walter Piston's Symphony No. 4 and excerpts from Wagner's "Siegfried."

The Schumann is an ingratiating trifle, and it was fondly treated as such by Mr. Leinsdorf. Piston's Symphony, all middle-ground and conservatively modern gave the orchestra a chance to show a little muscle. Mr. Piston's ideas are carefully marshaled in this work, and if there are no surprises, there are no frustrations either.

Throughout the evening, the Bostonians were their usual secure selves under Mr. Leinsdorf's assured direction.

THEODORE STRONGIN.

New York Herald Tribune
D. 355,898 S. 451,270

FEB 29 1964

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112

PROVIDENCE

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,168
MAR 4 1964

Music In Review

Concert Audience Acclaims Boston Symphony, Director

No doubt that since 1893 when Tchaikovsky's Symphony No. 6 in D-Minor (Pathetique) had its world premiere it has been played as well, but it could not have been played better than it was Tuesday night by the Boston Symphony Orchestra with Richard Burgin conducting in Veterans Memorial Auditorium, Providence. The orchestra never seemed as relaxed, or have they responded more effectively, than they did to Burgin's persuasive demands for expressive tone and cadence.

✦✦✦

COMPLETED JUST prior to Tchaikovsky's death, it seemed to have a premonitive essence combined with a procession of periods of the past. The low-voiced, ominous opening statement was soon erased by the haunting wistfulness of the melody that succeeded it. But even that ended on a note of despair. A melody, more hopeful yet brooding, followed. Then, as though in self reproach, the tempo changed to allegro with the drums and brasses speaking in anger until, near the end, still continuing its rebuke, it seemed to find peace in exhaustion.

✦✦✦

THEN, A LARGE number of late comers delayed the beginning of the next movement so long that the continuity was lost and the tranquil resignation of the mood was destroyed. Though blithe and lilting, the second movement when they resumed—a movemene that is so enhanced and beautified because of the graveness of the preceding one—seemed not to be related to the work at all.

✦✦✦

BUT THE THIRD movement, allegro molto vivace, had a dancing gaiety, and the original foreboding was forgotten when the mood became bold, ecstatic and exultant. Yet, after its blazing finish that provoked premature applause, the mood of tragedy returned in the finale movement, adagio lamentoso. The muted strings and the stopped horns bespoke, with almost tearful lamentation, the hopelessness of hope and futility of waning life, ending in engulfing waves of sorrowful sound in the cellos and basses.

The other work was Sibelius' radiant and at times sparkling "Symphony No. 5 in E-Flat Major" which has for its purpose only to bring beauty to the world. It described nothing, painted no moods, spoke of nothing. It sang gloriously all the way through. It was pure music, divinely expressed. A well-deserved ovation was shared by the orchestra and Mr. Burgin.

C. H. L.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,299
MAR 4 1964

Music Last Night

Boston Orchestra Plays At Veterans Auditorium

By RUTH TRIPP

Things were different last night for the Boston Symphony Orchestra patrons in the vicinity of Veterans Memorial Auditorium. That is, different from on Jan. 28 last. The stars were out, the air was balmy and the orchestra arrived. No need to go into the matter of Arctic weather, ice and gale winds. Things were different last night.

The only suggestion of the far North was the Sibelius Symphony No. 5 with its scintillating, ice-blue brilliance. As we heard Richard Burgin's interpretation of this masterpiece, it was truly an aurora borealis in sound. Its construction is intensely interesting. The central core of tone from which the many figurations emerge, and around which they come and go, is basic throughout the four movements. To be sure it is not always the same but it is always there.

The first time I ever heard this work was in the old days when Koussevitzky was paying homage to Sibelius and his music back in the 30s. His first and second symphonies sing their way into your consciousness. For me, the fifth burns its way through. Burgin and the musicians kept perfect balance among the many patterns of the great structure and the final climax of the work was tremendous. It was truly reminiscent of the Koussevitzky days.

The concert opened with Tchaikovsky's Symphony No. 6, the "Pathetique." Here we heard all the glory of this rich score displayed with the opulent tone of the wonderful strings of the Boston orchestra. There are few orchestras equal to it and none better. The reeds and brass also excelled in beauty of tone. Tchaikovsky's brilliant music was given all the warmth and understanding possible, yet there was a refinement and control as Burgin expressed the extravagance of the writing, which spoke with great emphasis. He made it seem logical and right to appreciate the understandable melodies of this appealing score. Heard in this manner, it may once again become fashionable to like Tchaikovsky.

The Boston Symphony passed its "make-up" concert with flying colors and the audience accorded a warm reception to the conductor and his musicians. It scarcely seems possible that the last concert of their series is only two weeks away, on March 17.

Postponed from Jan 28, 1964
See Page 88

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108
FEB 16 1964

Favor Will Be Repaid

A FEW SEASONS ago the Boston Symphony Orchestra did a favor for the Rhode Island Philharmonic. Later this month it will be repaid.

It all came about as a result of the cancellation of the Boston Symphony's Jan. 28 concert because of a snowstorm.

For that program, Richard Burgin, the symphony's assistant conductor, had scheduled a performance of Tchaikovsky's Symphony No. 6. When the performance was rescheduled for March 3 everything seemed all right until someone noticed that the R.I. Philharmonic had scheduled the same Tchaikovsky work for its Feb. 29 program, three days before the symphony engagement.

Recalling a similar situation a few years ago in which the circumstances were reversed, David G. Kent, Philharmonic manager, said that the orchestra decided to repay the Boston Symphony by dropping the Tchaikovsky work from its Feb. 29 program and substituting Dvorak's Symphony No. 5, "From the New World."

That's what is called "musicianship."

FRI.- SAT. 19. MON. 5. TUESDAY 9 (13

NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

...enth Program

...ARCH 6, *at* 2:00 *o'clock*

...AY EVENING, MARCH 7, *at* 8:30 *o'clock*

...OKOWSKI, *Guest Conductor*

.....Canzon Quarti Toni a 15
...formance at these concerts)

...oncerto Grosso in D minor, *Op.* 3, No. 11

...

Sinfonia Concertante, in E-flat, K. 297b

I. Allegro
II. Adagio
III. Andantino con variazioni

Oboe: RALPH GOMBERG
Clarinet: GINO CIOFFI
Bassoon: SHERMAN WALT
Horn: JAMES STAGLIANO

INTERMISSION

HOVHANESS Prelude and Quadruple Fugue for Orchestra, *Op.* 128
(First performance at these concerts)

ROREM .....Eagles (After Walt Whitman)
(First performance at these concerts)

STRAVINSKY .....Suite from the Ballet "Petrouchka"
Russian Dance – Chez Petrouchka – Grand Carnival – Nurses' Dance –
The Bear and the Peasant Playing a Hand Organ – The Merchant and the
Gypsies – The Dance of the Coachman and Grooms – The Masqueraders
Piano Solo: BERNARD ZIGHERA

BALDWIN PIANO

RCA VICTOR RECORDS

MONDAY MARCH 10, 1964
CONCERT SAME AS
FRI. SAT.

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Ninth Program

TUESDAY EVENING, MARCH 10, *at* 8:30 *o'clock*

...OLD STOKOWSKI, *Guest Conductor*

.....Canzon Quarti Toni a 15
(First performance in this series)

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RCA VICTOR RECORDS

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108
FEB 23 1964

Stokowski Due Here March 6-7

Leopold Stokowski will be guest conductor of the Boston Symphony Orchestra for the first time in next month.

Stokowski will conduct concerts here March 6 and 7 after the orchestra returns from a tour of Baltimore, Philadelphia, New York and Bridgeport, Conn.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
FEB 23 1964

The Pittsburgh Press
D. 356,355 S. 730,398
FEB 29 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,299
FEB 29 1964

PHILADELPHIA DAILY
NEWS
D. 318,507 S. 231,568
FEB 29 1964

Stokowski to Present Three New Works

BOSTON (UPI).—Leopold Stokowski will introduce three works new to Boston Symphony Orchestra audiences next month when he appears as guest conductor of the orchestra for the first time.

The Boston premieres will include "Eagles" by Ned Rorem and a prelude and quadruple fugue by Alan Hovhaness, a native of Somerville, Mass.

FRI.- SAT. 19. MON. 5. TUESDAY 9 13

eteenth Program

, MARCH 6, *at* 2:00 *o'clock*

RDAY EVENING, MARCH 7, *at* 8:30 *o'clock*

LEOPOLD STOKOWSKI, *Guest Conductor*

GABRIELI ..... Canzon Quarti Toni a 15
(First performance at these concerts)

VIVALDI ..... Concerto Grosso in D minor, *Op.* 3, No. 11
I. Maestoso
II. Largo
III. Allegro

MOZART ..... Sinfonia Concertante, in E-flat, K. 297b
I. Allegro
II. Adagio
III. Andantino con variazioni

Oboe: RALPH GOMBERG
Clarinet: GINO CIOFFI
Bassoon: SHERMAN WALT
Horn: JAMES STAGLIANO

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(First performance at these concerts)

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Russian Dance — Chez Petrouchka — Grand Carnival — Nurses' Dance — The Bear and the Peasant Playing a Hand Organ — The Merchant and the Gypsies — The Dance of the Coachman and Grooms — The Masqueraders

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CONCERT SAME AS
FRI- SAT.

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Sunday Herald
BOSTON, Mass.
Circ. 283,819
FEB 23 1964

Stokowski Due Here March 6-7

Leopold Stokowski will be guest conductor of the Boston Symphony Orchestra for the first time in next month.

Stokowski will conduct concerts here March 6 and 7 after the orchestra returns from a tour of Baltimore, Philadelphia, New York and Bridgeport, Conn.

The Pittsburgh Press
D. 356,355 S. 730,398
FEB 29 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,299
FEB 29 1964

PHILADELPHIA DAILY
NEWS
D. 318,507 S. 231,568
FEB 29 1964

Stokowski to Present Three New Works

BOSTON (UPI).—Leopold Stokowski will introduce three works new to Boston Symphony Orchestra audiences next month when he appears as guest conductor of the orchestra for the first time.

The Boston premieres will include "Eagles" by Ned Rorem and a prelude and quadruple fugue by Alan Hovhaness, a native of [illegible], Mass.

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Sunday Herald
BOSTON, Mass.
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MAR 1 1964

Symphony This Week

Leopold Stokowski Orchestra's Guest

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has invited Leopold Stokowski to be guest conductor of the orchestra for the first time. The 82-year-old conductor, who now works primarily with the American Symphony Orchestra in New York City which he created in 1962, will conduct the Symphony Hall concerts of Friday and Saturday, Monday, March 9 and Tuesday, March 10.

Mr. Stokowski will open the Friday - Saturday program with Giovanni Gabrieli's "Canzon Quarti Toni a 15," performed for the first time at these concerts, and continue with Vivaldi's Concerto Grosso in D minor, Op. 3, No. 11. This will be followed by the Sinfonia Concertante, K. 297b, of Mozart, in which the soloists will be Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, horn.

After the intermission Mr. Stokowski will conduct the Prelude and Quadruple Fugue for Orchestra, Op. 128, by Alan Hovhaness and Ned Rorem's "Eagles," both of which works will be first performances at these concerts. The concert will conclude with Stravinsky's Suite from the ballet "Petrouchka," in which Bernard Zighera will play the piano solo.

After his conducting debut in Paris in 1908, Mr. Stokowski came to the United States as conductor of the Cincinnati Symphony and became an American citizen. He held the post of music director of the Philadelphia Orchestra from 1912 to 1938, during which time he achieved his first worldwide fame. He has also had posts as conductor of the Hollywood Bowl Orchestra, the City Center Orchestra, the City Center Orchestra of New York, All-American Youth Orchestra, New York Philharmonic, NBC Symphony Orchestra, and Houston Symphony Orchestra.

Drawing by Margaret Burnham Humphrey

Leopold Stokowsky will make his debut as guest conductor of the Boston Symphony on Friday afternoon and Saturday evening, at Symphony Hall.

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
MAR 5 1964

HIGH POINT, N. C.
ENTERPRISE
D. 20,000 S. 26,100
MAR 8 1964

ERICH LEINSDORF, music director of the Boston Symphony Orchestra, has invited Leopold Stokowski to be guest conductor of the orchestra in New York City, which he created in 1962. After his conducting debut in Paris in 1908, Stokowski came to the United States as conductor of the Cincinnati Symphony and became an American citizen. He held the post of music director of the Philadelphia Orchestra from 1912 to 1938, during which time he achieved his first worldwide fame.

He also had posts as conductor with many outstanding orchestras after his tenure with the Philadelphia Orchestra, and now at 82 Stokowski fills more conducting engagements than a half a dozen or more younger men together in the same period of time.

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Herald (m)
BOSTON, Mass.
Circ. 178,553
MAR 4 1964

★ ★ ★

NO CONFORMIST is Stokowski who comes to conduct Symphony this weekend. In fact, at 84 he's a legend with his youthful, glowing face, cloud of white hair, tempestuous personal life which he would tell you has nothing to do with music. He persuaded Disney to spend $2 million on "Fantasia" which educated millions to Bach, Stravinsky and Beethoven. If called eccentric, Stokowski counters, "Take Bach, he had 20 children; he was virile and passionate, but we only need to think about the quality of his music."

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 47,164
MAR 11 1964

The Sound of Music

Stokowski's Downbeat, Upbeat With BSO

By Peter M. Knapp

Leopold Stokowski had both a catastrophe and a triumph at Symphony Hall last night.

The cheers for his triumph in the Stravinsky "Petrouchka" ballet suite, however, drowned out the ennui of the veteran conductor's perusal of a Mozart score as Mr. Stokowski ended his first appearances as guest conductor with the Boston Symphony. Much more than the Stravinsky and the Mozart were on the program, but these represented the zenith and the nadir of last night's concert.

The ups and downs of Leopold Stokowski are, of course, nothing new. He has been surprising, shocking, infuriating and delighting concert-goers for more than half a century.

Now at the age of 77 or 82—depending on which source one picks—Mr. Stokowski may not be the flamboyant "golden boy" of his youthful days. But he still excels at the large, exciting and colorful scores, and unfortunately persists in transplanting the musical values which make the big works vital onto the fragile delicacies of the baroque and the classic. While whipped cream is fine for cake, it smothers the bonbons.

Thus Stravinsky is Stokowski's dish, not Mozart. He is a master at unleashing the big score into gobs and splashes of sound, at raising a monumental crescendo and letting it fall to a throbbing whisper, or guiding the flow of orchestral color from one instrumental choir to the next.

Complex as "Petrouchka" is, Stokowski never let the full-bodied tones become bloated, or the orchestral lines tangled. In perfect control here, he brought out the suite's vitality and brashness in an exciting reading enhanced by Bernard Zighera's skillful solo piano work.

LEOPOLD STOKOWSKI

The other two offerings on the post-intermission menu were also cut out for Stokowski's style. Alan Hovhaness' Prelude and Quadruple Fugue for Orchestra, Op. 128, is a stunning example of clean craftsmanship. Although written in 1955, the work lies more in the age of Bach and Handel. The difference lies in its Eastern flavor.

The brief prelude, with its exotic melody introduced by violas over gentle, rocking pizzicato strings, leads rather quickly to a four-voiced fugue, which picks up momentum through four distinct fugal subjects until the four themes are finally combined in a massive whirr of strings at the coda. Despite the intricacy of the writing, Hovhaness' counterpoint is lean and never muddied. The appealing work and its vigorous performance was warmly applauded.

The other contemporary work was Ned Rorem's "Eagles," a pictorial rendering of Walt Whitman's poem, "The Dalliance of the Eagles." Rorem is a young American composer. His "Eagles" is dated 1958.

In contrast to Hovhaness' Prelude and Fugue, "Eagles" seems over-orchestrated for such a brief work. The percussion battery really gets a workout. There are, however, some bright moments in the score and some lush—if nearly saccharine—melodies. Rorem's work has the splashes of color Stokowski dotes on, and the orchestra played with enthusiasm for him.

Mozart, though, is best left untouched by Mr. Stokowski. The work performed was the Sinfonia Concertante in E flat, K. 297b, a gracious tidbit which is a kind of concerto grosso for string orchestra and wind continuo. The solo parts were stylishly played by Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon, and James Stagliano, horn, and the soggy performance certainly was not their fault.

The sound was fine, but little else. Behind the pretty tones were neither substance, nor direction. The adagio section became an interminable dirge during which the audience was noticeably restless.

Vivaldi's Concerto Grosso in D minor, Op. 3, No. 11, was also more Stokowski than Vivaldi. Curiously, for the Mozart, the conductor cut his forces down to the appropriate size. But for the Vivaldi, he called forth a regiment of strings. The sound came forth accordingly—rich, mellow, splendidly romantic. But it sounded nothing like Vivaldi.

There were also a series of the famous Stokowski devices—the pregnant pause, the lengthy hold, the bravura attack, the precipitous dynamic change, the dramatic ritard and the billowing crescendo held out in a mighty final chord.

The concert opened with a sonorous reading of Giovanni Gabrieli's "Canzon Quarti Toni A 15," which is a short way of saying a "song" in the fourth mode for three instrumental choirs of five parts each.

The groupings, two brass and a wind choir, were placed at both ends of the stage front and center rear, respectively, to give the antiphonal or "answering" effect. The Gabrieli work, given the superlative musicianship of the Boston Symphony's wind players, was a tonal treat. Mr. Stokowski chose a deliberate tempo and emphasized the glistening sound and the movement of the voices.

Movement, in fact, is what characterized the first section of the program, as the players encountered logistical problems in their game of musical chairs. In each of the first three pieces, the composition and arrangement of the orchestra was changed. The wind players for the Gabrieli were replaced by the string orchestra for the Vivaldi, and the Mozart necessitated another platooning.

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BOSTON, Mass.
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Stokowski Makes Debut As BSO Guest Conductor

Leopold Stokowski mounted the Boston Symphony Orchestra's podium for the first time here yesterday afternoon. His six-course collation offered something for everyone, from Italian antipasto to Russia kasha. He leapfrogged from the elegent eighteenth century into the turbulent twentieth as if to prove that he could eschew raddled romanticism of the XIX era.

Actually, the appetizer was derived from Italy's artistically flourishing Cinquecento — Andrea Gabrieli's Canzon Quarti Toni a 15, an instrumental song for winds, resembling a madrigal in format, but less strict in style, and in the Hypophrygian mode Onstage left were seven brasses, with a dozen woodwinds in the center and a brass octet to the conductor's right. Thus did 27 virtuosi voice a long, finely articulated melody, a deeply felt largo chant; a chain of contrasting sections, numbering seven, with a brief coda, were bound together only by their contrasting characters.

After this moving music was heard at a Stokowski-Philharmonic concert fifteen years ago, Irving Kolodin remarked to a New York Sun cigaret-smoking colleague "LS/MFT means Leopold Stokowski makes fine tone." He still does, as a musical Merlin of the MacArthurian generation. No matter what orchestra he directs, he manages to make it sound as the Philadelphians did under his tapering hands.

VIRTUOSO TRIO

Vivaldi's Concerto in D minor for Strings, Op. 3 No. 11, gave the gifted guest conductor his first opportunity to display the luxus quality of the Bostonian strng choir, achieving some remarkable sonorities even when a susurrus effect was scored. The concertino comprised Joseph Silverstein and Alfred Kripa, violinists, with Samuel Mayes, cellist, pitted against the regular strings as a "tutti."

Both trio and string orchestra played with warmth and and precision, projecting the rich, healy, opulent texture of Vivaldi's magisterial concerto with harmonic fervor.

Mozart's Sinfonia Concertante in E flat (KV. App. #9) for wind quartet and string orchestra was a rather nourishing dish for a Lenten Friday, served forth by a brilliant, if undersized, main body of strings. It has become the fashion among contemporary conductor to regard Mozart as a symphonist in miniature, though musicologists pointed out long ago that when the composer was sojourning in Paris he asked for-and got-as many instrumentalists as the Conservatory could provide for his orchestral concerts. Indeed, Dr. Stokowski has been known to use half again as many strings as were employed at yesterday's performance of this thoroughly Mozartistic novelty.

FROM SOMERVILLE

Some musicians opine that the bredth of the opening allegro is attained at the expense of a goodish bit of repetition, but once the solo instruments enter such repetition is amply justified, for here the composer gave his melodic material a special coloring, adorning it with brilliant ornamentation which would be swallowed up unless the listener perceived it against the simpler stringed background. First-desk Bostonians, Ralph Gomberg, oboist; Gino Cioffi, clarinetist; Sherman Walt, bassoonist, and James Stagliano, French horn, played with doting care and unvarying precision.

After the interval, there were two more first performances at these concerts (the Gabrieli was a first, also) after a false start before a timpanist, a drummer and a bassoon (or buffoon?) had seated themselves. All three were needed for Somerville-born Alan Hovhaness' Prelude and Quadruple Fugue for Orchestra, Op. 128.

This thoroughly competent composer has equated brisk tempi with balanced style in contrapuntal elegance noteworthy both in the prelude and fugal segment. He offers both compactness and an affinity for contemporary sonorities, plus the spice of variety. Entwining pertinent fugal material is no easy task, to do so with four contrapuntal subjects smacks of Merlinesque magic.

The conductorship was evocative, the performance stunning.

Stokowski's familiar readin of "Petrouchka" brought a distinguished, variegated concert to an exhilarating conclusion. Once again the feeling came over your transplanted Philadelphian annotator that he was reliving an orchestral program twoscore years ago, revisiting the Academy of Music for the razzle-dazzle orchestral pyrotechnics and puppetry of forty years ago, with cascading arpeggio sweeps, blaring fanfares and the identically incisive, steel-clipped rhythms and crunching string attacks led by the same Stokowski but not before the same audience except for ROLFE BOSWELL.

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MAR 1964

At the BSO

Stokowski Is Guest Conductor

BY ALLAN SLY

Those present at Stokowski's B.S.O. program last week (the season's 19th) were gently but firmly reminded by the maestro himself that after all the orchestra does the playing. Chivalrously he deferred to the many soloists that his unusual program brought to the fore. He even seemed reluctant to take the stage at all, but of course, with increasing intensity, the program became more and more conductor-centered, until the Petrouchka Suite brought him into sharp focus. Even then, however, he brought Mr. Zighera down to center stage, as if to remind us that Stravinsky's ballet grew from a piano-concerto-like germ idea.

This willingness to champion the composer's intention emerges as a dominant force in Stokowski's make-up. Apparently in many visits to St. Mark's in Venice he has conjured for himself how Gabrieli must have deployed his forces. In the big Vivaldi string concerto he certainly thought in terms of bowing — such resonance, such containment, such insistence — and in the Mozart Concertante (four winds) he set up intimate relations in Gallic style.

Thus in the first half we were invited to participate in three situations differing widely from our normal Saturday evening environment. After intermission we were back home—with full orchestra — but with new repertoire: Hovhaness' Prelude and Quadruple Fugue (wind, timpani and strings), Rorem's Eagles (plus hardware) and the Petrouchka Suite as already described.

From the rear it apears that Stokowski's overweening concern is with a precision of timing, with meticulous realization of over-all design as well as detail in terms of time placement. Sonorities he might influence were he longer with a given orchestra, though even in this one guest appearance he produced some characteristic resonances.

Already in the Gabrieli the (wind) players breathed differently. Over the years one has heard this and similar Renaissance works fall just short of rebirth — but on Saturday those wonderful phrases lived, in breath, in living tone relationships. (Parenthetically did the audience really know what was going on? In my section some few dozen consumers seemed to think they were at a band concert — not, I fear, because of the tuning to a B flat, but through inattention. However, those solemn phrases got the point across to them in due course.)

Exit winds, enter strings (all of them), whose meaty sounds must have induced many to go home and do likewise. And observing Stokowski's involvement one could spare a thought for his early years as an organist, familiar with church acoustics. How he has continuously evolved as a musical personality. In the Mozart he was as eager to learn as to dominate. Only once, when Mr. Cioffi took a notion to help himself to a bit more elbow room, did Stokowski have to grab the tiller — and the formation was right there again within the measure.

It could well be that the full orchestral body found it not at all easy to play this man's way; his is a self-fashioned style, rather off to one side of the Nikisch-Reiner-Leinsdorf manner and very individual. In the Hovhaness there were all sorts of conflicting rhythms going on at once and Stokowski chose to conform his motions to the dominating ones. The others had to fall into place and one had to admire the section disciplines within the B.S.O. personnel.

The Rorem piece rather specialized in hardware noises — though not exclusively, and a composer who starts from a Whitman poem has already earned our consideration, now that Old Walt is old hat to many of our bright boys. How like Stokowski to champion Hovhaness' contrapuntal tour de force and Rorem's today-unfashionable impressionism! But how better lead up to the Petrouchka, a real field day fc all?

The 82-year-young maestr can still turn a concert aroun his little finger. May he com and do it again in Boston an let us not use that silly wor debut for this elder, just be cause we had never befor coaxed him here. A Bosto debut is for the untried. Wha less apt epithet can be found for this superlative senior?

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Traveler (e)
BOSTON, Mass.
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MAR 7 1964

Decades Overdue

Stokowski, 82, In Hub Debut

By ROBERT TAYLOR

Leopold Stokowski, officially 82, made his conducting debut with The Boston Symphony Orchestra yesterday, and Janus must have been his tutelary deity, for the first half was an enervating program of 17th and 18th century musiçal history, whilst in the second half the conductor was absolutely wonderful.

Two conductors: two orchestras; two programs—this was the effect of a singular concert. Let us begin by belatedly welcoming Mr. Stokowski to Boston. That he should achieve this distinction in the eighth decade of his life bespeaks our unwonted timidity. Throughout his long and illustrious career, Leopold - Boleslawowicz-Stanislaw-Antoni-Stokowski, has been the storm-center of his ardent experimentalism, admittedly sometimes ill-starred, but never less than exciting, controversial, venturesome, exultant: his appearance at Symphony is decades overdue.

Of 19th Century

Now, there he stood, his various achievements blending into the figure of a grand old man, that familiar figure with its mane of long hair, bold profile and attenuate hands, facing the Boston Symphony like a youthful colossus.

It will be noted that Mr. Stokowski's program included no 19th century music. He himself is the 19th century, really, though the spirit of his work is eternally and audaciously modern—one of the last of the late romantic virtuoso conductors.

By comparison, his 20th century colleagues are splendid engineers, though there is much to be said for the stark beauties of engineering. Those who try to perpetuate the old tradition such as Leonard Bernstein never quite succeed in convincing us that they have the panache: the times are out of joint for them, and the iron of our era has entered their soul.

All Mr. Stokowski's limitations seemed evident in the first half of yesterday's program. He is a much better musicologist than many of his critics admit, but in this instance it was less a matter of historical purity than the fact that his balances sounded awry.

Best in Venice

To hear the Gabrieli properly, it would be necessary to transport the audience to St. Mark's in Venice, where the acoustical structure of the cathedral is built into the antiphonal responses.

The separation of the choirs on the stage achieved the tonal dimensions of brilliance, but the wizardry of Mr. Stokowski was not up to the sfumato Venetian mysticism of the Canzon, simply because it is an impossible element to inject without the echoing vaults, the soaring naves and reverberation time of the surrounding architecture.

The wind playing was accurate enough, the golden burnish of tone, still the ecclesiastical colors and the ghostly presence of the supernatural within the pomp of ritual part-writing for concerted bands, failed to emerge.

The Vivaldi, which allowed the amplitude of the strings to develop a sonorous terraced dynamic, was the most successful conception of the early half, while the thinly-weighted Mozart demanded a fuller body of violins. In both these works, the legato phrasing of the conductor sounded too lush; indeed, if Technicolor was an attribute of sound, this is the way it would distinguish itself.

There was an absence of definition, of crisp and delicate line, and the generally soggy texture of the music—particularly in the Mozart where the tuttis had an excessive rubato—made this a limp half hour of archeology.

All Changed

But in the contemporary scores, everything changed, magnificently so. After a false start, Mr. Stokowski transposed Ned Rorem's Eagles, based on the inspiration of a Walt Whitman poem, with the Hovhaness Prelude and Quadruple Fugue. Both works have the virtue of brevity combined with an admirable accessibility.

The Rorem is not a tissue of narrative sound effects but a surpassingly well-constructed pattern in which the tensions of repose and energy are amplified, contrasted and heroically voiced, while Hovhaness is one of the few moderns who can write counterpoint in an intricate rhythmic context, in which the subjects have identity without harking back to the baroque. The scores are first-rate, and Mr. Hovhaness who was present, passed through the audience and took a deserved bow from in front of the stage.

And finally, there was the Petrouchka" suite, the quintessence of Stokowski, a blaze of carnival, a galvanic, emotional evocation of the Slavic of the ballet source and the pulsating jostle of exotic, swirling figures. For one such experience of teeming life, who could not understand the appeal of the post-romantic? May Mr. Stokowski's career flourish in its incandescent light.

Next weekend, Mr. Leinsdorf schedules the world premiere of Tochi's Fifth Symphony; Excerpts from Berlioz's "The Damnation of Faust," Op. 24, and Brahms's Piano Concerto No. 1, in D Minor Op. 15. Van Cliburn soloist.

The Symphony

The Boston Symphony Orchestra Leopold Stokowski conducting, presente the 19th program of the 83d seaso yesterday afternoon in Symphony Hal The program will be repeated tonigh at 8:30.

Canzon Quarti Toni a 15 ..... Gabrie
Concerto Grosso in D Minor, Op. 3 No. 11 ..... Vivald
Sinfonia Concertante, in E-flat, K 297b ..... Mozar
Prelude and Quadruple Fugue for Or chestra, Op. 128 ..... Hovhanes
Eagles (After Walt Whitman) ..... Roren
Suite from the Ballet "Petrouchka" ..... Stravinski

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Morning Globe
BOSTON, Mass.
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At Symphony

Stokowski, BSO Share Afternoon of Glamour

By MICHAEL STEINBERG

Leopold Stokowski conducted the Boston Symphony for the first time on Friday, and during an afternoon not devoid of some dazzling moments, conveyed to a remarkable degree the glamour of the concert world.

He chose a program of music from the 16th, 18th, and 20th centuries. In the first half, there was a Canzona by Gabrieli, a Concerto of Vivaldi's, and the Wind Concertante by Mozart. After the intermission, there were short works by Ned Rorem and Alan Hovhaness, and the suite from Stravinsky's "Petrouchka."

The program seemed put together as though to show us what a good orchestra we have, and at the same time to demonstrate how readily Stokowski could make it sound like one of his own.

The Gabrieli was for winds only, three five-voiced choirs of them occupying the front corners and the rear center of the stage. The Vivaldi was for strings alone—it was the famous D minor from Opus 3 that Koussevitzky was so fond of—and it made sounds that Vivildi, at least in so far as he was a connoisseur of string playing, would have been impressed by. And the Mozart brought to the fore the virtuosity and taste of a quartet of wind principals, Ralph Gomberg, oboe, Gino Cioffi, clarinet, Sherman Walt, bassoon, and James Stagliano, horn.

The contemporary works all used full orchestra, and few blindfold listeners would have guessed "Boston" on hearing the raw, visceral sounds Stokowski evoked.

Modern music has always had a big place in Stokowski's program building, and he has conducted significant American premieres of music by Mahler, Berg, Stravinsky, Schoenberg, Prokofiev, and others. There was another side to his pioneering, however, for he always had a taste for trivial exotica, Henry Eichheim and such people, and it is that side of his predilections that he has favored in recent years.

Ned Rorem's "Eagles," after Whitman's "The Dalliance of the Eagles," has some evocative pictorialisms and just enough touches of freshness to make one regret their entombment among cliches well staled in Hollywood. The Prelude and Quadruple Fugue by Alan Hovhaness is of the composer's usual studied simplicity, this time clothed in cap and gown. It fulfills its modest ambitions with vigor and competence, and it earned Hovhaness, who was present, a big hand.

Stokowski as an interpreter of music is obviously a well known quantity by now. He makes orchestras produce a wonderful sound that, for a few pieces, is just the right one. It's mostly right for the gaudy Shrovetide Fair atmosphere of "Petrouchka" though the rhythmic edge is softer than that which Stravinsky himself applies to this music. And what would the composer's comment be on the tam-tam added to the Coachmen's Dance?

Stokowski makes his own pieces out of raw material by Gabrieli and Vivaldi. The pitches are right, so are most of the metrical relationships and some of the timbres. Their pieces were not displeasing to hear, but if you think you can find out from a Stokowski performance what sort of music Gabrieli and Vivaldi wrote, forget it!

In the Mozart "Sinfonia Concertante," the solo parts were beautifully played, especially in the second and third movements. Stokowski was least effective here. Since he was accompanying a solo quartet, he couldn't very well turn it into one of his own pieces, yet he hasn't the discipline to play it properly. As a result the performance mostly hovered in an air of inhibited academicism, interrupted now and again by a little swoon. It isn't one of Mozart's great pieces anyhow, its main quality being its truly extraordinary euphony, and its 30-odd minutes were just a little tedious.

But "Petrouchka" really blazed, the orchestra men even smiled as they gave out those wonderful tunes, and those 15 minutes were by far the most excited and exciting music-making I have heard at Symphony since arriving here.

Next week Erich Leinsdorf returns to conduct the standard excerpt from the Berlioz "Damnation of Faust;" the world premiere of Ernst Toch's Fifth Symphony, and he will collaborate with Van Cliburn in Brahms' D minor Concerto.

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Stokowski debut

Same old magic

By Harold Rogers

It seems almost incredible that Leopold Stokowski— at the age of 82 with an extraordinarily distinguished career behind him — could have just made his debut as a guest conductor of the Boston Symphony.

Yet he has. And it is far less incredible that his debut was extraordinarily successful. His appearance at Symphony Hall Friday afternoon was an event of the first order, no matter how you look at it: his program, his performance of it, its impact on the listeners—all were infused with musical interest and emotional excitement. The old maestro is still filled with the old magic.

But the old dramatics were gone. Tall, straight, dignified, he used his hands in the familiar way, yet without drawing undue attention. He moved them just enough to indicate what he wanted; that's all that a conductor's hands are ever needed for. His heart will tell his musicians far more than his hands. It is not what a conductor makes his players see that makes them play. It's what he makes them *feel*. Witness Monteux, witness Reiner, both of whom have never done much more than beat the time, as far as the eye can see. What they have made the heart feel is something else again.

* * *

His program? There were three first performances for the Boston Symphony's weekend series — Gabrieli's Canzon Quarti Toni a 15 (played with a brass choir at far left and far right, with the woodwinds center stage for maximum stereophonic effect), Ned Rorem's "Eagles" (after Walt Whitman's "The Dalliance of the Eagles"), and Alan Hovhaness's Prelude and Quadruple Fugue for Orchestra, Op. 128.

There were other things, too — Vivaldi's Concerto Grosso in D minor for strings, Op. 3, No. 11; Mozart's Sinfonia Concertante in E flat, K. 297b, and Stravinsky's Suite from "Petrouchka." It seems amazing that a program could hold so much of the old, the late, and the new without assuming the look of a patchwork quilt.

The Rorem "Eagles" is a powerful piece of writing in what might be thought of as American neo-impressionism—the battery strong, intervals leaping, harmonies wide open, melodies careening in large circling phrases. In form it closely follows the Whitman lines — first majestic, then agitated, then again majestic.

* * *

The Hovhaness Prelude and Fugue could have been written by an old master as far as its technical complexities are concerned. In mood it is to be found in Mr. Hovhaness's neo-Oriental style now his hallmark; the prelude could almost have been a page out of Rimsky-Korsakov; the fugue, however, is a marvel of interweaving lines, the likes of which Rimsky never dared to fabricate. Mr. Hovhaness, formerly of Boston, was on hand to accept the rapturous applause.

But everything was rapturously applauded — the Mozart with a superlative concertino made up of Ralph Gomberg's oboe, Gino Cioffi's clarinet, Sherman Walt's bassoon, and James Stagliano's French horn: the Vivaldi, pulsating with a richness of string tone reminiscent of the Koussevitzky era; and Stravinsky's "Petrouchka," in which Stokowski kept the great masses of sound buoyantly alive and moving.

FRI.-SAT. 20

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EIGHTY • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

entieth Program

FRID N, MARCH 13, *at* 2:00 *o'clock*

RDAY EVENING, MARCH 14, *at* 8:30 *o'clock*

BERLIOZ ...cerpts From "The Damnation of Faust," *Op.* 24
- Will-o'-the-Wisps
- Sylphs
- March (Rakoczy)

TOCH ..... Fifth Symphony (In One Movement)
(First performance)

INTERMISSION

BRAHMS ..... Piano Concerto No. 1, in D minor, *Op.* 15
- I. Maestoso
- II. Adagio
- III. Rondo: Allegro non troppo

SOLOIST
VAN CLIBURN
MR. CLIBURN plays the Steinway Piano

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

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LOWELL, Mass.
Circ. 45,001
MAR 7 1964.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
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MAR 8 1964

Symphony This Week

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Sunday Globe
BOSTON, Mass.
Circ. 465,653

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On Tuesday, afternoon, Mar. 10, Gov. and Mrs. Peabody will honor Mr. and Mrs. Erich Leinsdorf and the Boston Symphony Orchestra with a governor's reception at the State House. Invitations have been extended to the members of the orchestra, members of the legislature and heads of state, and the Council of Friends of the orchestra.

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Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
MAR 9 1964

★ ★ ★

VAN CLIBURN comes to town the week end as soloist with Symphony and that's a star-studded event. Since 1958 when he came home to a N. Y. ticker-tape parade after winning Moscow's International Piano Festival, the tall 29-year-old Texan has continued a dizzying round of sell out concerts, works with blazing energy but continues boyish and uncomplicated . . . Joe Whiteford of Boston has been staying since December at Van Cliburn's Tucson rambling desert ranch where Van rests and practises between concerts.

VAN CLIBURN

FRI.-SAT. 20

117

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

ventieth Program

FRIDAY AFTERNOON, MARCH 13, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 14, *at* 8:30 *o'clock*

BERLIOZ — Excerpts from "The Damnation of Faust," *Op.* 24

I. Minuet of the Will-o'-the-Wisps
II. Ballet of the Sylphs
III. Hungarian March (Rakoczy)

TOCH — Fifth Symphony (In One Movement)
(First performance)

INTERMISSION

BRAHMS — Piano Concerto No. 1, in D minor, *Op.* 15

I. Maestoso
II. Adagio
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MAR 14 1964

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The Symphony

Van Cliburn Adds To Pensive Theme

By ROBERT TAYLOR

Save for the opening episodes by Berlioz, this weekend's Symphony concerts may be described as "pensive." With Van Cliburn giving a wistful account of the Brahms D minor Piano Concerto, with the world premiere of Ernst Toch's darkling, tenuous Fifth Symphony, a mood of gentle romanticism enfolds the program; lyric glints, but also an amorphous lack of contrast.

Toch's Fifth Symphony, played in one movement, is relatively orthodox in its language. It takes the form of a ricercar, I should judge, an essay in a polyphonic succession of free-flowing themes, and the instrumentation by contemporary standards has a sparing mixture of color. The most prominent tints derive from four solo violins, flute, and at the close, the shadowy timbre of muffled percussion.

Debt to Mahler

With this Symphony we find the influence of Gustav Mahler still dominating the contemporary composer. Lukas Foss ("Time Cycle"), Leonard Bernstein ("Kaddish"), and the early scores of Leon Kirchner come to mind at random, as examples of today's talents who owe a considerable debt to Mahler. Toch's Fifth Symphony, with its plangent Oriental cadences, inevitably suggests the symbolic, wraith-like reverberations of The Song of the Earth.

At first hearing, it strikes one intermittently; themes of a fragile beauty are stated, but the statement of the music as a whole isn't pronounced. A set of Mahleresque components — the varied instrumental doublings, the balance of solo instruments poised against each other, the bass clarinet voicing—is placed before us, yet never achieves complete identity. The melodic flow has freedom, the sound a floating Eastern overtone, the writing for woodwinds and strings creates a texture of delicate, filigreed lightness.

The thought, however, is almost too terse for comfort. The music is vividly phrased, and the opening with its veiled unison violins over which the flute enters, rapidly gives way to harmonies that suggest background moods for a Hollywood film that hasn't been produced yet. And then we are confronted by a singularly fresh dialogue between flute and violin. These abrupt, angular transitions are logical, still they give the Fifth Symphony a fragmented sense of purpose: it is a collection of lovely attenuated moments.

Van Cliburn's approach to Brahms's massive Piano Concerto No. 1 is intense, serious, and intelligent. For me, Mr. Cliburn is foremost among the younger American pianists, yet yesterday's performance seldom attained the exciting monumentality of Gary Graffman's playing of the same work at Symphony seven years ago.

The quality of the piano tone was resplendent, and the refinement of the soloist's conception should not be scanted: the solo role in the concerto is not one of pretentious virtuosity. The cantabile outline and finely-chiseled phrase realize the melancholy lyricism of the score's dimensions.

The projection of sturm and drang tension, though, slackens under such a diamond-clear precision. Mr. Cliburn was at his best in the first movement where the chains of trills seem to lie easily within the compass of his right hand; and in the serene probing of the adagio. The last movement did not have the Beethoven-oriented heroism that it might properly have expressed in the rondo. Throughout Mr. Cliburn's playing was a model of elegant clarity; but in the process he sacrificed large-scale energy for the graceful articulation of detail.

Admirable Balance

The orchestral role had a wholly admirable balance under Mr. Leinsdorf, and a special word should be added for his treatment of the scenes from "The Damnation of Faust." I do not relish these very much as an opening; they have long association with the realm of light concert music, and an overture, complete in itself, like "Beatrice and Benedict" would seem far more pertinent.

In respect to rubato, tonal sheen and agreeable line, nonetheless, this was something special. Take only the "Rakoczy" March: the relaxed slow tempo unfolds a majectic panoply that completely obliterates the tinny, village bandstand element we so ordinarily hear. Erich Leinsdorf needs to defer to no one as an interpreter of Berlioz.

Next weekend Ruth Posselt will be the soloist in Hindemith's Violin Concerto. Mr. Leinsdorf has also scheduled Telemann's Overture in C and Strauss's "Thus Spake Zarathustra."

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 20th program of the 83rd season yesterday in Symphony Hall. The soloist was Van Cliburn, piano. The program will be repeated tonight at 8:30.

Excerpts from "The Damnation of Faust," Op 24 — Berlioz
Fifth Symphony (In One Movement) — Toch
Piano Concerto No. 1, In D minor, Op. 15 — Brahms

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Cliburn and Brahms

By Roland Nadeau

As one observes as well as listens to Van Cliburn at the keyboard, a feeling comes that a story is being told, that he is telling it primarily to himself while kinesthetically his whole being responds vividly to every subtle nuance of the tale. And because the physical manifestation of the inner musical thought is natural and true for him, one does not object to the artistic mummery.

For certain listeners, of course, this mimetic guide tour to the spiritual riches of a score has definite value. The problem arises with some players when a false visual façade is substituted for the real thing, when outer gyrations are not balanced by the inner truth and depth of musical perception.

At Friday' afternoon's Symphony Hall concert by the Boston Symphony Van Cliburn, playing the Concerto in D minor by Brahms, showed that despite considerable pianistic histrionics, what he feels inwardly and projects outwardly are consistent and that the results are noble and good.

* * *

Brahms' First Piano Concerto certainly tells no story, nor does it suggest a program of any kind. In fact, as much as any of his other works, it represents the absolutist ideal in music: beauty welling from within the materials themselves; nothing in excess; above all, a perfect balance of all forces.

As far as the dialogue between soloist and orchestra is concerned, everybody starts and finishes even. In this matter Brahms followed the path of Berlioz in "Harold in Italy," of Schumann in his Piano Concerto in A minor, and Beethoven in his Fourth Concerto in G major.

For all these pieces the conductor must funnel the emotion through the orchestra as a whole; the soloist must be considered as the leading instrument within the whole, never the tyrant or protagonist.

* * *

In this performance Erich Leinsdorf rightly brought the concerto to its inevitable cogent and absolutist conclusions by always bringing out in the orchestra what was important, even if it occasionally tripped up the soloist. Tempos were always moderate so that possible pyrotechnics in the solo part could never destroy the delicate balance of forces.

Mr. Cliburn at times submerged his own brilliant pianistic voice to the work of the whole. Since this concerto is so sane and logical, excess being foreign to it on every level — excesses of tempo, accent, and soloistic bravura—one thing is needed to make it come off: when the soloist possesses the melodic line he must siphon from it the utmost in personal expression and passion. Otherwise the piece can drift into academic limbo and ennui.

The program opened with excerpts from the "Damnation of Faust" by Berlioz. The Boston Symphony has not forgotten how to play this master, but they play him differently now. It is perhaps safe to say that with Mr. Leinsdorf the logic of his music is now underlined while its coloristic aspects are somewhat downgraded. Tempos were remarkably easy and relaxed without sacrificing essential motion, thus permitting many nooks and crannies to be explored that were perhaps not noticed before.

* * *

A first performance was also offered: the Fifth Symphony by Ernst Toch. In one-movement symphonies the problem is to compress the drama into a brief time span.

The composer attempted this by writing a work resembling a long baroque canzone, with many short lyric sections alternating with fast dramatic ones. This in itself was effectively managed. Especially beautiful were the muted string interludes that hinted so strongly of late Mahler.

But somehow the piece missfired. Perhaps the problem was that nowhere was to be found a true climax. Each brilliant section rose to approximately the same emotional intensity, but none prevailed to crest out, achieve climax, and give direction to the whole.

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Morning Globe
BOSTON, Mass.
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MAR 14 1964

At Symphony Hall

Van Cliburn Performs Brahms First Concerto

By MICHAEL STEINBERG

Van Cliburn, who played Brahms' First Piano Concerto with the Boston Symphony Orchestra Friday afternoon, is a formidable pianist and most considerable artist as well. His sound is varied, and through all its variations, beautiful. He is almost alone in possessing the strength with which to give out that grand E-major chord at the beginning of the first movement recapitulation, a heroically conceived moment that often makes less of an effect in performance than the score promises. And at the other end of the gamut, the Adagio's most reticent lines never lost the intense songfulness that characterizes all Cliburn's playing.

The songfulness is one of the beauties of his work. Everything is melody: even the hailstorm of octaves in the first movement development was of handsomely sculptured shape.

He is a careful player. Once only did he attack a chord from above shoulder height a la Rubinstein. But that's not Cliburn's way, and his wrong notes don't sound as good as Rubinstein's. Anything by way of personal flamboyance is quite foreign to Cliburn, anyhow. He is amazingly tall, famous almost beyond reason, and that seems to be enough.

The simplicity that is so admirable and prepossessing in Cliburn's personal deportment characterizes his playing also. He has played mostly music in styles that are traditionally subject to distortion, but he has always played simply. By choosing to play simply, and by having the integrity to stick with his choice, Cliburn has not made his artistic task easier. His work sometimes sounds a little impersonal, in part because he is above offering idiosynerasies as a cheap substitute for personality.

He takes no risks. The greatest players generally have, but some of the very greatest have projected their personalities within the context of the simplicity and integrity that are so beautiful in Cliburn's playing.

His reading of the Brahms D Minor is not yet all there. It holds a promise of greatness though already Cliburn's playing is some of the most admirable around.

The work presupposes a near-perfect integration of piano and orchestra. Much of Leinsdorf's work was very good, and his use of double woodwinds clarified many places that often don't work at all. Still, he seems fundamentally an unsympathetic concerto conductor. There were no violent differences of opinion, but where there is not unanimity, one wants a suggestion of conscious and intelligent variation. Instead there was simply a sense of things being not quite right: the performance just didn't fit.

Erich Toch's Fifth Symphony was given its first performance, is a confused piece of modern eclecticism. Nearly everything is in it, and it was hard to sense, even through the really very good performance, what relationship the composer intended to obtain between his rambling reminiscences.

Eclectic music can be beautiful and personal—Britten's, for instance—but Toch's Symphony, completed in 1963, is ordinary in sound and sentiment, and it could have been composed by any number of people. As, indeed, in a sense it was.

The concert opened with three excerpts from Berlioz' Damnation of Faust. They were played well, and the march in particular had an elating brilliance.

Next Friday, Ruth Posselt plays Hindemith's Violin Concerto, and Erich Leinsdorf will conduct an overture by Telemann and Also Sprach Zarathustra by Richard Strauss.

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BOSTON, Mass.
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Leinsdorf and Van Cliburn Make Magical and Massive Music at Symphony

Erich Leinsdorf and Van Cliburn made magical and massive music at the Boston Symphony's orchestral concert here yesterday afternoon. Between brainy, beauteous Berlioz and brawny, breathful Brahms was sandwiched the world premiere of Ernst Toch's one-movement fifth symphony.

"Call no conductor sensitive in the highest degree to musical impressions until you have heard him in Berlioz," George Bernard Shaw, then a working music critic, commented 75 years ago. Leinsdorf's Mozartistry is thoroughly musicianly, but his Berlioz remained an unknown quantity to these ears until yesterday.

A conductor need not be a Berlioz specialist to do symphonic justice to the much-played three excerpts from the French master's "Damnation of Faust." His scores are precisely indited and they go best as the composer marked them.

TOCH TICKED OFF

The "Minuet of the Will-o'-the-Wisps" evoked delicious woodwind playing; the "Ballet of the Sylphs" recalled one's childhood music-box, projecting perfect time when properly wound, while the concluding "Rakoczy March" was brilliant, then violent, though it did not make this annotator feel "towards the end that if it were to last another minute (he) must charge out and capture Trafalgar sq. single-handed." Probably GBS wouldn't have either; he'd have penned another preface.

Octogenarian Ernst Toch, Viennese composer of some originality and good taste, has produced sensitive and imaginative music for Hollywood film scores, "Peter Ibbetson," for example. Unfortunately, his talents became abused to the point where he became tagged almost exclusively for eerie background music for B-class mysteries.

A notable exception was his third symphony, commissioned by the American Jewish Tercentenary Committee of Chicago, Pulitzer Prize-winner for 1956.

His fifth symphony appears to stem from Toch's "Chinese Flute," an enchanting earlier work derived from the same celestial verses used for Mahler in "Das Lied von der Erde," which might account for the Mahlerian touches heard yesterday. Paprika-flavored Chinoiserie is blent into Scriabinesque "musicine" with skillful Hollywoodmanship.

GRAND CLIMAX

If Brahms' first great orchestral work, this fifteen opus in D-minor, indeed be a piano concerto, it still poses maximum difficulty for all pianists, nor is it at all easy to evaluate in performance. Primarily, it is a conductor's concerto, though the piano part demands virtuoso technique.

With Van Cliburn's initial entrance, listeners knew exactly the sort of performance they were to hear. His cool, clean piano tone is well-suited to Brahms' thick-textured, large-scaled concerto; he has the requisite technique and temperament for this youthfully ebullient score.

Notes were detached with exquisite clarity. The slow movement was built up to a big, authoritative climax and the finale vouchsafed clear, muscular, unhurried playing.

ROLFE BOSWELL

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MAR 22 1964

Robert Taylor's Notes

BOSTON SYMPHONY LAGS ON NEW MUSIC

Show Guide | **MUSIC**

By ROBERT TAYLOR

The new music at Symphony this year has not been of particular merit.

I liked the "Kaddish" of Leonard Bernstein, but this is a minority report, and the vast forces demanded by the score make the chances of live revivals scant; I also like Ned Rorem's "Eagles," but this is an unpretentiously pictorial work of modest aims.

On the whole, contemporary composition is not the distinctive mark of the Boston Symphony's season so far.

Ernst Toch's Fifth Symphony, which had its world premiere last week, contains some effective writing, although the pattern doesn't add up to much at first hearing. Earlier this season William Sydeman's Second Study for Orchestra had the unfortunate fate to be programmed the day of President's Kennedy's assassination, and I may have been conditioned by the traumas of that grim afternoon, even so, in another environment I think it would have struck me as excessively noisy and full of droning pedal point. Alan Hovhaness's Op. 128, a Prelude and Quadruple Fugue for Orchestra, is shapely and meticulous — and that comprises the picture.

UNDER THE circumstances, one might ask where the new composers are, bemoan the sterile social conditions of the present, and blame various factors that cause the wells of creativity to run dry. But perhaps the situation requires another approach than that implied by the word "blame." It may be that contemporary composition is less modern than we think.

Earlier this year the aforesaid Mr. Bernstein, in his ballwick as symphonic conductor, drew criticism for a series of avant-guard concerts, which featured among other things, a mechanical conductor who looked like a clockwork weathervane, and no doubt signified the process of the dehumanization of art which has been the direction of advanced aesthetic theory in every art in this century.

Subscription series may be the improper place for the experimental, since they correspond to our museums as repositories for the great works of the past.

LET US, however, contrast the present year in music with one 50 years ago, 1914. At the moment the comparison seems perhaps ludicrous. Nineteen-fourteen was the year of the historic premiere of Stravinsky's "Sacre du Printemps," at the Casino de Paris, with Pierre Monteux conducting. This alone would enshrine it in gold in the annals of music.

It was the year that Marinetti and Russolo gave a concert of "futurist" music, which caused a riot in the Milanese theater, the musicians onstage being divided into two groups: "those who continued to play, and those who went down in the pit to fracas with the audience."

Among the other events of 1914 listed by Slonimsky's valuable "Music Since 1900," were the introduction by Schoenberg, the composer conducting, of "Five Orchestral Pieces" to London ("Reminiscent of a Nightmare," Musical America); Vaughan Williams's "A London Symphony" ("If his thoughts are not pleasant on all hopeful individually, they build up to something which is beautiful in its entirety," London Times); the barless piano pieces of Satie; and the symphonic sketches in which Schoenberg embodies the first principles of 12-tone composition.

THIS WOULD seem overwhelming, but we possess the advantage of hindsight. Nineteen-fourteen also saw the premiere of Victor Herbert's opera "Madeleine," Elgar's patriotic "Carillon" and a Strauss premiere, his first ballet, Josephslegende.

Not all the works of 1914 were seminal. Many, however, still seem strangely contemporary in conception. I would suggest that the attitudes of audiences have changed more than the writing of music; they are less hostile to change. Yet this raises an interesting point. Might not the music we consider contemporary merely be a repetition of our listening habits?

We are tuned to 1914's experimentalism rather than to the future, psychologically. Is it possible for a composer to make a statement now, that stirs an audience to riot? Uproars aren't the best climate, yet the composer today seems unable to react against 1914 as 1914 reacted against 1864. Attitudes of respectful audience indifference may well be the rule until another revolution takes place in music.

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Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108

MAR 15 1964

TUESDAY

THE BOSTON SYMPHONY Orchestra makes its final visit of the season at 8:15 p.m. at Veterans Memorial Auditorium.

The program, which includes music of Irish inspiration is as follows:

Symphony No. 7, in A major, Op. 92 ..... Beethoven
I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio
Excerpts from "Die Walkure," Act III ..... Wagner
Excerpts from "Siegfried" .... Wagner

[illegible] at Rhode Island College, Daniel R.

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Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Circ. 61,299

MAR 20 1964

A Musical Treat

To hear good music is always a pleasure.

To hear good music played by a superb orchestra is a treat.

To hear good music played by a superb orchestra inspired is a thrill that comes but rarely in a lifetime.

Such a rare thrill was bestowed on a houseful of Rhode Islanders Tuesday evening in Veterans Memorial Auditorium when Erich Leinsdorf led the Boston Symphony in a program of Beethoven and Wagner that was truly inspired. As our critic, Ruth Tripp, put it, this was an evening "to cherish."

The Boston Symphony's performance should inspire Rhode Island music lovers to cherish even more dearly the orchestra's long association with this city.

It also should inspire us to cherish and to support with more enthusiasm our own orchestras and other musical organizations which share in a common dedication to bringing good music to Rhode Islanders.

Finally, such a performance should inspire all who experienced it to aspire to like excellence in whatever they do. Such occasions serve to remind us how men can rise above themselves when each strives to excel and all strive together in a worthy purpose.

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Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,168

MAR 18 1964

Music In Review

Leinsdorf's Genius Evident At Symphony Series Finale

The Boston Symphony Orchestra and its inspiring director, Erich Leinsdorf, concluded its Providence series of concerts in a flood of applause and cheers Tuesday in Veterans Memorial Auditorium. And, in gratitude for the acclaim, Leinsdorf and the orchestra played an encore, an unprecedented gesture in the memory of this critic.

The program, the final in an unforgettable season of concerts, corroborated the opinions of many since Leinsdorf became music director that these musicians give him more heart and soul than they ever gave a previous conductor. He has the divine gift of conveying to them — and through them to the audience — the beauty, perfection and majesty of every work. They give sublime expression and pure beauty of tone. Through them Leinsdorf reveals more than understanding of everything he conducts; he also discloses the meaning — and that is the essence of art.

The major work that opened the concert was Beethoven's "Symphony No. 7 in A Major," introduced with a sostenuto movement that was calm but bright and then changed to a vivace that was shoutingly happy in a spirited dancing rhythm.

The second movement, allegretto, had a measured, sober, accented pace, flowing, rising and falling, brightened with brass chords leading into the third movement that had the speed and steady gait and beat of smoothly galloping chase. Then, after a restful interlude filled with the call of the horn echoed by the strings, and the bird songs in the woodwinds played against soft brasses, it returned to the tempo primo. The finale, allegro con brio, was a gathering up of all the brilliance and the majestic masses of harmony, heaping chord upon chord in a towering mountain of musical grandeur.

Wagner filled the latter half of the program. The "riding" theme of the Beethoven presto movement was continued, only in the more ponderous rhythm of the battlefield horse in "The Ride of the Valkyries." This was followed by the eloquently described "Magic Fire Music," both from Wagner's "Die Walkure."

The concluding pieces were excerpts from "Siegfried" — "Waldweben — Prelude to Act III" and "Siegfried's Ascent and Brunnhilde's Awakening." This was when the audience vociferously declared a reluctance to let them go with standing applause and cheers until they played an encore. And the applause resumed in equal volume at the closing chord.

C.H.L.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Circ. 61,299

MAR 18 1964

Music Last Night

Boston Symphony Gives Last Concert of Season

By RUTH TRIPP

Erich Leinsdorf conducted the fifth and last of the Boston Symphony Orchestra concerts last evening at Veterans Memorial Auditorium. The concert was indeed a gala occasion, marked by splendid orchestral sounds, great enthusiasm from the audience, cheers at the close of the concert and, of all things at a Boston Symphony program, an encore.

It scarcely seems possible that this program was the 375th played in Providence. It is, however, entirely possible that it was one of the best. The musicians were aware of every nuance in both the Beethoven Symphony No. 7 and the Wagnerian excerpts from "Die Walkure" and from "Siegfried." Erich Leinsdorf conducted with more than his usual enthusiasm and his every suggestion was followed.

At the end of the program, few people left the hall and after a second recall, the conductor announced the "Rakoczy" March by Berlioz. The tremendous climax brought the cheering and another prolonged ovation.

The Beethoven Seventh, with its tremendously interesting rhythmic structure, had perfect unity in all directions. The color contrasts were exquisitely drawn and throughout the playing, the magnificence of Beethoven's musical ideas was the predominant element. This was really an interpretation to cherish.

Wagner's music has not been played here for some time. We heard the exciting "Ride of the Valkyries" and the "Magic Fire Music". It was easy to lose oneself in thoughts of the operatic pageantry.

The "Siegfried" excerpts were "Waldweben—" Prelude to Act III—"Siegfried's Ascent to Brunhilde's Rock" and "Brunhilde's Awakening". It would be a cold heart indeed that was not reached by the ardor of the Wagnerian music. Leinsdorf has a special gift for bringing every bit of beauty from this complex writing. The marvel of it all is that he never uses a score.

He was generous in sharing the applause with his players and we had special acknowledgement for the entire reed and brass sections which could not have played more beautifully as well as many bows from the entire orchestra.

The orchestra will be on tour soon, playing in Washington, the regular pair of concerts at Constitution Hall at the end of this month and on the afternoon of March 31, members of the orchestra will play for the first time in the East Room of the White House, a special concert for the children of the Embassy delegations to the United States.

President and Mrs. Johnson and the Leinsdorfs are friends of long standing. During President Johnson's first term in Congress, in 1938, he made the arrangements for the extension of Mr. Leinsdorf's visa.

Tanglewood concerts come along soon and then another important and delightful friendship of the Boston Symphony and the music lovers of Providence. This friendship, too, is a long and lasting one. Last evening's ovation emphasized fall and winter series in this im this fact.

FRI-SAT 21, SUNDAY 6 121

[illegible]enty-first Program

FRIDAY AF[illegible]ON, MARCH 20, *at* 2:00 *o'clock*

[illegible]URDAY EVENING, MARCH 21, *at* 8:30 *o'clock*

TELEMANN .....Overture in C major

[illegible]Allegro — Grave; Sarabande: The sleeping Thetis —
[illegible]: The waking Thetis — Loure: The beloved Neptune —
[illegible]: Harlequinade — The playful Triton — The storming
[illegible]: Minuet: The agreeable Zephyr — Gigue: ebb and flow —
[illegible]: The merry messengers
(First performance at these concerts)

HINDEMITH .....Concerto for Violin and Orchestra

I. Moderato
II. Andante
III. Vivace

INTERMISSION

STRAUSS .....“Also sprach Zarathustra,” Tone Poem
(Freely after Friedrich Nietzsche)

SOLOIST
RUTH POSSELT

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Sixth Program

[illegible]Y AFTERNOON, MARCH 22, *at* 3:00 *o'clock*

.....Overture to “Il Signor Bruschino”
(First performance in this series)

.....Symphony No. 7, in A major, *Op.* 92

[illegible]stenuto; Vivace
[illegible]ttio
[illegible]Assai meno presto; Tempo primo
[illegible]egro con brio

INTERMISSION

STR[illegible]

“Also sprach Zarathustra,” Tone Poem
(Freely after Friedrich Nietzsche)

A new plan for ticket reservations is announced on page 61.

BALDWIN PIANO RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,312

MAR 29 1964

Leinsdorf and Boston Symphony Excel in Strauss

The Boston Symphony's concert in Symphony Hall last Sunday afternoon included three works—Rossini's overture to “Il Signor Bruschino,” Beethoven's “Symphony No. 7,” and Richard Strauss' “Also Sprach Zarathustra.” About the Rossini, nothing needs to be said, it is merely marshmallow-like music, fluffy and insubstantial.

Conductor Erich Leinsdorf's reading of the familiar Beethoven work needs little comment either; it is a good, workmanlike reading, a little skimpy perhaps with the requisite lightness but right in the vein in the boisterous finale.

The Strauss tone poem, however, deserves special praise. Mr. Leinsdorf's conception of this brilliantly orchestrated work — a conception marked by imagination and by genuine understanding—was magnificent, as was the playing of his musicians. “Also Sprach Zarathustra” used to be one of the staples in the conducting repertoire of the late Serge Koussevitsky. It is high praise to say that he undoubtedly would have been delighted by Mr. Leinsdorf's remarkable and beautifully integrated reading.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 65,046

MAR 23 1964

6th Boston Symphony Concert Is Rated Highly

By EARL J. DIAS
Standard-Times Music Critic

Erich Leinsdorf and the Boston Symphony Orchestra performed the sixth program in the 1963-64 Sunday afternoon series yesterday in Symphony Hall. The program included Rossini's Overture to “Il Signor Bruschino,” Beethoven's “Symphony No. 7 in A Major,” and Richard Strauss' “Also Sprach Zarathustra.”

Rossini's opera buffa, “Il Signor Bruschino,” was never much of a success—an unhappy circumstance perhaps due to its trite, uninspired, and inane libretto. Written when he was only 21, the overture to the work, however. does display the cheerfulness and high spirits for which Rossini was famous. Although it is scarcely great music, it is a pleasing curtain raiser, and Mr. Leinsdorf and his musicians played it in a sprightly manner, complete with the second violin section rapping their bows on their music stands to mark the beat.

Beethoven's Symphony No. 7,” by contrast, is genuinely great music, with a joyous spirit and exhilirating rhythms that have inspired many musicologists to interpret the score in choreographic or Dionysiac terms. In fact, Wagner's definition of the work as “the apotheosis of the dance” is continuously quoted.

It is this dance-like quality of the score that Mr. Leinsdorf emphasizes in his reading—except in the opening Vivace, which was done somewhat heavy-handedly. Particularly effective, however, was the Allegretto, with its famous, almost-funereal-like theme; the skipping Presto (really a scherzo), which demands so much agility from the orchestra, and, best of all, the rough-and-ready, boisterous Finale, with its peasant-like earthiness and its rambunctious virility.

The highlight of the program, however, was Mr. Leinsdorf's brilliant, imaginative, and superlatively controlled reading of the Strauss tone poem, “Also Sprach Zarathustra.” This is a remarkable example of the musical genre which Strauss took over from Liszt, developed and perfected, and in it carried the art of orchestration several steps farther than Wagner.

Based on Friedrich Nietzsche's prose-poem, the work is program music that, for the most part, implies a particular philosophical outlook concerning the nature of man and his relationship to the universe and his fellow men. In it, Strauss reveals his great technical mastery of the orchestra—and when the orchestra is the Boston Symphony, the results can be thrilling, indeed.

The work has many moods — man emerging from primeval slime, his yearning toward high ideals, his final acceptance of the mystery of life. These varied moods are brilliantly conveyed in passages that throb with emotion (particularly in the lovely performance of the strings) and in sections that utilize all the resources of the orchestra—including tolling bells, a tinkling xylophone, the shrill cry of the trumpet, the mellow tones of the cellos and basses.

Mr. Leinsdorf's conception of the work is as clearcut and definitive as that of his predecessor, Koussevitsky — and we can give no higher praise than this, for the Strauss tone poem was one of the staples of Koussevitsky's repertoire.

Incidentally, the concert originally scheduled for March 22 but postponed because of a blizzard will be performed on Sunday April 5. Pianist Rudolf Serkin will be the soloist in Mozart's “Piano Concerto in D Minor, K. 466.”

FRI-SAT 21, SUNDAY 22 121

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Twenty-first Program

FRIDAY AFTERNOON, MARCH 20, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 21, *at* 8:30 *o'clock*

TELEMANN ..... **Overture in C major**

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Gavotte: **Harlequinade — The playful Triton — The storming**
Aeolus — Minuet: **The agreeable Zephyr — Gigue: ebb and flow** —
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(First performance at these concerts)

HINDEMITH ..... **Concerto for Violin and Orchestra**

I. Moderato
II. Andante
III. Vivace

INTERMISSION

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SOLOIST
RUTH POSSELT

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Sixth Program

SUNDAY AFTERNOON, MARCH 22, *at* 3:00 *o'clock*

R[illegible] ..... **Overture to "Il Signor Bruschino"**

(First performance in this series)

B[illegible] ..... **Symphony No. 7, in A major, *Op.* 92**

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
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A new plan for ticket reservations is announced on page 61.

BALDWIN PIANO — RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,312
MAR 29 1964

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 65,046
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
MAR 15 1964

Symphony This Week

Hindemith, Strauss Telemann Music

Erich Leinsdorf will conduct a program of Telemann, Hindemith and Strauss at the Boston Symphony Orchestra's concerts next Friday and Saturday. He has also invited Ruth Posselt, violinist, to be the guest artist on the program.

The concert will open with George Philip Telmann's Overture in C major. Miss Posselt will then join the orchestra and Mr. Leinsdorf as soloist in the violin Concerto by the late Paul Hindemith. To conclude the program Mr. Leinsdorf will conduct the tone poem "Also sprach Zarathustra" by Richard Strauss whose 100th anniversary is being observed this year.

Miss Posselt, a concert artist of wide renown, a member of the faculty of New England Conservatory and also of the Berkshire Music Center at Tanglewood, will make her seventeenth appeaarnce in Boston with the orchestra on this occasion.

On Thursday evening the orchestra will hold its seventh open rehearsal of the season, in final preparation for the Friday-Saturday concerts.

NEXT CONCERT of the current Sunday afternoon series will take place next Sunday. Mr. Leinsdorf will conduct the following program: Rossini's Overture to "Il Signor Bruschino"; the Symphony No. 7 of Beethoven; and excerpts from Wagner's "Die Walkure" and "Siegfried."

This coming Tuesday the orchestra will present its fifth and final concert of the season at the Veterans Memorial Auditorium in Providence. Mr. Leinsdorf will conduct the program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
MAR 21 1964

Thus spake Posselt

By Robert W. Dumm

Erich Leinsdorf began Friday afternoon's Symphony concert with a local "first," the Overture in C major by Georg-Philipp Telemann. Like so much music by Bach's popular senior at Leipzig, it apes the French style, not only in its procession of bourrée, and gavotte, but in the playful titles ascribed to each. These were all marine in this case, though the gavotte on the "Playful Triton" is surely the tamest Triton afloat.

Names or no names, the players measured their impeccable paces as one man, the reduced instrumentation lending them the sharpness of a chamber ensemble. Even the two flutes and cembalo clearly held their own through the deft choreography of the writing.

♪ ♪ ♪

Then Ruth Posselt came on stage for Hindemith's Violin Concerto, and — as those who knew her playing might expect — turned out some superior musicmaking. From her first forthright downbeat, she gave us not one unmotivated note. Her manner has a trend of impetuosity (almost wildness) and control that is most compelling, which not only holds its own against a turbulent orchestra, but steers it like a conscience.

She can do two things many violinists cannot do: spike her rhythms with genuine accents (even on top of a forte), and intone the most stratospheric lines without pinchedness or whiteness. Moreover, she keeps her virtuosity working for her imagination, making ink for the alto register, and blue flame for those eerie high roulades.

♪ ♪ ♪

Even such assets might not add up to the lyric persuasivness of her Andante—that was pure heart in a very sound mind. This sort of sound gets around like lightning, and the orchestra outdid itself in pert response to Leinsdorf's signals.

The concert ended with Richard Strauss's tone poem "Also Sprach Zarathustra," philosophy limned in a score (and Nietzsche's at that), which might promise a fairly murky business. Fortunately Strauss always had the good sense to let his reflections play on sonorities and the byways of color.

♪ ♪ ♪

This is Leinsdorf's own book, too, and perhaps nowhere does his seismographic command of balances shine more than when all the stops are pulled out. Surprisingly, what we get is not so much tone-mass, but caverns of tone, resounding like echo chambers to the heart of a fortissimo, or to the vanishing taper of a line.

Thus the full symphony could taper to Joseph Silverstein's lone violin in the Tanzlied section, on the verge of a tiny upbeat, and then back again into the plunge, with no imbalance other than the giddiness the composer intended. In fact, when tempo, intonation, timing, and dynamic strata are so well pre-sorted and rehearsed, the conductor simply needn't shout what can be perfectly well heard.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
MAR 15 1964

Ruth Posselt Soloist With Boston Symphony

Hindemith's Violin Concerto will be played by Ruth Posselt at the Friday-Saturday concerts of the Boston Symphony. Erich Leinsdorf will conduct.

The concert will open with Georg Philip Telemann's Overture in C major. The program will conclude with the tone poem "Also sprach Zarathustra" by Richard Strauss, whose 100th anniversary is being observed this year.

Miss Posselt, a concert artist of wide reknown, a member of the faculty of New England Conservatory and also of the Berkshire Music Center at Tanglewood, will make her 17th appearance in Boston with the orchestra on this occasion.

On Thursday evening, at 7:30 the orchestra will hold its seventh open rehearsal of the season, in final preparation for the Friday-Saturday concerts.

The next concert of the current Sunday Afternoon Series will take place on Mar. 22 at 3 p.m. Leinsdorf will conduct the following program: Rossini's Overture to "Il Signor Bruschino"; the Symphony No. 7 of Beethoven; and Excerpts from Wagner's "Die Walkure" and "Siegfried."

This coming Tuesday evening the Boston Symphony Orchestra will present its fifth and final concert of the season at the Veterans Memorial Auditorium in Providence. Leinsdorf will conduct the program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
MAR 21 1964

At Symphony

Ruth Posselt Plays Brilliantly

By MICHAEL STEINBERG

Ruth Posselt is a dynamic performer, full of temperament and emanating vitality. The intelligence and quick-wittedness of her playing, its rhythmic snap, the tensile strength of the sustained passages, made her an ideal interpreter of Paul Hindemith's Violin Concerto. The orchestra part was smartly done by the Boston Symphony players, though in a few places imperfectly coordinated with the solo.

It was interesting, and in part a pleasure, to hear the work itself again. The violin writing is expert and grateful, but routine. It's interesting that Stravinsky and Bartok, neither one a string player, wrote much more interestingly for violin, and doubtlessly because their imaginations were liberated from the players' thought and finger patterns.

The Andante is beautiful Hindemith, and the Finale is full of diverting touches. The first movement contains just about nothing that couldn't have been produced by one of Hindemith's more gifted pupils, of whom so many became so expert at imitating the master's harmonic, rhythmic, and textural mannerisms. But there is no magic to the piece. One could imagine writing something like it given all of Hindemith's immense competence, but not even the gift of Stravinsky's competence could possibly lead one even to the first chord of his concerto.

Magic is something that Strauss' "Also Sprach Zarathustra" does have. It is in many ways a preposterous piece, mainly because it is not up to what, for short, we may call its subject, Friedrich Nietzche's ecstatic prose poem. Not even in the finale of "Elektra" did Strauss' waltz obsession impose itself more unsuitably than in the Dance Song of the Nietzschean Superman. It is certainly the most overwritten dance ever; its orchestration makes Kostelanetz seem as chaste as Webern.

Still, the whole work is shot through with an inventiveness, which, however uncritical, is tremendously exuberant. "Zarathustra" contains some of Strauss' most interesting music. The fugue, again however foolish it seems as a representation of "Science" is a glorious orgy of self-indulgence in sound, and in a manner that looks forward a half century to "Metamorphosen."

The C major-B major conflict is a superb central invention for the whole tone poem, and it is worked out with impressive consistency. Leinsdorf conducted it skillfully and it was thoroughly entertaining to listen to. I think, though, that Strauss meant it to be more than entertaining, and its failure to be more than entertaining is perhaps the essential failure of the work in spite of its many moments of genius.

At the beginning of the concert, Leinsdorf did not perform Telemann's C major Overture as much as he embalmed it. The piece is charming — Telemann was a good composer, better probably than Vivaldi whose stock stands higher just now — but at Friday's concert it just lay down and died.

Leinsdorf conducted from the harpsichord, but that was really just a lot of musicological swank. The instrument was not clearly audible most of the time, and for that matter it was not even played enough. Either the piece should be prepared to the point where it can really be led from the keyboard, or if a great deal of conducting seems necessary, someone else should play. Such a trivial bow to authenticity seemed a mockery anyhow, because the rhythms played (in the slow section of the Overture, for instance) were not those the composer intended to convey with his notation, and perhaps two thirds of the ornaments were missing altogether.

There is no good reason for that sort of thing: information is no farther away than the phone on Leinsdorf's desk, and correctness just might be a first step toward vitality. Unlike Charles Munch's Handel some weeks ago, this was not even charming in the wrong way.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
MAR 21 1964

123

SYMPHONY

Violinist Posselt Superb In Hindemith Concerto

By ROBERT TAYLOR

Hindemith's Violin Concerto, to which Ruth Posselt brought an exquisite musical sensibility at yesterday's performance in the Boston Symphony's weekend pair of concerts, is a work of grave and noble utterance.

Miss Posselt's association with this music is close. Her husband, Richard Burgin, the long-time concertmaster of the BSO, introduced the work to America, and later the same year, 1940, she reiterated the concerto. According to Even's "Complete Book of the 20th Century Music," Ruth Posselt was the American premiere soloist on March 14, 1940, but this appear erroneous. A check of The Herald files reveals that Alexander Williams reviewed the Hindemith premiere as Mr. Burk's notes have it, in April, 1940, when the soloist was Mr. Burgin. This is further verified by Johnson's "Symphony Hall, Boston." Mr. Williams, incidentally, showed prescience by prophesying that "it will be considered one of the important concertos for violin in modern times."

Inclined to Agree

"I would concur with that estimate, though it would seem to me that the sustained melodic ideas are so long in span that they differentiate the concerto from the canon forms in Hindemith's other work, to which it was then related. Miss Posselt gave it a singing, expressive flow, an interpretation that depended not on double-stoppings and legato bowings in which the music abounds, but on an eloquent revelation of her emotional insight into a fine-grained composition.

The concerto provides a lot for the soloist to do, including an intricate cadenza appropriately rounding off the design. At the same time it is not a flashy piece, and its ruminative beauty has an essential dignity stated most forcefully in the middle movement where the quarter-notes must not exceed 40, and the fingering lies in the formidable higher positions. Miss Posselt provided a brave momentum, nor did she neglect the graceful, introverted lyricism of an exceedingly tuneful idiom. The playing of the woodwinds proved impressive in the contrapuntal accompaniment which is more recognizably Hindemithian, the master being indebted to the most distinguished sources —to wit, himself, in "Mathis der Maler."

The program proceeded, in terms of sonority, from light to heavy, rather in the manner of a wine-tasting. The Telemann struck me as arid, tedious academicism, no doubt valuable from a strictly educational standpoint, the kind of thing that student orchestras can do as effectively as The Boston Symphony.

As he did earlier this season, Mr. Leinsdorf conducted from the harpsichord. The overture —the word is virtually synonymous with the baroque suite — displays the pompous dotted rhythms of the French style, followed by a corresponding Lully-influenced fast movement, but the mechanical conventions of the patterns grow wearisome to the modern ear. Except for the gigue called "Ebb and Flow," which involves some interesting pictorial writing, the suite brings home the impression of Telemann implied in the quote, as "the prototype of the German composer making a business of his profession."

Brilliant Conception

The continuo, the string playing and the winds could not redeem the dutiful pedantries of these pages. That was left to Mr. Leinsdorf in a brilliant performance of "Thus Spake Zarathusthra." The truly original contribution of the conductor in this tone poem lies in his realization of the dance element. Others have done the majestic introductory sections with as sure a sense of drama; others have brought out the opulent textural detail with as much vibrance. Mr. Leinsdorf is not wanting in these respects, yet it is the Chorus continuing the Strauss centrifting rhythmic Viennese waltz dimension that affords his interpretation a sweeping freedom. It is foolish to pretend that the tone poem is a cognitive philosphy; it is bardic and fiery rhetoric, and Mr. Leinsdorf's supple pacing of the outline hails the advent of the superman as an evolution that springs from the most human of primeval instincts, the pulse of the dance.

On Holy Week next, the concerts will fall on Thursday and Saturday, with the Harvard and Radcliffe tenary in the "Tageszeiten" song cycle, Op. 76. Mr. Leisdorf has also listed Haydn's Te Deum in C, No. 2; Copland's Symphony for Organ and Orchestra, Berj Zamkochian soloist; and Wagner's Bacchanale from "Tannhauser" and Entrance of Guests into the Wartburg.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 21st program of the 83rd season yesterday in Symphony Hall. Ruth Posselt, violin, was the soloist. The program will be repeated tonight at 8:30.

Overture in C — Telemann
Concerto for Violin and Orchestra — Hindemith
"Also Sprach Zarathustra" — Strauss

Ruth Posselt Soloist In Hindemith Concerto

Until a score of years ago, Georg Philipp Telemann was only a footnote in briefer musical histories. An overture of this prolix, superficial erstwhile revival of Sebastian Bach began yesterday's orchestral concert in Symphony Hall. Erich Leinsdorf, in go-for- baroque mood, conducted his attenuated Bostonian woodwinds and strings from an unobtrusive harpsichord.

To these ears this first performance at these concerts could well have been remanded to Jordan Hall's conservatorians upstreet, though the delightful fluting, expertly supported by silvery strings, calls for superlatives of praise. When Telemann composed in French or Italianate styles, his imitative flattery is merely endurable, whereas Bach's durability comes from his genius touch.

When Ruth Posselt began playing the late, great Paul Hindemith's violin concerto, one recalled Sherlock Holmes' remark anent another violin virtuosa, Mme. Norman-Neruda (Lady Halle): "Her bowing and her attack are splendid." Furthermore, her forthright style is well-suited to the recently deceased Yale professor's pungent, lithe lyricism.

A talented violinist and violist himself, Hindemith salvaged contemporary composition from its vapid contempt for virtuosity. He did this lifebuoy tossing with his "Schwanendreher," a quasiconcerto for viola, originally programmed for yesterday's concert, and the violin concerto which was substituted.

This amateur fiddler could not help but requote Bernard Shaw's Mauve Decade dictum, "I am always inclined to believe in a violinist who can play Wieniawski; Beethoven and Mendelssohn were great composers of music for the violin, but Wieniawski was a great composer of violin music. There is a world of difference between the two."

So, also, is there a world of difference between the violin concerti of Sibelius, Elgar, Walton and Hindemith, all skillful violinists, and those of Bartok, Berg, Stravinsky and Prokovieff, pianists all. He that hath an ear, let him hear.

ROLFE BOSWELL

124

CAMBRIDGE 5. THURS- SAT 22.

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Fifth Program

TUESDAY EVENING, MARCH 24, *at* 8:30 *o'clock*

ROSSINI ..... Overture to "Il Signor Bruschino"
(First performance in this series)

BEETHOVEN ..... Symphony No. 7, in A major, *Op.* 92
I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

INTERMISSION

PROKOFIEV ..... Piano Concerto No. 5, in G major, *Op.* 55
I. Allegro con brio; Tempo meno mosso
II. Moderato ben accentuato
III. Toccata: allegro con fuoco
IV. Larghetto
V. Vivo; poco meno mosso; coda

WAGNER ..... Excerpts from "Siegfried"
Waldweben — Prelude to Act III — Siegfried's Ascent to Brünnhilde's Rock — Brünnhilde's Awakening

SOLOIST
LORIN HOLLANDER
Mr. HOLLANDER plays the Baldwin Piano

A new plan for ticket reservations is announced on page 59.

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Twenty-second Program

THURSDAY AFTERNOON, MARCH 26, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 28, *at* 8:30 *o'clock*

HAYDN .. Te Deum in C major, No. 2, for Chorus, Orchestra and Organ
(First performance at these concerts)

COPLAND ..... Symphony for Organ and Orchestra
I. Prelude: Andante
II. Scherzo: Molto allegro
III. Finale: Lento; Allegro moderato
Organ: BERJ ZAMKOCHIAN

INTERMISSION

STRAUSS ..... "Die Tageszeiten," Song Cycle for Men's Chorus and Orchestra, *Op.* 76
Morning
Midday Calm
Evening
Night
(First performance in Boston)

WAGNER ..... Bacchanale from "Tannhäuser" (Act I)

WAGNER .. Entrance of the Guests into the Wartburg, from "Tannhäuser" (Act II)

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, Conductor

These concerts will end about 3:50 o'clock on Thursday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
MAR 22 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
MAR 22 1964

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The Harvard-Radcliffe chorus will join the orchestra for the opening work of the program, Haydn's Te Deum in C major, No. 2, for chorus, orchestra and organ, which will be a first performance at these concerts. Later the Harvard Glee Club will be heard in Richard Strauss' "Die Tageszeiten," a song cycle for men's chorus and orchestra, Op. 76, which will have its first performance in Boston. Mr. Leinsdorf will present this work as part of his plan to include a Strauss composition on each of the last four Friday-Saturday programs of this season, in commemoration of the 100th anniversary of the composer's birth, which is being celebrated this year.

The weekend program will also include Aaron Copland's Symphony for Organ and Orchestra, with Berj Zamkochian at the organ, and excerpts from "Tannhauser" by Wagner.

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The Wagner excerpts will appear on the program of Sunday, April 5, which has been scheduled to make up the postponed concert of Feb. 16. Today's program will also include Rossini's overture to "Il Signor Bruschino" and the Symphony No. 7 of Beethoven.

Lorin Hollander will return for Tuesday evening's "Cambridge" concert as guest soloist in the Prokofiev Piano Concerto No. 5, the same work he performed at other concerts in January. Mr. Leinsdorf will open the program with Rossini's Overture to "Il Signor Bruschino" and continue with the Beethoven Symphony No. 7. The Prokofiev concerto will follow after intermission and Mr. Leinsdorf will close the program with excerpts from Wagner's "Siegfried."

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Record-American (m) (e)
BOSTON, Mass.
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MAR 28 1964

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Everything went so wrong at rehearsals that Leinsdorf went home discouraged. "Still, I have nobody to blame but myself," he said. "I chose the program. I'm like the man who took along peanut butter sandwiches for lunch every day and said he hated them. And when his friend asked him why he didn't have his wife make up something else, he said, 'Wife? What wife? I'm not married. I make these sandwiches myself'."

124

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Sunday Herald
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Herald (m)
BOSTON, Mass.
Circ. 178,553
MAR 27

SYMPHONY

Harvard, Radcliffe Singers Create Congenial Alliance

By ROBERT TAYLOR

The congenial alliance of the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra has resulted in many fine concerts. Yesterday's, held by Lenten custom on Thursday, formed another felicitous rubric in the history of a happy partnership.

The program's design in general permitted the Harvard and Radcliffe singers to display the high standard of musicality and technique they have attained as an undergraduate chorus under the sympathetic direction of Elliot Forbes.

Fervent Sound

The kind of experience that one gets from this chorus is different from that of a semi-professional organization such as The Chorus Pro Musica or a New England Conservatory Chorus — the distribution wisely follows the block formation of parts rather than blending of some mixed choruses. Although the latter may be more subtle, the fervent sound of Harvard-Radcliffe (which is also admirable in terms of dynamics, flexibility and intonation) is virtually a vocalization of the intellect.

They sang very well indeed yesterday, in short. The Haydn Te Deum had a clear open texture, tehe Strauss cycle for male chorus held the freshness of a virile tone with a minimum of vibrato, and the Wagner selections would have been wanting without the exultant hues of the voices. The broad design of this concert belonged to Harvard-Radcliffe, though proceeding from top to bottom, each of its details may be described in its effect, in the manner of a Mencken Prejudice. Viz:

That Haydn's late-period Te Deum, presented for the first time at these concerts, demonstrates once again the lovely proposition that the master hardly ever penned a dull page.

Towering Merit

That Copland's Organ Symphony is not only one of the choicest works in his oeuvre, but among the few scores of towering merit from any American since the time of William Billings.

That Richard Strauss could have spared himself the trouble of putting notes on paper for "Die Tageszeiten" by simply assembling the parts for "Rosenkavalier," "Ariadne" et al, standing on the top of a staircase and throwing the pages, and collecting those that struck the tread third from the bottom into his new piece.

That the Wagner excerpts are highly inappropriate to the season and yet, given a sumptuous performance by Mr. Leinsdorf, who conducts Wagner so that the composer emerges on the heroic scale, charged by Olympian vitality and splendor, this objection fades.

The Tageszeiten cycle, heard for the first time in Boston, constitutes Strauss's setting of four execrable German verses by Joseph von Eichendorff, a master of banality of it there ever was one, and declares a fundamental truth about the composer's artistic character: he needed a librettist to fire his imagination. There are some gorgeous stretches in the cycle, attributable to the orchestration and, in large part, to Strauss's earlier collaborations with von Hoffmansthal.

Facile Response

The tonal imagination soared from a literary point of departure with Strauss, and here the eclectic sentimentality of the poems establishes an equally facile response. The treatment of the last, "Die Nacht" is noteworthy, however, for its melodic refinement; the cycle as a whole is spasmodically-knit.

Haydn's Te Deum is a stirring and ambitious score in large dimensions, his second in this form, dating from 1799 or thereabouts, and probably in honor of Lord Nelson. The composer's preoccupation with symphonic principles within traditional limits, his desire for a loud, joyful idiom, is more than evident in the writing, and the orchestral and vocal element achieved this. Similarly, the off-stage voices of the Venusberg, the stately blaze of the entrance into the Wartburg, supplied exciting good mood and movement.

I have saved the best for last. Aaron Copland later reworked his Organ Symphony into the First Symphony, without organ, but as Berj Zamkochian, the soloist, integrated the solo instrument into the pattern, this youthful composition took on a bold, vaulting rhetoric.

The tone contrasts, the tensions, weights and rhythms o this music gradually free themselves from the influence of Stravinsky to stand forth in the context of another personality.

Composer Present

The understanding of organ resources is thorough; but even more compelling is the shock of recognition as a clear and undeniably original voice sounds for the first time. The composer was in the audience, and took a bow, his lean, angular presence still the embodiment of an American master of lucid control.

After touring next week, the orchestra returns April 10-11 with Erick Friedman as soloist in Prokofiev's Violin Concerto, No. 1, Op. 19. Mr. Leinsdorf has also scheduled Schuller's Seven Studies on Themes of Paul Klee, Beethoven's Symphony No. 1, in C, Op. 21, and a waltz sequence from "Rosenkavalier".

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Morning Globe
BOSTON, Mass.
Circ. 194,870
MAR 27 1964

At Symphony

Leinsdorf Conducts Interesting Program

By MICHAEL STEINBERG

The relatively few persons who were unable to adjust their Symphony schedule from Friday to Thursday this week missed an exceptionally interesting program, and one, furthermore, most ably executed. Erich Leinsdorf led the Boston Symphony in Haydn's Te Deum of 1800, Aaron Copland's Symphony for Organ and Orchestra, the Richard Strauss cantata "Die Tageszeiten," and the Bacchanale and March from Wagner's "Tannhaeuser."

Haydn's Te Deum is brief, and a marvel from beginning to end. Its effect is sonority and rhetoric is so grand one can scarcely realize how economical it all is. Leinsdorf's explorations of Haydn's sacred music have previously led him to the "Missa in tempore belli," now to this Te Deum. Let us hope they will continue: that is glorious territory.

The Te Deum was sung by the Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, conductor. Except for some excessively explosive alveolars, the singing cannot in any way be faulted.

Copland wrote his Symphony when he was 23, which was in 1924, and it is a fascinating product of a turbulent moment in musical history. Copland's interest in French music and his engagement with Stravinsky's Rite of Spring are much in evidence, but for all that, the music is full of original ideas, vigorously expressed, and lots of it is unmistakably Copland. Even the tub-thumping end is prophetic of certain areas of Copland's later manner. It's really effectively done, and it awakened the audience into quite warm applause.

Berj Zamkochian played the important, though not really concertante, organ part. The performance went well, especially in the outer movements, though my guess would be that Copland had intended for the Andante Prelude something slightly more flowing than the tempo that was set. I must report, however, that he looked happy when taking his bows.

All the books have said for so long that nothing Strauss wrote after "Der Rosenkavalier" was any good that now we must all do penance by exploring thoroughly the works of the last three and a half decades of his life. This has focussed public awareness on remarkable things, "Die Frau ohne Schatten," for example, whose interludes will be played on the season's last Symphony concerts, but "Die Tageszeiten" is not much of a find.

It is a cantata, composed in 1928, upon four poems by Eichendorff, each dealing with a different time of day, and scored for male chorus and orchestra. Perhaps it was mistaken, and certainly it was odd, to include in the program notes a rather depressed review Lawrence Gilman wrote after the New York premiere. Gilman was able to praise a few details, but on the whole he found Strauss here "a sentimentalist, obtuse, slack and heavy-handed . . . facile and obvious in quality."

It seems fair enough. The inspiration in Strauss is often a function of the medium he used, and he had little feeling for chorus. He writes capably for chorus, but so dully that he cannot begin to dispel the most obnoxious associations of the beery, brutal, sentimental German "Maennerchor" tradition. Once again, excellent work from the Harvard Glee Club.

The "Tannhaeuser" Bacchanale is a later addition, right out of Wagner's Tristan period, and one of his most gorgeous pages. It was beautiful to hear, even though for my taste in such things the Radcliffe sound is just a shade moral. The "Entrance of the Guests" is meant to raise the roof, and Leinsdorf led it so that it did. There were thousands of trumpeters off-stage all over the place. They appeared by both stage doors, in the second balcony, and in among the organ pipes, shepherded by Mr. Burgin, and they must be commended for the dispatch with which they got from post to post almost as much as for the really splendid noise they made when they arrived at their various destinations.

I don't know when I've had such a good time, and it really was a worthwhile concert all around.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850
MAR 27 1964

Bacchanale at Symphony

By Harold Rogers

For his Maundy Thursday program Erich Leinsdorf cut a wide swath from the traditional — even to the point of leading his Boston Symphony players through the orgiastic measure of the Bacchanale from Wagner's "Tannhäuser."

Last season—his first as director—he played excerpts from Wagner's "Parsifal," including the Good Friday Spell. This, of course, was right in line with Easter observances that Bostonians have come to expect at Symphony Hall over the past years: Charles Munch, for instance, nearly always scheduled one of the Bach Passions.

But this spring Mr. Leinsdorf's bow to the season was but passing and slight: Haydn's Te Deum in C major, No. 2, heard in its first performance at these concerts. The choral forces were those of the Harvard Glee Club and Radcliffe Choral Society, trained by Elliot Forbes. Mr. Leinsdorf used the comparatively short and routine Haydn work as his opening selection.

* * *

But from here onward his program pursued its profane if interesting course. Having a chorus and organist on hand, as he did for the Te Deum, he went on to give them further employment in Aaron Copland's Symphony for Organ and Orchestra, Richard Strauss's "Die Tageszeiten" (a song cycle for men's chorus and orchestra), and two scenes from "Tannhäuser" involving a chorus—the Bacchanale and Entrance of the Guests into the Wartburg.

Thus the program had a certain cohesive logic to it when considered according to the economical use of the forces on call. The mere mechanics of moving either the choristers or the brasses on or offstage, the use of closed-circuit television to keep the whole vast thing on the beat —there was no question that such logistics added considerably to the afternoon's entertainment.

And in an oblique way the Bacchanale could be thought of as being not entirely paganistic. True, Tannhäuser may have lain with his head in Venus's lap, listening to the offstage Song of the Sirens (enchantingly sung by those Radcliffe girls), but were there not some deep Christian longings stirring in his breast? Was he not seeking his own resurrection from the Venusberg?

* * *

Mr. Copland was on hand to take a bow or two after the colorful performance of his Symphony, as was Berj Zamkochian, the organist. The Scherzo was especially brilliant with its Mexican syncopations.

Strauss's "Die Tageszeiten," heard in its Boston première, was pretty music, little more—Strauss composing on a Sunday afternoon, perhaps, when he could more profitably have taken a nap.

That Mr. Leinsdorf is basically a choral conductor is to be seen in his consistently communicative way of dealing with a choir. The Haydn, the Strauss, the Wagner were all eloquently set forth under his vivid command.

WASHINGTON.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299
MAR 11 1964

White House Concert

SOME men get to the White House on the strength of political campaigns. Some make it through military victories or backroom agreements. But the Boston Symphony is getting there via fiddles, horns and drums.

Conductor Erich Leinsdorf and his symphony crew deserve congratulations for being invited to give a special concert in the East Room on March 31. Knowing how they perform, we know they'll be a hit.

And President Johnson's family couldn't have made a happier choice for guest artistry.

Now how about inviting the Johnsons to visit Symphony Hall?

The Miami Herald
MIAMI, FLA.
D. 3[illegible]5 SUN. 410,656
APR 1 1964

Continuing Culture

IT IS good to see that the current residents of the White House are continuing the pursuit of culture in the tradition of their predecessors.

They were hosts yesterday to children from the various embassies for a concert by the Boston Symphony. Following through today they offer a students' presentation of Shakespeare's "Taming of the Shrew" for the children of congressmen.

The White House has changed much since the days of Jackson when Old Andy's followers put their muddy boots on the furniture. The last two tenants have given it new stature as the best known home in America.

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Optic
LOWELL, Mass.
Weekly Circ. 4,000
MAR 21 1964

People & Places

LADY BIRD JOHNSON deserves wholehearted support in her apparent efforts to continue the artistic renaissance in Washington. The Boston Symphony Orchestra, we are now told, will appear at the White House later this month. It will be another first in the long and continuing struggle to heighten nationwide interest in the Arts.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Sunday, March 15, 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
MAR 10 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
MAR 29 1964

New England Newsclip Agency, Inc.
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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
MAR 24 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
MAR 10 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299
MAR 10 1964

Boston Symphony at White House

PAGE ONE

The Boston Symphony Orchestra will play at the White House for the first time, at the invitation of Mrs. Lyndon B. Johnson, it was announced Monday night.

Under the direction of Erich Leinsdorf, the orchestra will present a special concert Mar. 31 in the East Room for more than 200 embassy children between 13 and 21.

President Johnson's daughters Lynda and Luci will act as hostesses at the afternoon performance.

The Boston Symphony will be in Washington for two concerts on Mar. 30 and 31 at Constitution Hall.

The announcement said that Leinsdorf and President Johnson have been friends for years. The relationship began in 1938 during the President's first term in Congress, when he made arrangements for extension of the conductor's visa.

During the orchestra's regular visit to Washington last year Mr. and Mrs. Johnson attended one of the concerts. Afterwards Mr. and Mrs. Leinsdorf and orchestra officials were entertained at the Johnson residence.

At the White House concert Leinsdorf has chosen to perform excerpts from Richard Strauss' orchestral suite from "Der Burger als Edelmann," based on Moliere's play "Le Bourgeois Gentilhomme."

The suite received its first American performance by the Boston Symphony under Pierre Monteux in 1921, in Symphony Hall, and has been revived this year as part of the Strauss music the orchestra is performing in commemoration of the 100th anniversary of the composer's birth.

Boston Symphony Plays At White House Tuesday

The Boston Symphony Orchestra, Erich Leinsdorf conducting, will perform at the White House for the first time Tuesday afternoon. The invitation was extended by Mrs. Lyndon B. Johnson, and the concert will be given for 200 children of the embassy delegations to the United States.

The concert will take place during the orchestra's final tour of the season in New York's Philharmonic Hall on Wednesday and Friday evenings and at the Brooklyn Academy of Music on Thursday evening.

Soloists will be the pianist Van Cliburn and the violinist Joseph Silverstein, the orchestra's concertmaster.

The orchestra will return to Boston on Saturday and next Sunday afternoon at 3 p.m. will give the concert which was postponed Feb. 16. Rudolf Serkin will be guest artist as was scheduled Feb. 16, and he will play Mozart's Piano Concerto, K. 466. Leinsdorf will open the program with Schumann's Overture, Scherzo and Finale, Op. 52, and his closing works will be excerpts from two of Wagner's operas, "Die Walkuere" and "Siegfried."

The final concerts of the Monday evening series and Tuesday evening series will take place at Symphony Hall on Apr. 6 and 7. The next Friday-Saturday concerts will be given Apr. 10 and 11, with Erick Friedman, violinist, as guest artist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
MAR 15 1964

B.S.O. at White House

The Boston Symphony Orchestra will play a concert for children at the White House on Mar. 31, at the invitation of Mrs. Lyndon B. Johnson. Attending the program in the East Room will be over 200 children of embassy delegations to the United States. . .

Eric Leinsdorf will conduct excerpts from Richard Straus Orchestral Suite from "Der Buerger als Edelmann," based on Moliere's play, "Le Bourgeois Gentilhomme." This suite for chamber orchestra received its first American performance by the Boston Symphony Orchestra under Pierre Monteux in 1921 at Symphony Hall. Leinsdorf has revived it this year as part of the Straus music he is performing in commemoration of the 100th anniversary of the composer's birth. Prior to the performance the music director will speak briefly to the audience about the music and the orchestra.

The afternoon concert on Mar. 31 will be the first time the Boston Symphony Orchestra has performed in the White House. During the orchestra's visit to Washington last season the then Vice-President Johnson and Mrs. Johnson attended one of the concerts at Constitution Hall. Following the performance Mr. and Mrs. Leinsdorf and officials of the orchestra were entertained at the Johnson's residence. President Johnson and Erich Leinsdorf have been friends for many years. The relationship began during the President's first term in Congress in 1938 when he made the arrangements for the extension of Mr. Leinsdorf's visa.

The daughters of President and Mrs. Johnson, Lynda and Luci, will act as hostesses for the White House concert. The orchestra will also play two concerts in the city's Constitution Hall on Mar. 30-31.

NEW YORK Herald Tribune
D. 355,898 S. 451,270
MAR 11 1964

MUSIC NOTES

Erich Leinsdorf and the Boston Symphony Orchestra will give a special concert at the White House March 31 for children of embassy delegations to the United States. Mr. Leinsdorf and a reduced group of players will perform excerpts from Richard Strauss' "Le Bourgeois Gentilhomme," which Mr. Leinsdorf will preface with remarks about the orchestra and music. About 200 children between 13 and 21 will attend the afternoon event. The orchestra is giving two concerts in Constitution Hall, March 3 and 31.

NewEnglandNewsclipAgency,Inc.
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Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,354

MAR 12 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256

MAR 10 1964

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Eagle (e)
CLAREMONT, N. H.
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MAR 11 1964

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Call (e)
WOONSOCKET, R. I.
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MAR 10 1964

NewEnglandNewsclipAgency,Inc.
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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 65,046

MAR 10 1964

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Herald News (e)
FALL RIVER, Mass.
Circ. 40,785

MAR 10 1964

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209

MAR 10 1964

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Times (e)
HARTFORD, Conn.
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MAR 1[illegible]

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Telegraph (e)
NASHUA, N. H.
Circ. 13,082

MAR 11 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
NEWPORT, R. I.
Circ. 12,454

MAR 10 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Express (e)
PORTLAND, Me.
Circ. 28,962

MAR 10 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BATH, Me.
Circ. 3,119

MAR 10 1964

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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 45,777

MAR 10 1964

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Times (e)
HARTFORD, Conn.
Circ. 126,360

MAR 18 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214

MAR 11 1964

Boston Symphony To Give Children's White House Concert

BOSTON (AP) — The Boston Symphony Orchestra will give a concert for some 200 children at the White House on March 31 at the invitation of Mrs. Lyndon B. Johnson.

An orchestra spokesman said the concert will be its first in the White House.

The President's daughters, Lynda and Luci, will be hostesses for embassy children between the ages of 13 and 21 in the White House East Room, the spokesman said in the announcement last night.

The Boston Symphony also will give two concerts at Constitution Hall in Washington on March 30 and 31.

The announcement said President Johnson and orchestra director Erich Leinsdorf have been friends for many years.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,006,983 S. 3,147,219

Mar 11 1964 Buffalo

New York Post
D. 372,879 S. 255,557

[illegible] 1964 Buffalo

New York Post
D. 372,879 S. 255,557

[illegible] 1964 Buffalo

The New York Times
D. 681,612 S. 1,304,447

[illegible] 1 1 1964 Buffalo

NEWARK EVENING NEWS
NEWARK, N.J.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (m)
NEW YORK, N. Y.
Circ. 681,612

[illegible] 11 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
GARDNER, Mass.
Circ. 7,341

MAR 10 1964

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Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691

MAR 10 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

MAR 10 1964

NewEnglandNewsclipAgency,Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

MAR 10 1964

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Sun (e)
ATTLEBORO, Mass.
Circ. 11,206

MAR 11 1964

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Circ. 26,710

MAR 31 1964

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Union (m)
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Circ. 83,691

MAR 11 1964

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Sun (e)
WESTERLY, R. I.
Circ. 8,620

MAR 10 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302

MAR 15 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Thursday, March 12, 1964

The Houston Post
D. 224,649 SUN. 250,301

APR 1 1964 Buffalo

Deseret News
Salt Lake Telegram
SALT LAKE CITY, UTAH
D. 85,795

MAR 27 1964 Buffalo

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,006,983 S. 3,147,219

MAR 30 1964 Buffalo

THE RICHMOND NEWS LEADER
RICHMOND, VIRGINIA
D. 120,884

MAR 14 1964 Buffalo

St. Louis
Globe-Democrat
D. 306,470 S. 375,265

MAR 14 1964 Buffalo

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Ledger-Times
BOSTON, Mass.
Weekly Circ. 12,500

MAR 19 1964

Boston Symphony Will Appear at White House

BOSTON—Members of the Boston Symphony Orchestra under the direction of Erich Leinsdorf will present a special concert at the White House on the 31st at the invitation of the first lady. The concert will be given in the East Room for children, between the ages of 13 and 21, of the embassy delegations to the United States. The orchestra will be in Washington for two concerts at Constitution Hall.

Mr. Leinsdorf has chosen to perform excerpts from Richard Strauss' orchestral suite from "Der Burger als Edelmann," based on Moliere's play, "Le Bourgeois Gentilhomme." The delightful and humorous suite for chamber orchestra received its first American performance by the Boston Symphony Orchestra under Pierre Monteux in 1921 at Symphony Hall. Mr. Leinsdorf has received it this year as part of the Strauss music he is performing in commemoration of the 100th anniversary of the composer's birth. Prior to the performance the music director will speak briefly to the audience about the music and the orchestra.

The afternoon concert on the 31st will be the first time the Boston Symphony Orchestra has performed in the White House. During the orchestra's regular visit to Washington last season the then Vice-President Johnson and Mrs. Johnson attended one of the concerts at Constitution Hall. Following the performance Mr. and Mrs. Leinsdorf and officials of the orchestra were entertained at the Johnson's residence. President Johnson and Leinsdorf have been friends for many years. The relationship began during the President's first term in Congress in 1938 when he made the arrangements for the extension of Mr. Leinsdorf's visa.

The daughters of President and Mrs. Johnson, Lynda and Luci, will act as hostesses for the more than 200 embassy children who will be invited to hear the White House concert by the Boston Symphony Orchestra.

The New York Times
D. 681,612 S. 1,304,447

MAR 30 1964 Buffalo

2 JOHNSON GIRLS IN CONCERT ROLES

To Be on TV Tomorrow as Hostesses at White House

By PAUL GARDNER

President Johnson's daughters, Lynda Bird and Luci Baines will be the hostesses of a White House concert to be televised tomorrow by the National Broadcasting Company.

Erich Leinsdorf and 36 members of the Boston Symphony Orchestra will play six excerpts from orchestral suites by Richard Strauss. The orchestra will perform in the East Room at the invitation of Mrs. Johnson.

The concert will be held from 4 to 4:30 P.M. for 200 children of embassy families. Mr. Leinsdorf will explain the music to the children. The performance will be taped and shown on N.B.C.-TV from 4:30 to 5 P.M. A spokesman for N.B.C. said yesterday that final arrangements would be worked out this morning.

The entire Boston Symphony was scheduled to give a concert in Washington's Constitution Hall tomorrow but the American Federation of Musicians told the Boston orchestra members not to perform there because of a strike by the musicians of the National Symphony Orchestra against the National Symphony Association. The concert was therefore canceled and the White House performance was substituted.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
MAR 31 1964

138

Known President Since 1938

Leinsdorf to Lead At Friend's House

By MICHAEL STEINBERG

At 9:15 this morning, 36 members of the Boston Symphony Orchestra fly to Washington for an afternoon concert at the White House. Erich Leinsdorf, the orchestra's music director, who has been in New York, will join his players in the capital.

The concert is a special one being put on for 200 embassy children. The program will contain one work only, Richard Strauss' suite, "Le Bourgeois Gentilhomme," but Leinsdorf expects to make some introductory remarks. The President's daughters, Lynda Bird and Luci Baines will be the hostesses.

For a few anxious hours at the end of last week it looked as though this long-planned event would not come off.

The full Boston Symphony was scheduled to play concerts in Constitution Hall Monday night and tonight. When Washington's National Symphony Orchestra, under whose auspices the Bostonians were to have been presented, went out on strike on Mar. 23, a picket line was placed morally, if not physically, around Constitution Hall. The Boston musicians chose not to cross such a picket line, and the trip was canceled.

By Friday afternoon, however, the necessary arrangements had been made to send just the chamber orchestra required for the White House concert down for that event only.

Today's White House visit will not actually be a reunion between the Johnsons and the Leinsdorfs, who are old friends, for the President and his wife are still in Texas. Nevertheless, the event was arranged at the personal invitation of Mrs. Johnson.

It had first been suggested last year by Mrs. Kennedy that the Boston Symphony make an open-air appearance on the White House lawn in June, 1964, but that proved not practical at this end, and the invitation was regretfully declined.

After Mr. Johnson became President, Leinsdorf wrote him a letter in which he offered his services in any way the President might deem appropriate. The immediate result was the setting up in January of today's concert.

The Johnson - Leinsdorf friendship is more than a quarter century old. Leinsdorf first came to this country in 1937 with a visitor's visa and a contract as assistant conductor at the Metropolitan Opera. The ramifications of the immigration laws are complicated enough anyway, and Leinsdorf, then just 25, further imperiled his status by going ahead without benefit of legal advice. The result was that at a certain point in the Spring of 1938 he found himself with his visitor's visa about to expire and not to be renewed.

Leinsdorf then enlisted the advice of a Virginian friend, Charles Marsh, whom he had originally come to know in Salzburg, Austria. Marsh suggested that they get help from a freshman representative from Texas whom Marsh, a newspaper owner in that state, had given election support to.

A meeting was arranged in Washington among Marsh, Leinsdorf and Rep. Lyndon B. Johnson. The young congressman agreed to do what he could though he confessed later that it had been the first political favor asked of him, and he hadn't the slightest idea of how to go about it.

Evidently, however, an idea came to him, because almost at once it was arranged that Leinsdorf leave the country for Havana, whence he re-entered on May 14, 1938, as an immigrant, having received a permanent visa through the U.S. consul in Havana. Ten days later he took out his first papers, and he became a citizen on Nov. 5, 1942.

Through the years the contact was maintained and grew into a firm friendship. From time to time the two men reminisce about the origins of their acquaintance, and the conductor likes to tell a story that he thinks superbly represents the President's humor and political shrewdness.

At a recent White House state dinner in honor of Sir Alec Douglas-Home the story was being told for the benefit of other guests. When Johnson got to the part about Leinsdorf's re-entrance from the Caribbean, he turned to his friend with a smile and said, "Now, Erich, to what country shall we change that consulate when we tell the story?"

But there is a story of which Leinsdorf is much prouder. He had sent Johnson a contribution in his first Senate campaign, but later felt obliged to write the senator an extremely critical letter on a matter of political disagreement. Johnson's answer contained the sentence:

"I am proud to have had some part in the settling of a man who knows how to make such excellent use of his citizenship."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 65,046
APR 1 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
GLOUCESTER, Mass.
Circ. 10,050
APR 2 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
WATERBURY, Conn.
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APR 1 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Circ. 45,777
APR 1 1964

Luci, Lynda and Leinsdorf Share Musical Moment

WASHINGTON (UPI) — The Boston Symphony Orchestra shared the honors at a White House concert Tuesday with President Johnson's two daughters.

Conductor Erich Leinsdorf and his 36 musicians got a big round of applause from the more than 200 teen-age children of foreign diplomats invited to the concert in the East Room.

But Lynda Bird Johnson and Luci Baines Johnson got just as much attention from the spectators who besieged them with requests for autographs.

Luci, 16, greeted the young guests. Then Leinsdorf, an old friend of the President and Mrs. Johnson, introduced the program —an orchestra suite from Richard Strauss' "Der Burger als Edelmann," based on Moliere's play "Les Bourgeois Gentilhomme."

The program called for six selections but only five were played to keep within the 30 minutes of time alloted for the nationwide telecast.

After the applause at the end of the program, Luci shook hands with Leinsdorf and told him the concert "was just lovely." Lynda also walked to the platform and shook hands with the conductor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
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Circ. 45,777
MAR 31 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
HAVERHILL, Mass.
Circ. 17,548
MAR 31 1964

New England Newsclip Agency, Inc.
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Times (e)
HARTFORD, Conn.
Circ. 126,360
MAR 31 1964

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Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 65,046
MAR 31 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
MAR 31 1964

BSO Plays Today At White House

BOSTON (UPI) — Thirty-six principal members of the Boston Symphony Orchestra fly to Washington today to give a children's concert at the White House on the invitation of Mrs. Lyndon B. Johnson and her daughter.

Some 200 children of embassy personnel will hear Erich Leinsdorf conduct a suite of music composed by Richard Strauss after Moliere's ballet-comedy, "Le Bourgeois Gentilhomme."

The concert was to be televised at 4:30 p.m.

New England Newsclip Agency, Inc.
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Journal (e)
BIDDEFORD-SACO, Me.
Circ. 8,836
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Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 93,580
APR 1 1964

New England Newsclip Agency, Inc.
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Gazette (e)
TAUNTON, Mass.
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APR 1 1964

New England Newsclip Agency, Inc.
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Transcript-Telegram (e)
HOLYOKE, Mass.
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APR 1 1964

New England Newsclip Agency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
APR 1 1964

Boston Musicians Play at White House

WASHINGTON (AP) —A Boston Symphony Orchestra chamber group of 36 members has entertained a White House audience of some 250 young people from foreign embassies.

Hostesses for the affira yesterday were Lynda Bird and Luci Baines Johnson, daughters of President and Mrs. Johnson.

The Boston musicians were under the baton of Conductor Erich Leinsdorf during a progrm of excerpts from Richard Strauss' orchestral suite from "Der Burger Als Edelmann."

Luci, 16, said it was "a wonderful privilege" to welcome the orchestra in its first White House appearance. The President and First Lady were in Texas.

The audience ranged in age from 13 to 21.

The complete orchestra of 136 musicians had been scheduled to play concerts Monday and Tuesday in Constitution Hall. A labor dispute involving the National Symphony Orchestra caused cancellation of those appearances by the Boston Symphony Orchestra.

St. Petersburg Times
MAR 30 1964

White House Egg Roll

By MARIE SMITH
Special To The Times
From The Washington Post

WASHINGTON — Lynda Bird and Lucy Baines Johnson will be co-hostesses to some 250 children from Embassy Row Tuesday afternoon at a White House concert to be presented by Eric Leinsorf and a 36-member chamber group from the Boston Symphony Orchestra.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

LONG ISLAND DAILY PRESS
Wednesday, April 1, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Wednesday, April 1, 1964

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Journal (e)
HAVERHILL, Mass.
Circ. 12,291
APR 1 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Chronicle (e)
NORTH ATTLEBORO, Mass.
Circ. 3,953
APR 3 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bulletin (e)
PROVIDENCE, R. I.
Circ. 144,028

New England Newsclip Agency, Inc.
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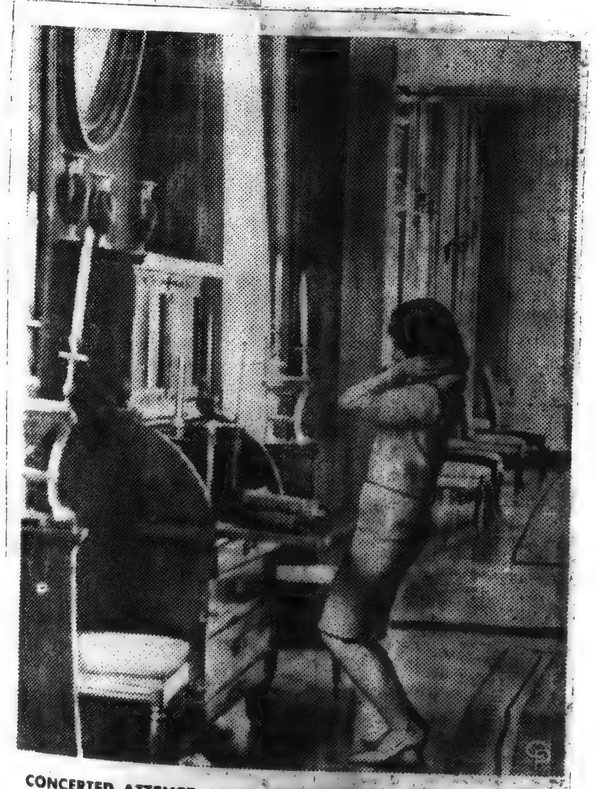
Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,889



CONCERTED ATTEMPT AT HOSTESSING—Luci Baines Johnson, younger daughter of the President, stoops to adjust her hair in a White House mirror before acting as hostess to children of foreign embassies in Washington. Luci and her sister, Linda, welcomed the guests to a concert by the Boston Symphony.

TIME
NEW YORK, N.Y.
W. 2,904,639

APR 10 1964

She really needn't have worried, but after all, acting as official White House hostess at 16 can be slightly overwhelming. So Luci Baines Johnson primped nervously as she prepared for an East Room musicale by the Boston Symphony Orchestra. But she let it all happen naturally, and the result was as fresh as a cherry blossom. "I don't really realize that I am a President's daughter," she told reporters, "and that I represent American youth. If I did, I would go out of my mind." It is best to be yourself, she went on, even if you "sometimes make mistakes, as I may be doing right now talking to you."

Mother didn't mind talking at all. At Texas Woman's University in Denton, Lady Bird Johnson added an honorary

LUCI PRIMPING
Fresh as a cherry blossom.

New York Post
D. 372,679 S. 255,557
APR 1 1964

NEWARK STAR LEDGER
NEWARK, N. J.
APR 1 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegraph (e)
NASHUA, N. H.
Circ. 13,082
APR 2 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Citizen (e)
WINSTED, Conn.
Circ. 3,681
APR 2 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
APR 2 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sentinel (e)
KEENE, N. H.
Circ. 7,894
APR 3 1964

New England Newsclip Agency, Inc.
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Circ. 119,274
APR 1 1964

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WOONSOCKET, R. I.
Circ. 26,710
APR 2 1964

LAST-MINUTE LOOK
. . . Luci Baines Johnson, 16-year-old daughter of the President, takes a last-minute look in mirror in the Red Room at the White House before going to a concert in the White House by the Boston Symphony Orchestra. Luci opened the concert in the East Room by introducing the director of the orchestra, Erich Leinsdorf. (AP wirephoto).

130

New England Newsclip Agency, Inc.
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Traveler (e)
BOSTON, Mass.
Circ. 164,299
APR 1 1964

(AP Wirephoto)

CONDUCTOR Eric Leinsdorf of Boston Symphony Orchestra talks with President's Johnson's daughters, Lynda (center) and Luci before concert in White House.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (e)
NEW BRITAIN, Conn.
Circ. 31,006
APR 1 1964

CONCERT HOSTESSES — The President's daughters, Lynda Bird, center, and Luci Baines, served as hostesses yesterday for the Boston Symphony concert in the White House for foreign embassy children. The girls are chatting with Erich Leinsdorf, orchestra director.

(UPI Telephoto)

The Evening Star
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APR 1 1964

NEWS OF MUSIC

Boston Symphony Plays White House

By IRVING LOWENS
Star Music Critic

Boston Symphony Orchestra, Erich Leinsdorf, conductor. East Room, The White House. Program: Excerpts, Suite from the Incidental Music for Moliere's "Le Bourgeois Gentilhomme," Op. 60, R. Strauss.

The Boston Symphony Orchestra (or, to be more exact, an abridged version of it) did play a concert in Washington yesterday.

However, instead of 3,800 persons who had anticipated the pleasure of hearing Mr. Leinsdorf and his men, the live audience consisted of some 250 youngsters from various embassies, NBC television crews, and the members of the press.

Even though the two full-length Boston concerts which were to have been presented in Constitution Hall under the auspices of the National Symphony last night and the night before had been cancelled because of the unresolved dispute between the members of our orchestra and our Association, Mr. Leinsdorf kept his White House date.

Together with 34 members of his superb ensemble, Mr. Leinsdorf offered five of the nine numbers in the rarely performed suite of incidental music to Moliere's "Le Bourgeois Gentilhomme" by Richard Strauss. Composed in 1912 (and arranged as a suite for chamber orchestra in 1918), the work was first introduced to the United States in 1921 by the Boston Symphony Orchestra, under the direction of Pierre Monteux.

Mr. Leinsdorf is reviving this very pleasant, characteristically Straussian score in 1964 as part of his tribute to the Austrian master, the 100th anniversary of whose birth takes place on June 11.

The performance was touched with exquisite delicacy and grace yesterday, and to judge from the rapt faces of the young people from all over the world seated in the East Room, Mr. Leinsdorf and his men succeeded in enchanting them with as much ease as he does more seasoned concertgoers.

The conductor was introduced to his listeners by Miss Luci Baines Johnson (who suffered a slight attack of mike-fright in the process), and he spoke briefly about the music between movements in his characteristically urbane and gracious manner. Although the ensemble was well up to Boston Symphony standards (which means that its playing was absolutely first-rate), concertmaster Joseph Silverstein deserves special mention for his magnificent solo in the "Entrance and Dance of the Tailors."

This was the Boston Symphony's first White House appearance — a historic occasion. President Johnson and Mr. Leinsdorf have been acquainted since 1938, when Mr. Johnson (then in his first term in Congress) arranged for the extension of the conductor's visa. Last year, the then Vice President and Mrs. Johnson attended one of the Boston Symphony Constitution Hall concerts. Following the performance, Mr. and Mrs. Leinsdorf (and officials of the orchestra) were entertained at the Johnson residence.

An economic note — if you are wondering just how much it costs to import 34 members of the Boston Symphony Orchestra and its conductor to Washington for a 30-minute affair you might like to know that the tab would probably run somewhere between five and seven thousand dollars, according to personnel manager Rosario Mazzeo. Good music does not come cheap, and had not the Boston Symphony been willing to pay large part of the bill, even the White House could not have afforded its services.

Nevertheless, this listener shouts "Encore!" and fervently hopes that the first White House performance by the Boston Symphony Orchestra will not be the last.

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Herald (m)
BOSTON, Mass.
Circ. 178,553
APR 1 1964

(AP Wirephoto)

BSO IN WHITE HOUSE—Eric Leinsdorf, director of Boston Symphony Orchestra rehearses in the East Room for a young people's concert.

Boston Symphony Group A Hit at the White House

By ERNEST G. WARREN

WASHINGTON—President and Mrs. Johnson's daughters, Lynda Bird and Luci Baines, were hostesses Tuesday at a White House musicale for about 250 young people from foreign embassies.

A 36-member chamber music group of the Boston Symphony Orchestra entertained with excerpts from Richard Strauss' orchestral suite from "Der Burger als Edelmann," based on Molier's comedy, "Le Bourgeois Gentilhomme."

The guests, many in colorful native dress, and conductor Erich Leinsdorf and his musicians were welcomed to the famous East Room by 16-year-old Luci, wearing a light blue suit set off by a shocking pink ascot and matching shoes. Lynda Bird, 20, dressed in pink, left the formal honors to her sister.

Luci welcomed the orchestra in its first appearance in the White House, saying it was "a wonderful privilege" to do so. Her parents were in Texas.

STRIKE INTERFERES

Leinsdorf, whose full 136-piece orchestra had been scheduled for concerts Monday and Tuesday in Constitution Hall—events which were cancelled because of a strike of National Symphony Orchestra musicians—then took over.

He explained the amusing story, depicted in music, of the would-be gentleman, but more importantly for his audience, told something of the composition of the Boston Orchestra.

"Many of you come from other countries, as I did," the Viennese director commented, "and I can appreciate how significant and fortunate it is that in your youth you have an opportunity to learn about many aspects of American life."

He cited the Boston Symphony as a good example of American life, "or what the United States at its very best represents, and what it stands for."

SCREENED AUDITIONS

He noted names of many orchestra members of foreign origin, but commented "this is a great American orchestra, and I think that our musical establishment is what it is today precisely because in this country we look only to talent and ability. No candidate's name or background is known to us when he first auditions, and he plays from behind a screen."

When the orchestra had completed its half-half recital, Leinsdorf stepped down from the podium, shook hands with his hostesses and said:

"It was a great pleasure."

"Ah, it was just lovely," responded Luci Baines.

She then invited her guests, ranging from 13 to 21, to accompany her to the State Dining Room for punch and cookies.

(Associated Press)

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Traveler (e)
BOSTON, Mass.
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The 36 members of the Boston Symphony Orchestra were in their usual fine form yesterday afternoon, when they played six excerpts from "Le Bourgeois Gentilhomme," by Richard Strauss, for 200 embassy children at the White House.

Conductor Erich Leinsdorf's commentary was brief and bright as the cameras moved in for some excellent closeups of Symphony members.

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Union (m)
SPRINGFIELD, Mass.
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APR 1 1964

Boston Symphony Group Plays at White House Fete

WASHINGTON (AP) — President and Mrs. Johnson's daughters, Lynda Bird and Luci Baines, were hostesses Tuesday at a White House musicale for about 250 young people from foreign embassies.

Welcomed by Luci

A 36-member chamber music group of the Boston Symphony Orchestra entertained with excerpts from Richard Strauss' orchestral suite from "Der Burger als Edelmann," based on Moliere's comedy, "Le Bourgeois Gentilhomme."

The guests, many in colorful native dress, and conductor Erich Leinsdorf and his musicians were welcomed to the famous East Room by 16-year-old Luci, wearing a light blue suit set off by a shocking pink ascot and matching shoes. Lynda Bird, 20, dressed in pink, left the formal honors to her sister.

Leinsdorf's full 136-piece orchestra had been scheduled for concerts Monday and Tuesday in Constitution Hall — events which were canceled because of a strike of National Symphony Orchestra musicians.

Cost Put at $5000

Rosario Mazzeo, personnel director of the Boston Symphony for the past 31 years, estimated it cost between $5000 and $6000 for the afternoon concert, paid for largely by the orchestra's board of trustees and an undetermined amount from White House funds.

He declined to comment on the dispute of musicians of the National Symphony over the dismissal of several members.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 146,915
APR 1 1964

34 Play in White House

200 Embassy Children Hear Hub Symphony Group Concert

By MICHAEL STEINBERG
Globe Music Critic

WASHINGTON—On Tuesday afternoon at 4 o'clock, 34 Boston symphony players under the direction of Erich Leinsdorf gave a brief concert in the East Room of the White House. The music was by Richard Strauss (five numbers from his suite "Le Bourgeois Gentilhomme") the guests were some 200 young people from embassy families, and the hostesses were Lynda Bird and Luci Baines Johnson.

Unquestionably Leinsdorf, the symphony players, and our two young hostesses did all they could to give the afternoon warmth and charm, and to make it a success. The choice of music was ideal. "The Bourgeois Gentilhomme" requires only a chamber ensemble, which makes it right for presentation in the home, so to speak. But the writing for the ensemble is showy, and many of the superb first-desk soloists had a chance to distinguish themselves. Also, Strauss' fun and gaiety had an appeal for the young audience.

From the incidental music Strauss wrote for Moliere's comedy, Leinsdorf chose the overture, the fencing master scene, the entrance and dance of the tailors, the Lully minuet, and the table music. He prefaced each movement with a brief explanation of its place in the play and its character. Between the last two numbers, he delivered a little homily on the Boston Symphony as a symbol of the best in American life, its wonderful variety of names from so many nations, but with all its members united as musicians and Americans.

Luci Baines Johnson, 16, introduced the program Breathless, a little shy, but most appealing in a pale blue suit with fuchsia scarf, she said that it was a wonderful privilege to welcome Leinsdorf and the players. Afterwards she thanked them for coming and for their music, and all repaired to the State Dining Room for punch and cookies. Linda Bird Johnson sat near her sister, but took no active part in the proceedings.

Most of the orchestra members flew to Washington in the morning and assembled at the White House for rehearsal shortly after 2. The concert was televised by N.B.C., and the lights, cameras, and those who worked them, seemed at times almost to dominate the proceedings.

As often at such events, the flesh-and-blood audience was slightly given the feeling of being there on suffrance as props for the television show. Certainly for someone accustomed to hearing music at concerts, there was something odd about the voice which, just after the orchestra was seated, barked out, "We have two minutes 'til air tahm—will y'all please be quaht." Nor can it be said that the clutter of microphones on stage and the incessant moving about, whirring, and clicking of cameras contributed much toward the musical atmosphere.

The audience, with its variegated good looks and touching poise, was not the least part of the show. One thing they had in common with grownup audiences was the late arrival of a good many of them: a few were still on their way in when the orchestra played its last measures, about 35 minutes after the scheduled starting time.

Luci, who is musical and who plays the piano, was kept busy at the reception with signing souvenir programs and fulfilling her other duties as hostess, and it seemed ungracious to butt in with a musical interview. I did try a question about music on an amazing beauty from Pakistant who most forthrightly replied that her two favorite American composers were Elliott Carter and Roger Sessions.

The Boston visitors enjoyed their White House journey. We—the players, the manager, Thomas D. Perry Jr., and seven other members of the orchestra staff, plus one itinerant critic—were offered a special tour of the State Dining Room, and the Red, Blue and Green Rooms, under the guidance of Inspector Burke of the White House police. The beautiful flower arrangements were much admired. Most admired of all the paintings perhaps was Monet's "Morning on the Seine", given in memory of President Kennedy by members of his family.

After the concert and reception the players returned to New York where they are joined today by their 72 colleagues for concerts tonight, tomorrow, and Friday.

EVENING NEWS
PATERSON, N.J.

A President's Daughter

Luci Baines Johnson, 16-year-old daughter of President and Mrs. Johnson, was called on to act as White House hostess for a concert given by the Boston Symphony Orchestra. She let her hair down and told reporters how she feels about being a President's daughter.

"I don't really realize I am a President's daughter and that I represent American youth," she said. "If I did, I would go out of my mind trying to represent the best of American youth."

She confessed she was not politically oriented as her father, mother and older sister are. She wants to present a good image to the public, "but not one that is so sweet and goody-goody, it isn't me."

There are good and bad points to being a President's daughter, she remarked, but the bad outweighs the good. Maybe she doesn't appreciate the good points as she may some day, but the general impression was that she felt hemmed in.

The best she can do, she said, is be herself. Which is probably the best advice to any teenager who is conscious of her place in the world and what she can do about it.

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Traveler (e)
BOSTON, Mass.
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APR 2 1964

Echoes Abroad

AT the source of all the troubles abroad today lies a lack of harmony and respect among men and among nations.

We have long since learned that we in the United States cannot produce the missing good will just by handing out billions of dollars to foreign treasuries. But sometimes we can plant the seeds for good will in a way that, unfortunately, escapes general attention.

A planting of that sort took place at the White House this week, made possible by a 36-member concert group from the Boston Symphony Orchestra.

On hand in the audience, as guests of President Johnson's two daughters, were some 250 young people from foreign embassies. They not only heard a fine concert, but they also heard conductor Erich Leinsdorf remind them of their good fortune in learning about "many aspects of American life"—and in meeting the Boston Symphony as an example of "what the United States at its very best stands for."

Impressions of this kind are carefully preserved by young people. Many years from now when they are back in their own countries—some of them perhaps as national leaders—they will remember the Boston Symphony and the perceptive advice of Leinsdorf. That's inevitable.

More of this sort of thing would produce more harmony among nations. The Symphony echoes will last abroad for a long, long time.

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PITTSFIELD, Mass.
Circ. 29,087

APR 1 1964

Leinsdorf Plugs the BSO In White House Appearance

Conductor Erich Leinsdorf of the Boston Symphony Orchestra called the BSO "a good example of American life" in remarks made before a concert in the East Room of the White House in Washington Tuesday afternoon.

The orchestra was invited to give this concert by Mrs. Lyndon B. Johnson for 200 children from the embassy delegations to the United States. Lynda and Luci Johnson served as hostesses. The program was viewed by the nation on NBC television.

In his remarks before the musical portion of the program Leinsdorf said:

"It was very good of President and Mrs. Johnson to make this afternoon possible. It is for us an important event for we can thus pay our respects to this great and courageous couple.

"Many of you come from other countries, as I did, and I can appreciate how significant and fortunate it is that in your youth you have an opportunity to learn about many aspects of American life.

"The Boston Symphony Orchestra offers a good example of American life, or what the United States at its very best represents, and what it stands for. You see here 36 players — a small group of the Boston Symphony, which totals 106 members. For this concert we have had to content ourselves with a chamber orchestra, due to the limitation of space here in the East Room of the White House —a magnificent mansion, but one which was not, of course, exactly designed for orchestral performances.

"There are a number of reasons why I consider the Boston Symphony Orchestra a good illustration of American life. I would like to tell you some of the names of our members — Pappoutsakis; Gino Cioffi, Kauko Kahila; Nagy; Knudsen; Zeisse, Leguia; Joseph Silverstein; Charles Smith. Some of these men were born and raised in the United States; some came here from other countries.

"This is a great American orchestra, and I think that our musical establishment is what it is today precisely because in this country we look only to talent and ability. No candidate's name or background is known to us when he first auditions, and he plays from behind a screen.

"I think that it is especially fitting that a symphony orchestra should best represent what America stands for, because music belongs to no country. It is truly an international language which each man here, through his talent, speaks and to which he contributes, no matter what his name, no matter what his cultural background."

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Press (e)
BRISTOL, Conn.
Circ. 14,439

MAR 3 1 1964

...freshments will be served." ...church or call LU 3-4220.

For Children

Boston Symphony Group At White House Concert

This afternoon at 4 p.m. members of the Boston Symphony Orchestra under the direction of Erich Leinsdorf, music director, presented a concert in the East Room of the White House before an invited audience of 200 children from the Embassy Delegations to the United States.

The orchestra was invited to give this special concert by the First Lady, and Lynda and Lucy Johnson acted as hostesses for the occasion.

At today's White House concert the Boston Symphony Orchestra performed excerpts from Richard Strauss' Orchestral Suite from "Der Burger als Edelmann," based on Moliere's play, "Le Bourgeois Gentilhomme." This witty and amusing work was first performed in the United States in 1921 by the Boston Symphony Orchestra under the direction of Pierre Monteux. Mr. Leinsdorf revived it this year as part of the celebration of the 100th anniversary of the composer's birth.

Director Speaks of Orchestra

Before the performance the audience of Embassy children, who are between the ages of 13 and 21, heard Mr. Leinsdorf speak about the Boston Symphony Orchestra and the music of Strauss. The music director and the President have enjoyed a long friendship which began in 1938 when the then Congressman Johnson undertook the arrangements necessary for the extension of Mr. Leinsdorf's visa.

The program was viewed across the nation this afternoon at 4:30 p.m. through the courtesy of the National Broadcasting Company-Television network.

Leinsdorf's Remarks

In his remarks before the musical portion of the program Mr. Leinsdorf said:

"It was very good of President and Mrs. Johnson to make this afternoon possible. It is for us an important event for we can thus pay our respects to this great and courageous couple.

"Many of you come from other countries, as I did, and I can appreciate how significant and fortunate it is that in your youth you have an opportunity to learn about many aspects of American life.

"The Boston Symphony Orchestra offers a good example of American life, or what the United States at its very best represents, and what it stands for. You see here 36 players—a small group of the Boston Symphony, which totals 106 members. For this concert we have had to content ourselves with a chamber orchestra, due to the limitation of space here in the East Room of the White House—a magnificent mansion, but one which was not, of course, exactly designed for orchestral performances.

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Great American Orchestra

"This is a great American Orchestra, and I think that our musical establishment is what it is today precisely because in this country we look only to talent and ability. No candidate's name or background is known to us when he first auditions, and he plays from behind a screen.

"I think that it is especially fitting that a symphony orchestra should best represent what America stands for, because music belongs to no country. It is truly an international language which each man here, through his talent, speaks and to which he contributes, no matter what his name, no matter what his cultural background.

"Now, after having introduced to you this group, we are going to play a few selections by a composer who was born 100 years ago in June. He wrote very gay and very fitting music to the immortal French comedy "Le Bourgeois Gentilhomme" by Moliere. The composer is, of course, Richard Strauss, a man who lived through many upheavals of history. He was born before Germany became a reich; he lived through the era of the Kaiser, the Weimar Republic, and the Nazis; and he lived in the post war era. In 1949, he passed away at the age of 85.

"The selections which you are going to hear Strauss wrote when he was 48 years old. They are among the wittiest and most amusing works which this great virtuoso of instrumental and vocal music has left us. I hope that you will enjoy "Le Bourgeois Gentilhomme" and that you will be as grateful as we are to our hosts, who have made this afternoon possible for us, no less than for you.

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Traveler (e)
BOSTON, Mass.
Circ. 164,299

MAR 3 1 1964

Leinsdorf Conducts For His Friend LBJ

WASHINGTON — Erich Leinsdorf, musical director of the Boston Symphony Orchestra, and 30 of his musicians, performed today at the White House at the invitation of President and Mrs. Johnson.

Youngsters from around the world, who live at the 100-plus foreign embassies here, were the special guests of the Johnsons at the concert in the formal East Room.

Leinsdorf conducted the orchesral suite from "Der Burger als Edelmann" by Strauss.

The conductor is an old friend of the President and Mrs. Johnson. They first met in 1937, the first year Johnson served in the the U. S. House. Leinsdorf was then with the Metropolitan Opera Co. and the Johnsons met him while the company was playing in Washington.

Leinsdorf complained to the young Congressman that he was being deported to his native Austria and didn't want to go back.

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Morning Globe
BOSTON, Mass.
Circ. 194,870

IN THE EAST ROOM of the White House, Erich Leinsdorf leads the Boston Symphony Orchestra in a concert for embassy children. (AP Photo)

BEFORE THE CONCERT Leinsdorf is greeted by Lynda and Luci Johnson, daughters of the President and hostesses at the event. (AP Photo)

Embassy Sons, Daughters Revel in Music, Color

By MARJORIE W. SHERMAN

WASHINGTON—You really forget how beautiful the White House is. At the great parties of state the important faces, clothes and jewels offer such a dazzling display that the eyers are drawn from the handsome rooms.

Tuesday's concert by 36 members of the Boston Symphony Orchestra for 200 sons and daughters of Washington's embassy families was a perfect time and a perfect first for the orchestra.

There wasn't any time wasted on protocol either, for Luci Baines Johnson welcomed both the orchestra and the day's guests in the name of President and Mrs. Johnson, who are in Texas at the ranch.

Composed and chic in her pale blue suit and rose-pink scarf and pumps, her dark glossy hair shoulder-length and teased a little, Luci sounded a lot calmer than she did minutes earlier when she rehearsed her brief speech for older sister Lynda.

She got a loving pat on the shoulder and a word of encouragement from Lynda who lookd just like her friendly mother as she offered to go in in Luci's place.

Lynda's rose-red dress and pearls went well with her dark good looks, and both girls were conscientious hostesses after the concert over punch and cookies in the State Dining Room.

Hester Admired

Both admired teen-age Hester Leinsdorf's waist-length fair hair, and talked to Hester and her brother Joshua about music. They showed the Leinsdorfs the nine-foot grand piano made of Hondouras mahogany to President Franklin D. Roosevelt's design. The piano, usually in the East Room, was moved to the entrance hall because of the concert, for which the stage designed by Mrs. Kennedy was used.

Dark-red screens hid some of the NBC television equipment, which also was set up behind the pale gold silk curtains braced to empty Moet and Chandon champagne cases.

Yet even with a great television camera peering down over the screens like a red-eyed grotesque puppet, the lustre of that historic and serene room was undimmed. Here had lain in State not only the nation's beloved President Kennedy, but Franklin D. Roosevelt and, a century ago, Abraham Lincoln.

Yellow forsythia and white-and-yellow chrysanthemums massed in a cloisonne jar, trembled a little with the spirit of the marvelous music that so obviously delighted a gravely attentive young audience.

Earlier in the afternoon, the Johnson staff stopped by one-by-one to enjoy a bit of the rehearsal, but present to appreciate the concert, as he has shared music in the White House for 26 years, Inspector Kenneth Burke recalled many informal evenings dating back through half a dozen presidential families.

Leinsdorf and handsome young Baron Knuth-Wurtenseldt, son of the Danish ambassador, recalled a meeting at the palace in Copenhagen, and the young Baron found his sister Isabel and brought her to meet Leinsdorf.

It was a very contemporary scene in the handsome white-and-gold room where President Adams' humble and touching prayer is inscribed just below the marble mantlepiece and the Healey portrait of Lincoln.

Girls and boys alike asked President Johnson's daughters to autograph their little blue programs, and ther was much borrowing of pens, and much laughter.

Two White House staff punch servers looked on indulgently. Both Fate Super and Eugene Allen have seen the times when 140 guests sat down to dinner in that room —"and that's a job."

Orchestra Visits

Still earlier, the orchestra went visiting with Inspector Burke, admiring the White House china neatly shelved and put on display by Mrs. Eisenhower. They also spent some time at the small South Entrance which the President and his family use along with high-echelon diplomatic guests.

Mrs. Ralph Gomberg was among the orchestra wives flying to Washington for the concert from which the players left to enplane to New York for tonight's concert there.

Mary Coleman, just back from a Boston visit which included the Ted Kennedys, is among the New England staff members at the White House, and this pleasant, pretty girl had many friends to greet her.

Many Languages

Thomas Perry and other familiar symphony faces were among the few adults invited to share the icy delicious punch and the freshly-made brownies, almond squares, chocolate and filled cookies heaped on silver and china trays on the long State Dining tables.

In many languages, teenagers of many countries talked about "the problem" of using the family car, or how many times the White House drive has to be circled when they're picked up by limousines, and how angry fathers get in the Pennsylvania av. traffic.

Vivacious, dark-haired beauties like the three Masu sisters from Pakistan, their long silk dresses the color of flowers, talked school and parties with boys from Poland such as Tadeusz Podymiak or Dukhi Kim from Korea.

Scalloped-turbanned Sarmukh Singh of India, Laos' Souvanna Boury, lovely dark-haired Belgian Cristina Funee-Noppen—who almost missed the concert because her driver missed the White House entrance—asked Youth Concert's founder and B.S.O. member Harry Dixon what music Boston boys and girls like. Friendships flourished.

It was a wonderful party.

New England Newsclip Agency, Inc.
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Evening Globe
BOSTON, Mass.
Circ. 146,915
MAR 31 1964

White House

Boston Symphony Makes History in

By MICHAEL STEINBERG

Thirty-six members of the Boston Symphony Orchestra flew from Logan Airport this morning for an historic appearance at the White House.

The special concert will be the first the Boston orchestra has ever played at the White House.

An invited audience of 200 children from the foreign embassies in Washington will attend the concert in the East Room.

The concert will consist of six excerpts from the chamber suite by Richard Strauss inspired by Moliere's satirical comedy, "Le Bourgeois Gentilhomme."

The piece in question calls for precisely 36 musicians. Erich Leinsdorf, an old friend of President Lyndon B. Johnson, will conduct. The President, however, will not attend. He is in Texas. His daughters, Lynda Bird and Luci Baines will be the hostesses.

Plans for the full Boston Symphony to perform at Constitution Hall on the same trip were cancelled because of a musician's strike in the National Symphony Orchestra.

The Symphony players making the trip are:

Violinists: Joseph Silverstein, concertmaster, Newton Centre, Alfred Krips, Brookline, George Zazofsky, Waban, Harry E. Dickson, Brookline, Minot Beale, North Abington; Violas, Joseph de Pasquale, principal, Brookline, Jean Cauhape, South Natick, Eugen Lehner, Newton Centre, Reuben Green, Waban.

Cellos, Samuel Mayes, principal, Needham, Martin Hoherman, Chestnut Hill, Bernard Parronchi, Brookline; string bass, George Moleux, Boston; flutes, Doriot Anthony Dwyer, Chestnut Hill, James Pappoutsakis, Chestnut Hill.

Oboes, Ralph Gomberg, Newtonville, John Holmes, Needham; clarinets, Gino Cioffi, Boston, Padquale Cardillo, West Newton; bass clarinet, Rosario Mazzeo, Boston; bassoons, Ernst Panenka, Brookline, Matthew Ruggiero, Chestnut Hill; horns, James Tagliano, Boston, Harry Shapiro, Needham.

Trombone, William Gibon, Needham; timpani, Everett Firth, Dover; percussion, Charles Smith, Wellesley Hills, Harold Thompson, Quincy, Arthur Press, Natick, Thomas Gauger, Boston; piano, Bernard Zighera, Brookline; librarian, Victor Alpert.

It had first been suggested last year by Mrs. Kennedy that the Boston Symphony make an open-air appearance on the White House lawn in June, 1964, but that proved not practical at this end, and the invitation was regretfully declined.

After Mr. Johnson became President, Leinsdorf wrote him a letter in which he offered his services in any way the President might deem appropriate. The immediate result was the setting up in January of today's concert.

The Johnson - Leinsdorf friendship is more than a quarter century old. Leinsdorf first came to this country in 1937 with a visitor's visa and a contract as assistant conductor at the Metropolitan Opera. The ramifications of the immigration laws are complicated enough anyway, and Leinsdorf, then just 25, further imperiled his status by going ahead without benefit of legal advice. The result was that at a certain point in the Spring of 1938 he found himself with his visitor's visa about to expire and not to be renewed.

Leinsdorf then enlisted the advice of a Virginian friend, Charles Marsh, whom he had originally come to know in Salzburg, Austria. Marsh suggested that they get help from a freshman representative from Texas whom Marsh, a newspaper owner in that state, had given election support to.

A meeting was arranged in Washington among Marsh, Leinsdorf and Rep. Lyndon B. Johnson. The young congressman agreed to do what he could though he confessed later that it had been the first political favor asked of him, and he hadn't the slightest idea of how to go about it.

Evidently, however, an idea came to him, because almost at once it was arranged that Leinsdorf leave the country for Havana, whence he re-entered on May 14, 1938, as an immigrant, having received a permanent visa through the U.S. consul in Havana. Ten days later he took out his first papers, and he became a citizen on Nov. 5, 1942.

Through the years the contact was maintained and grew into a firm friendship. From time to time the two men reminisce about the origins of their acquaintance, and the conductor likes to tell a story that he thinks superbly represents the President's humor and political shrewdness.

At a recent White House state dinner in honor of Sir Alec Douglas-Home the story was being told for the benefit of other guests. When Johnson got to the part about Leinsdorf's re-entrance from the Caribbean, he turned to his friend with a smile and said, "Now, Erich, to what country shall we change that consulate when we tell the story?"

But there is a story of which Leinsdorf is much prouder. He had sent Johnson a contribution in his first Senate campaign, but later felt obliged to write the senator an extremely critical letter on a matter of political disagreement. Johnson's answer contained the sentence:

"I am proud to have had some part in the settling of a man who knows how to make such excellent use of his citizenship."

OFF TO WASHINGTON—Members of Boston Symphony Orchestra board plane this morning for flight to capital to give concert at the White House. In foreground is Joseph Silverstein, concert master. (Edward Carr Photo)

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Sunday Telegram
WORCESTER, Mass.
Circ. 102,270
APR 26 1964

Leinsdorf Says

In preparing an informal talk for a White House audience of young people, Boston Symphony conductor Erich Leinsdorf, recently compiled some interesting and relevant thoughts . . .

"The Boston Symphony Orchestra offers a good example of American life, or what the United States at its very best represents, and what it stands for.

"I would like to tell you some of the names of our members; Pappoutsakis, Gino Cioffi, Kauko Kahila, Nagy, Knudsen, Zeisse, Leguia, Joseph Silverstein, Charles Smith.

"This is a great American orchestra, and I think that our musical establishment is what it is today precisely because in this country we look only to talent and ability. No candidate's name or background is known to us when he first auditions, and he plays from behind a screen."

APRIL 1, 1964 THE NEW YORK TIMES, W

'PIGGY BANKS' AID BOSTON SYMPHONY

White House Concert Helped by Diverse Sources

By MARJORIE HUNTER
Special to The New York Times

WASHINGTON, March 31 — After digging into a variety of piggy banks to finance the trip, an abbreviated Boston Symphony Orchestra made its White House debut today.

Hostesses for the 30-minute concert, which was attended by 200 children of foreign embassy families, were the President's daughters, Lynda and Luci Johnson.

The current strike of Washington's own orchestra — the National Symphony — almost canceled the scheduled concert.

As originally planned, the entire Boston Symphony was to have presented two concerts, last night and tonight, at Constitution Hall.

Since they would be in Washington anyway, Erich Leinsdorf, the orchestra's music director, planned to take 36 members to the White House to perform for the embassy children.

With the National Symphony on strike, however, the American Federation of Musicians frowned on the Boston Symphony's performances in Constitution Hall. They were canceled late last week.

That left the problem of how to finance the trip to Washington for the White House concert.

Rosario Mazzeo, personnel manager for the Boston Symphony, said the problem had been solved when the White House "began digging around in various piggy banks. Nobody knows yet how much was found for this."

The bulk of the cost, he said, was provided by the symphony's own board of trustees. He believes that the trip, including airplane fares, cost between $5,000 and $7,000.

Mr. Mazzeo described the Boston Symphony as "the happiest orchestra in the world." He has been with the ensemble for 31 years.

It was happy music that the symphony played today in the brilliantly lighted east room. The orchestra performed five excerpts from Richard Strauss's orchestral suite from "Der Burger als Edelmann," based on Molière's play, "Le Bourgeois Gentilhomme."

The performance was taped and shown on the National Broadcasting Company television network from 4:30 to 5 P.M.

Luci Johnson escorted Mr. Leinsdorf into the East Room and introduced him to the young audience, many of them wearing costumes of their native countries. Later, after the concert, Luci rushed forward to shake Mr. Leinsdorf's hand and said "Oh, it was just lovely."

Luci wore a pale blue suit with a scarf of two shades of pink. Her sister, Lynda, wore a deep pink wool dress.

After the concert, punch and cookies were served in the State Dining Room.

Cabaret Tonight

BON SOIR, 40 West Eighth Street. Marge Cameron, singer-comedienne; Jerry Collins, comedian. Held over: Karen Anders and Peggy Hadley, comedy team.

WASHINGTON, D. C.
D. 283,075 - SUN. 339,766

The Evening Star
WASHINGTON, D. C.
1 1964

Luci Baines Is Symphony Hostess

She Delights Embassy Children at White House

By DAISY CLELAND
Staff Writer

Luci Baines Johnson, younger daughter of President and Mrs. Johnson, held an impromptu press conference yesterday afternoon without even realizing it.

She admitted that she is not politically inclined.

Miss Johnson found herself surrounded by reporters in the State Dining room at a concert-tea-party planned by her mother for diplomatic children.

When asked about her present life in the White House and the implications of her father's life on her, she said: "My mother, my father, my family are politically oriented. . . . I am not."

She went on to speak about the press, saying that they were fine. . . . "Be nice to them, be natural and be yourself, and they'll be nice, too."

And for the Secret Servicemen that must now be with her all the time, she felt about the same way.

Luci explained that when she goes out on a date she must have Secret Servicemen with her but again added that if you are nice to them they will also be the same to you.

As for her present life in the "gold fish bowl," she says: "Quite frankly, sometimes the bad points thoroughly outweigh the good, but not usually."

Finally, that President's daughter said that, rather than politics, she would like to play a role in science — a laboratory technician. But she played herself down on that by saying that you have to be very good in science and in math. The science, she wasn't worried about, but the math . . . "yes."

For Embassy Children

As another observation, the 16-year-old said: "I just die when I think what I say may be history."

The party yesterday was in honor of diplomatic daughters and sons who were invited to come to the East Room of the White House and hear a concert by part of the Boston Symphony under the direction of the director, Erich Leinsdorf, and then join in an informal party of punch and cookies in the State dining room with Luci and her older sister, Lynda Bird.

There were about 200 youngsters there, with Luci acting as hostess in the absence of her mother, who was in Texas receiving a degree. (The President returned late last evening.) The program was all Strauss and the guests seemed to love every minute of it.

In greeting the guests and the conductor (the program was on live television), Luci said:

"What a wonderful privilege it is for me to welcome you to today's special 'first' concert in the White House by the Boston Symphony orchestra. My name is Luci Johnson. Mr. Erich Leinsdorf, musical director of the Boston Symphony, has planned a delightful all-Strauss concert for us."

The conductor then explained briefly what the program would be but first said: "It was very good of the President and Mrs. Johnson to make this afternoon possible. It is for us an important event, for we can pay our respects to this great and courageous couple."

During the concert, Mr. Leinsdorf, with his own accent, told the guests and his television audience that there were only 30 members of the 106-member orchestra and that many of them hailed from foreign countries, including Greece, Italy and Russia but that "they are all American citizens now and they are all speaking, rather well, the language of music. Tell your people back in your countries this."

The Boston Symphony, under the direction of Erich Leinsdorf, rehearses in the East Room of the White House before yesterday's concert for diplomatic children.

Maestro Eric Leinsdorf talks with presidential daughter Lynda in the Blue Room before the concert began.—AP Photos.

Mr. and Mrs. Leinsdorf are old friends of President and Mrs. Johnson and they dined at the White House together recently. The President, when he was a member of Congress, sponsored the conductor for citizenship.

Far From Home

The two Johnson daughters and Lynda Bird's close friend, Warrie Lynn Smith, mixed easily with the guests in the State Dining Room after the concert.

Lynda Bird in her conversation showed her interest in languages, but was also full of her family's Texas charm.

To one guest in her national dress, Lynda Bird asked where she was from. The teen-ager announced that it was the Republic of China, to which Lynda Bird replied with a grin, "I'm almost as far away from home as you are." To another from Viet Nam, she said that her family had "loved" their visit there when they were on their round-the-world trip (when the President was Vice President) and that she wished she, too, had been on the trip.

Lynda Bird, wearing a deep pink dress with a strand of pearls entwined with a gold chain and a gold Cross (the Cross was given to her by her paternal grandmother, Mrs. Samuel Ealy Johnson, when she was confirmed), did have her complaints about press reports about her romance with her Naval officer finance . . . "Why don't they let me make my own wedding plans?" she wondered.

One young guest, who was getting a special tour of the rooms of the White House was Joan Goldberg, 11. The blind youngster was with her mother, Mrs. Jerald Goldberg. She plays the piano and composes music and reportedly is the granddaughter of a close friend of Mrs. Johnson's.

Luci Baines, wearing a blue linen suit with a red and pink scarf tucked around her neck, played the perfect role of a hostess . . . she was most interested in what everyone else was wearing. But most of all she commented on the guests in their national dress.

This, she exclaimed, was "the greatest."

135-

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BOSTON, Mass.
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APR 1 1964

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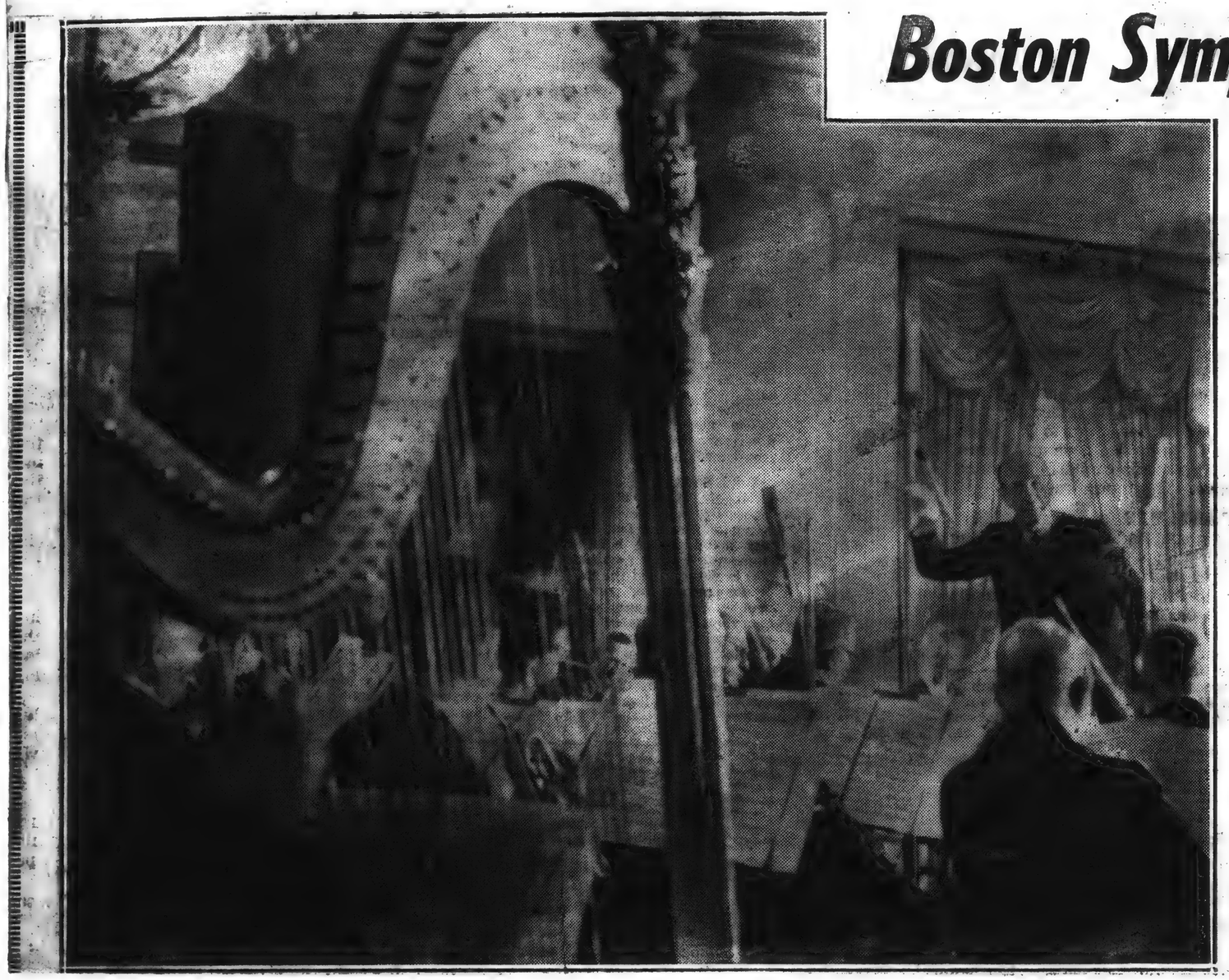
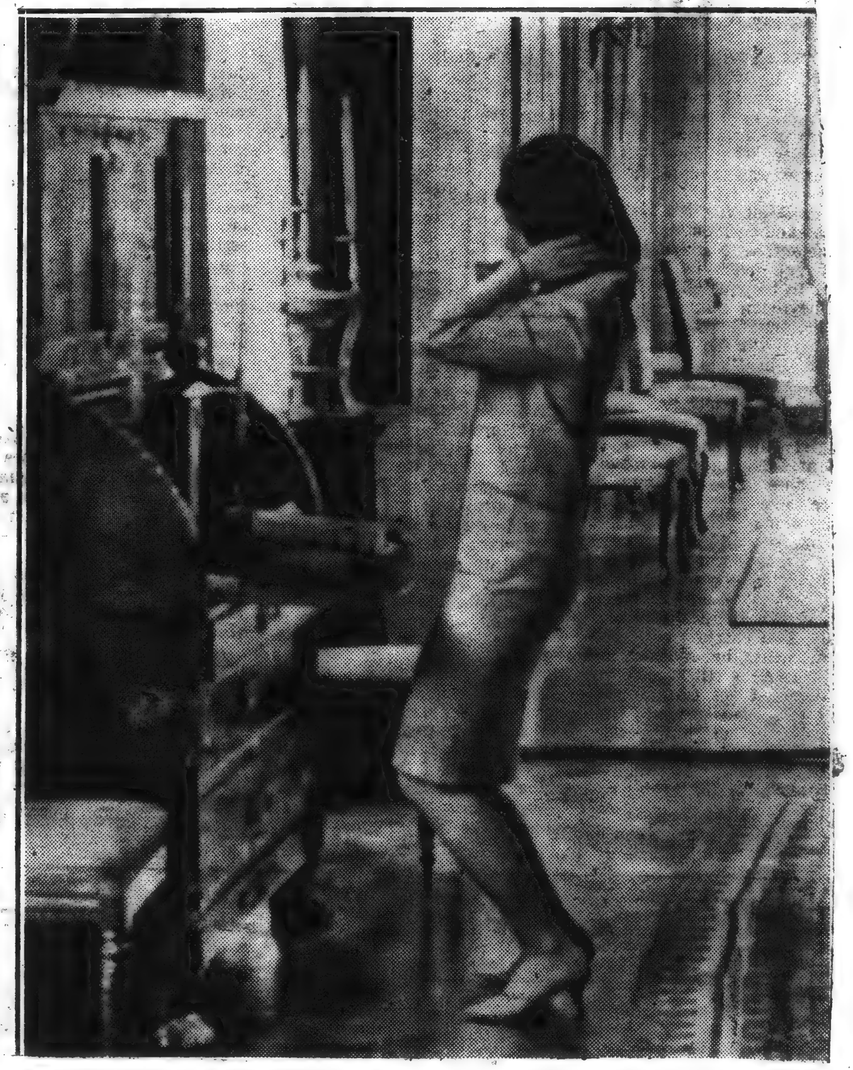
Boston Symphony at White House Concert



UNDER the able direction of Erich Leinsdorf, The Boston Symphony Orchestra, left, rehearses in the East Room of the White House for a concert for foreign embassy children. At right, Luci Baines Johnson, 16, the youngest daughter of the President, primps up in antique desk mirror in the Red Room before serving as hostess. She opened the concert by introducing Leinsdorf.

(AP Wirephoto and UPI Telephoto)



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...N DAILY NEWS

50—WORLD OF WOMEN

Stanlee Miller

After Strauss, Luci Talked Until the Guests Had Left

FOR the first time yesterday a concert for guests was televised live at the White House.

There were 250 embassy young people, 16 to 21, seated demurely on gilt chairs in the East Room. The surroundings were cool and elegant and the voices were hushed gently.

Suddenly a shout knifed the air:

"Quiet — quiet, please, one minute til air time."

And the show was on. Four very uncandid cameras rolled and Luci Baines Johnson stepped forth to welcome the young people to an all-Strauss concert performed by 36 members of the Boston Symphony Orchestra conducted by Erich Leinsdorf.

President and Mrs. Johnson weren't there. They returned from Texas last night.

Luci and her older sister, Lynda Bird, were co-hostesses, but Luci stepped out alone before the cameras.

Afterward she confessed she'd been so nervous her hands were shaking, but Lynda kept telling everyone:

"Wasn't she good?, wasn't she great?"

As the sisters led their guests to the State Dining Room for punch and cookies, Lynda took Luci's hand with affectionate warmth.

Before the concert, left to right: Erich Leinsdorf, orchestra director; Lynda Bird and Luci Baines.

—UPI Photo

Show Went On

THE concert was at 4 p. m. and most of the guests had disappeared by 5:30 when Lynda slipped away to study for two exams today.

Luci stayed on, however, with 11 guests, 7 waiters, 5 military aides, 3 secretaries and the press.

Luci explained her ideas on living in the White House (good and bad points); the Secret Service (3 on a date are rough but be good to them and they're good to you); the press (same as Secret Service); her family ("my father, mother and sister are politically oriented; I'm not . . . I'm interested in the sciences and in being a lab technician . . . but there are haves and have-nots and I'm a have-not scholastically.").

The punch fountain was turned off but Luci went on until Wendy Marcus reminded her "everybody's gone."

Luci may not be politically oriented, but she's the Johnson's best public relations aide. She's disarmingly unaffected, earnest, intent, and charmingly young.

The Boston Symphony canceled its scheduled concerts here Monday and Tuesday because the National Symphony is striking; the special White House trip from Boston cost from 5 to 7 thousand dollars.

Boston's Policy

SINCE management is a major item in the Symphony's strike, there were questions about Boston's management. Mr. Leinsdorf had Rosario Mazzeo, the Symphony's personnel manager for 31 years, explain its operation.

As Musical Director, Mr. Leinsdorf has complete musical responsibility about rearranging seating. If he wants to release a musician, and the musician objects, then committees on renewals and dismissals meet. One committee is elected from the orchestra and the other from the Symphony's trustees. The committees iron out any problem.

"It's never gotten beyond this," Mr. Mazzeo said, "and it rarely gets to that stage. It's so hard to get into our orchestra that once a man is in the chances are we want him for keeps. I'm sure we're the happiest orchestra in the world."

WASHINGTON WORLD
WASHINGTON, D. C.
W. 10,000

MAR 3 0 1964

MAKING MUSIC with the Boston Symphony Orchestra, director Eric Leinsdorf will conduct two separate programs at Constitution Hall March 30 and 31. Program of the National Symphony-sponsored concert will feature soprano Phyllis Curtin on Monday night, Beethoven's Symphony No. 7 on Tuesday.

The Evening Star
WASHINGTON, D. C.
D. 258,167 S. 313,112

MAR 2 8 1964

Musician Strike Cancels Boston Symphony Here

Effects of the National Symphony Orchestra musicians' strike are beginning to be felt in Boston and Philadelphia.

A press officer for the Boston Symphony Orchestra announced yesterday that two Constitution Hall concerts which the Boston Symphony expected to give here next Monday and Tuesday have been canceled.

In Philadelphia, a petition sympathizing with the Washington strikers was signed by 97 members of the Philadelphia Orchestra.

The two parties to the dispute here—the musicians and officials of the National Symphony Orchestra Association—have not held a joint session since Tuesday. No further talks have been arranged.

'Purge' Charged

The musicians' union, Local 161 of the American Federation of Musicians, called the strike in protest against what the union termed a "purge" of orchestra members who were active in last fall's contract dispute. They claimed that 16 musicians were involved in a series of dismissals, demotions, extended probations and other personnel shifts.

Howard Mitchell, National Symphony conductor, denied at a press conference yesterday that the non-renewal of five musicians' contracts and other personnel changes were reprisals for union activity.

Referring to the union's demand for a freeze of present positions in the orchestra, Mr. Mitchell declared: "There has never been a request like this in the history of American symphony orchestras, and the meaning of it would be that the National Symphony could never be improved."

Cancellation of the two Boston Symphony concerts will not jeopardize a special concert by a group of 36 members of the Boston orchestra at the White House on Tuesday afternoon. The concert, to be given at the invitation of Mrs. Johnson, will be for 200 children from foreign embassies in Washington.

Boston Cancels Concerts

A spokesman for the Boston orchestra said orchestra members were informed by the national office of the American Federation of Musicians that they should not perform under auspices of the National Symphony during the dispute. The two Constitution Hall concerts were to be part of a National Symphony series.

Members of the Boston orchestra voted not to cross picket lines if any are set up, and the concerts were dropped.

The petition signed by Philadelphia Orchestra requested the musicians union in Philadelphia to deny Dr. Mitchell the privilege of conducting within the jurisdiction of Local 77, the Philadelphia unit of the American Federation of Musicians.

The Philadelphians also voted to send financial aid to the National Symphony musicians.

In still another move, the Philadelphia musicians contacted the International Conference of Symphony and Opera Musicians with a request that all member orchestras be urged to take supporting actions similar to those taken by the Philadelphia musicians.

Seven weeks remain in the National Symphony's current season. Spring appearances scheduled before the strike included the Music for Young America series. Two Tiny Tots concerts which were to be given at the Sheraton-Park Hotel tomorrow afternoon under auspices of Radio Station WGMS have been canceled, as has a Fairfax Youth Concert, sponsored by Mrs. Jouett Shouse, scheduled for Tuesday.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
166

1 1964

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WASHINGTON WORLD
WASHINGTON, D. C.
W. 10,000

MAR 3 0 1964

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The Evening Star
WASHINGTON, D. C.
D. 258,167 S. 313,112

MAR 2 8 1964

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News (e)
SPRINGFIELD, Mass.
Circ. 101,591
MAR 30 1964

Stop the Music

Two scheduled concerts this week by the Boston Symphony Orchestra at Constitution Hall, Washington, D. C., under the auspices of the National Symphony Orchestra have been canceled as the consequence of a labor dispute in the nation's capital. And that is not only a sad thing for the audiences who will be deprived of the concerts, but also a cause for distress on the part of all who love and appreciate fine music.

That an instrument of such musical perfection as the Boston Symphony should be rendered mute through no fault of its own is not a matter to be treated lightly. The labor dispute is not Boston's. It is, rather, one solely between Local 161 of the American Federation of Musicians and the National Symphony. The involvement stems from the fact that canceled concerts were to have been part of a series presented by the National Symphony and the labor union served notice on the Boston not to perform under the auspices of the National.

In what must be regarded as an euphemistic understatement, George Zazofsky, violinist and chairman of the Boston Symphony Orchestra Members' Committee, said in regard to the concert cancellations, "The musicians of the Boston Symphony Orchestra, as members of the American Federation of Musicians, elected not to cross any possible picket lines of members of the National Symphony Orchestra and to abide by the notification of the union." The fact is that the notification amounted to an edict and was accepted as such.

Whatever is at issue as regards Local 161 of the American Federation of Musicians and the National Symphony is between these two and if the local wishes to strike that is its business, but to deny Washingtonians the privilege of hearing the Boston Symphony is quite something else. This is a wrong done to culture. The opportunity to hear great music as the Boston Symphony can and does interpret it under the baton of Erich Leinsdorf is severely limited, outside of Boston and Tanglewood, by time, geography and the seating capacity of halls performed in. Only a few, relatively, among all who might be presumed to treasure the privilege, can ever see and hear on tour the Boston Symphony as presently constituted.

The American Federation of Musicians, in its notification to the Boston Symphony as an accommodation to Local 161, has cost the music world two precious concerts. Even if the audiences presently deprived are compensated later, it will probably be at the expense of concerts elsewhere for which time will not permit scheduling. This is a grevious loss, and it could happen here, or anywhere and at any time.

To do what it has done is entirely within the rights of the American Federation of Musicians, and as union members the musicians of the Boston Symphony had justification for acting in accordance with the notification they received. But should such a thing as this happen? Will the end justify the means? What can be accomplished by these cancellations that will atone in the place of the irreplaceable?

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Evening Globe
BOSTON, Mass.
Circ. 146,915
MAR 28 1964

Capital Concerts Off

Picket Line Mutes Boston Symphony

WASHINGTON—The Boston Symphony Orchestra Friday announced that it has canceled two concerts here next week because Washington's own National Symphony Orchestra is out on strike.

The Boston orchestra said its members were told by the National Federation of Musicians that they should not perform at Constitution Hall here under National Symphony auspices during the present dispute.

The Boston musicians chose not to cross any possible picket lines, a spokesman for the Boston Symphony said.

Thirty-six members of the Boston Symphony still will come to Washington on Tuesday for an afternoon concert for 200 embassy children at the White House.

Lynda Bird and Luci Baines Johnson will be co-hostesses to the children from Embassy Row Tuesday.

Mrs. Johnson invited Eric Leinsdorf, an old friend of the Johnsons, to conduct the concert at the White House but she will miss is because she will still be in Texas.

Lynda and Luci will represent the first family also at the traditional Easter egg roll Monday on the South lawn of the executive mansion.

Because Lynda, a student at George Washington University, has classes on Monday morning, the two girls are expected to make their appearance or the second-floor balcony at 12:30 p.m.

While the President and Mrs. Johnson are at the LBJ ranch over the holiday, Lynda and Luci are staying at the White House chaperoned by Willie Day Taylor, a long-time member of the President's staff.

Lynda's fiance, Lt. (J.G.) Bernard Rosenbach, arrived Thursday night and is a weekend guest at the White House.

Lynda and Luci plan to attend Easter services Sunday but a spokesman said it is not known which church they will attend. The girls are Episcopalian. Rosenbach is a Catholic.

(Washington Post–L.A. Times)

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BOSTON, Mass.
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MAR 2[illegible] 1964

Hub Symphony Bars D.C. Date

There will be no Boston Symphony Orchestra concerts in Constitution Hall, Washington, D. C., next Monday and Tuesday.

Boston's musicians declined "to cross any possible picket lines of members of the National Symphony Orchestra," it was announced from Symphony Hall Friday.

Moreover, the players have agreed to waive their fees for one of the pair of concerts, since the corporation's receipts will be lost.

Both Henry B. Cabot, president of the orchestra trustees, and Erich Leinsdorf, BSO music director, acclaimed the musicians' forthright stand.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 103,013 S. 156,632
PAGE ONE CERTIFIED
MAR 27 1964

Boston Symphony Won't Appear

Concerts by the Boston Symphony scheduled for Constitutional Hall on Monday and Tuesday have definitely been canceled, the National Symphony Association announced today. Single ticketholders can obtain refunds at the box office at 1108 G-st nw and subscribers will get pro rata refunds by mail. No decision has been made on the last remaining pair of National Symphony concerts on April 7 and 8 with pianist Van Cliburn as soloist.

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Sunday Globe
BOSTON, Mass.
Circ. 465,653
MAR 29 1964

Hub Symphony Still To Play At White House

Although the Boston Symphony Orchestra has cancelled its concerts in Washington Monday and Tuesday, 36 members of the orchestra will play at the White House Tuesday afternoon.

A labor dispute between Local 161 of the American Federation of Musicians and the National Symphony Orchestra of Washington caused the cancellation.

Boston musicians elected not to cross the picket lines.

At the White House concert, Lynda Bird and Luci Baines Johnson will be co-hostesses to the 200 children from Embassy Row.

Mrs. Johnson invited Erich Leinsdorf, an old friend of the family to conduct the concert. She will be unable to attend because she and the President are in Johnson City, Texas.

The New York Times
D. 681,612 S. [illegible]
MAR 28 1964

BOSTONIANS CANCEL 2 CAPITAL CONCERTS

Special to The New York Times

BOSTON, March 27—The Boston Symphony has canceled its programs scheduled for Monday and Tuesday at Constitution Hall in Washington.

Local 161 of the American Federation of Musicians is on strike against Washington's National Symphony Orchestra. The Boston Symphony said its members had been informed by the federation that they should not perform under the auspices of the National Symphony during the dispute. The Boston Symphony's two Washington concerts were to have been guest performances in the National Symphony series.

A concert for children of foreign diplomats by 36 members of the Boston Symphony will be given as planned Monday at the White House.

The Boston Symphony will give its scheduled Philharmonic Hall concert Wednesday in New York.

Boston Symphony members have voted to waive pay for one of the canceled concerts. They will be paid for the other. Erich Leinsdorf, the Boston conductor, has requested the Boston management to withhold part of his salary. Half the amount withheld will go to management, the other half to the orchestra's pension fund "in gratitude for the orchestra's stand on the matter," Mr. Leinsdorf said.

Journal American
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MAR 28 1964

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Enterprise & Times (e)
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Circ. 45,777

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Standard-Times (e)
NEW BEDFORD, Mass.
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MAR 28 1964

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MAR 28 1964

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Journal (m)
PROVIDENCE, R. I.
Circ. 61,299

MAR 28 1964

NewEnglandNewsclipAgency,Inc.
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Herald (m)
BOSTON, Mass.
Circ. 178,553

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Herald News (e)
FALL RIVER, Mass.
Circ. 40,785

MAR 28 1964

NewEnglandNewsclipAgency,Inc.
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Traveler (e)
BOSTON, Mass.
Circ. 164,299

MAR 28 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Register (e)
NEW HAVEN, Conn.
Circ. 97,672

MAR 28 1964

Two Concerts Cancelled By Labor Dispute

BOSTON (AP) — The Boston Symphony Orchestra announced Friday it has withdrawn from two concerts scheduled for March 30 and 31, in Constitution Hall, Washington, because of a labor dispute between Local 161 of the American Federation of Musicians and the National Symphony Orchestra of Washington, D. C.

The Boston concerts were to have been a part of a series presented by the National Symphony.

Boston Symphony said its members were informed by the national office of the American Federation they should not perform under the auspices of National Symphony during the present dispute.

Boston Symphony musicians elected not to cross any possible picket lines and to abide by the union's notification.

Thirty-six Boston Symphony musicians will play a concert at the White House Tuesday afternoon, March 31 at the invitation of Mrs. Lyndon Johnson for an audience of 200 children of the embassy delegations to the United States.

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TOUR #5

NEW YORK.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 339,455

APR 18 1964

The second season of New York concerts by the Boston Symphony under Erich Leinsdorf's direction ended pretty much where the first one began. There was cleanly conscientious, unified performance from the orchestra, even more emphasis on minutiae of musical grammar and rhetoric. But too little that was either illuminating or soul-satisfying.

This applied especially to the first of the pair, in which Leinsdorf led the *Fidelio* Overture of Beethoven and Strauss's *Also sprach Zarathustra* and Van Cliburn was soloist in the D-minor Concerto of Brahms. One can only imagine how long a performance of *Fidelio* might take if prefaced by such a playing of the overture, so deliberately did it go. Perhaps Leinsdorf was pacing it to cover the dilatory arrival of his soloist at the hall (a bit of non-professionalism that has become something of a habit with Cliburn). Unfortunately the mood carried over into the concerto, which had two tempi: slow and slower. The soloist picked up the pace for the finale, where he has the opening to himself; but it was disjointed, non-embracing Brahms that came to hearing. Even Cliburn's sizable pianistic power was not applied to the most useful result. *Zarathustra* was articulated with care, and to a high order of exactitude, but with rather more calculation than conviction.

—IRVING KOLODIN.

New York Post
D. 372,679 S. 255,557

APR 1 1964

Music Tonight...

Boston Symphony, Erich Leinsdorf conducting, Van Cliburn, pianist, in Brahms D Minor Concerto, No. 1; Strauss' "Also sprach Zarathustra," Philharmonic Hall, 8:30.

NEW YORKER
NEW YORK, N.Y.
W. 468,419

APR 11 1964

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MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

MAY 1964

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The winds in the Beethoven—especially the horns—were flabby, but elsewhere the orchestral performances were firm and virile. Mr. Leinsdorf approached the Brahms as if it were a contemporary work, emphasizing its compositional elements rather than its romanticism, its rude strength over its lyricism. **Though he comes from a more recent generation, Mr.** Cliburn is a much more romantic musician than Mr. **Leinsdorf, and gave** a more traditionally 19th-century performance, paying close attention to the work's melodic content and employing an extensive dynamic vocabulary and mostly well-chosen rubatos. The difference between his approach and Leinsdorf's made the piece an exciting combat—not the unanimous collaboration that is usually strived for, but nonetheless a valid interpretation.

Mr. Leinsdorf put the orchestra through its paces in "Zarathustra." A shade of the possible excitement was wanting, but for the most part the piece crashed along in grand fashion.

M.B.

The New York Times
D. 680,265 S. 1,306,418

APR 2, 1964

Music: 'Zarathustra'

Whitestone

Van Cliburn at piano in rehearsal with Erich Leinsdorf

Leinsdorf Leads Tone Poem by Strauss

By HAROLD C. SCHONBERG

IN a way, the Richard Strauss symphonic poem, "Also sprach Zarathustra," belongs to the Boston Symphony. It was that orchestra which, under Serge Koussevitzky, made the first great recording of the work. That was in the middle nineteen-thirties, and many of us grew up on it. Of course, it takes no less than an orchestra the caliber of the Boston Symphony to engage "Also sprach Zarathustra." Not only is it one of the most overscored pieces in musical history. It also is one of the more difficult.

Erich Leinsdorf conducted it last night in Philharmonic Hall. He conducted from memory, quite a feat in itself. And it was apparent that he really had it memorized, for he indicated not only the big contours of the work but also everything in between. Mr. Leinsdorf has an analytical mind, and one guesses that "Also sprach Zarathustra" delights him the way situs analysis delights a certain type of mathematical mind.

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Koussevitzky used to make a big, colorful splurge out of "Zarathustra." There was plenty of color in Mr. Leinsdorf's work last night, but that was not the prevailing impression his performance left. What he strove for was logic, clarity, relationships, architecture. He also favored a tight rhythmic scheme. Even in the beginning, where the temptation must be irresistible to broaden out, Mr. Leinsdorf was almost metronome-like in his insistence on a steady meter. In short, he immediately established what he was going to do.

One could not recollect, when it was all over, having heard a more precise performance, and that includes the work of Fritz Reiner. One could recollect, though, more songful performance. The last part of the score is full of anticipation of "Rosenkavalier," and it would have been rewarding had Mr. Leinsdorf relaxed a bit. But one cannot have everything, and Mr. Leinsdorf's most musi-cianly ideas, plus some remarkable playing from the orchestra, were enough of a reward.

If memory serves, Van Cliburn had not previously played the Brahms D minor Concerto in New York, though he had been heard in the B flat. His performance was on the careful side, with tempos just a shade slow and with a lack of spontaneity. Mr. Cliburn has not yet made this concerto his own. His lack of identification showed up most in the slow movement, which was very much on the surface. The notes were played with accuracy, but they seemed to be disconnected, and the big sweep of song was lacking.

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In the outer movements Mr. Cliburn and Mr. Leinsdorf kept things moving in a steady manner, though here again there was little imagination or flair. The technique gave the pianist no trouble. He wrapped his big hands around the writing, and many of those awkward left-hand stretches just rolled over and played dead for him. Sometimes being able to take a 12th has its advantages. With this kind of control over the mechanics, there is no reason to doubt that Mr. Cliburn will eventually work his way into the musical part of the concerto.

Beethoven's "Fidelio" Overture opened the program. Some of the players had not yet warmed up, and there were some very un-Boston bobbles. Then everybody settled down to do justice to Mr. Leinsdorf's conception of Beethoven.

The Program

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conductor, with Van Cliburn, pianist. At Philharmonic Hall.

Overture to Fidelio.....Beethoven
Piano Concerto No. 1 in D minor.Brahms
Also sprach Zarathustra.....Strauss

140

TOUR #5

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W. 488,418

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The New York Times
D. 660,265 S. 1,306,418

APR 2 1964

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MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

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M.B.

NewYorkWorld-Telegram
and
The Sun
D 463,041 SAT. 175,139

APR 2 1964

einsdorf, Cliburn Strike Notable Key

By LOUIS BIANCOLLI

These are great days for the orchestras, the latest of them being the Boston Symphony—Erich Leinsdorf conducting—in Philharmonic Hall last night.

Louis Biancolli

These are also great days for American pianists, the latest being Van Cliburn who, appeared as soloist with the visiting group. They were worthy of one another.

They were also worthy of the rousing ovation the huge crowd gave one and all. Last, and most important of all, they were worthy of Brahms' D[illegible] Piano Concerto.

[illegible] far from an easy [illegible] piece right. Its [illegible] section lunges five [illegible] into the 20th [illegible] The concerto began [illegible] and often sounds like one. And the work is one more problem in integration.

* * *

That is where Leinsdorf applied a master hand last night. Dynamics and design were perfect for the accommodation of the piano into a scheme in which it served and was served equally.

Cliburn continues to develop and mature. Here was the encompassing technique, the well-molded tone that ranged from whispered intimacy to resounding brilliance.

But here, too, were complete personal involvement and a lyric breadth that was the essence of poetry. Cliburn always knew what was going on about him and that he was just one part of it.

After listening repeatedly to "Don Juan" and "Death and Transfiguration," I was doubly happy to hear last night's performance of Strauss' "Thus Spake Zarathustra." It had almost the freshness of novelty.

* * *

Whatever ne may think of Nietzsche's ecstatic prose poem, Strauss was evidently moved by it. The music gleams and shimmers and exults with its rhapsodic theme. Nowhere is Strauss a better master of the orchestra.

It is idle to seek philosophy in this music, as it is unfair —Thomas Mann long insisted on this — to blame Nietzsche for the way his cult of the Superman was later twisted into race myth and genocide. But he cannot be wholly absolved.

Strauss' tone-poem stands or falls on its music—not on Nietzsche's cosmic ravings. As such, it was quite an experience of excited sound last night. Leinsdorf could not have led it better had he written it.

The program opened with a brisk and compact reading of Beethoven's "Fidelio" overture—one of the four he wrote for his one opera and the best of them as an overture, if not as music.

NEW YORK
Journal American
[illegible] SUN. 640,586

APR 2 1964

AT PHILHARMONIC HALL

Leinsdorf at Best in Tone Poem

By MILES KASTENDIECK

ERICH LEINSDORF'S affinity for Strauss gave the Boston Symphony's final Wednesday night audience something to remember as he unfolded the grandiose score of "Thus Spake Zarathustra" in Philharmonic Hall last night.

This culmination of the concert not only showed off Mr. Leinsdorf at his best, but allowed the orchestra to prove its greatness conclusively.

Just as one never ceases to wonder at Strauss' orchestration, so one willingly indulges in the effulgence of sound it generates in such a body of musicians. The glorification was mutual.

★

IN THIS centennial year it is good to hear "Zarathustra" again. Strauss' romantic outpouring about man's eternal quest of abstract concerts simply reveals the young man of 32 still adhering to his hero worshiping.

At times he may falter in sustaining his enthusiasm, but his creation of this large-scaled tone poem bears the heroic stamp in taking human evolution as his province.

The impact of the mountain sunrise lights up the whole work, while the melodic sweep carries the listener on waves of orchestral sound to the dawn of "otherworldliness" in the dual nature of a pianissimo ending.

The music may not run deep, but it describes colorfully. Mr. Leinsdorf knew just how to highlight it impressively.

★

PLAYING THE Brahms D Minor Concerto with Van Cliburn as soloist became quite a different matter. In this performance the emotional impulse at the heart of this exceptional piece remained locked in the score.

Both conductor and soloist disclosed notable technical resourcefulness, but this did not expose the essence of Brahms. There was plenty of bigness but it was primarily surface attraction.

Mr. Cliburn grew expressive rather than communicative. The surge of the music especially the maestoso inflection escaped him.

He had more than enough power, but a hard touch brought percussive tone not suitable for Brahms. The adagio sounded unusually long. Not until the finale did he adjust comfortably. He won admiration as usual.

The program began with a well-disciplined, forthright, business-like presentation of Beethoven's "Fidelio" overture.

Herald NEW YORK Tribune
D. 355,898 S. 451,270

APR 2 1964

Cliburn With the Philharmonic

PHILHARMONIC HALL
Lincoln Center

Boston Symphony Orchestra conducted by Erich Leinsdorf; soloist: Van Cliburn. The program:
Overture to "Fidelio".....Beethoven
Piano Concerto No. 1, in D minor, Op. 15.....Brahms
"Also sprach Zarathustra".....Strauss

LEINSDORF CONDUCTING

By Alan Rich

Richard Strauss wrote worse scores than "Also sprach Zarathustra," including the one that immediately precedes it in alphabetical listing (look it up), but that does not take off the curse. Let us only hope that Erich Leinsdorf and the Boston Symphony plan to observe the Strauss centennial in forward alphabetical order.

Mr. Leinsdorf's performance at Philharmonic Hall last night did about all that can be done for the music. It was swiftly paced, tightly controlled and wonderfully performed by the orchestra. The harsh edge of Philharmonic Hall's own tone seemed to help unravel the work's murky textures somewhat. But nothing can really cover the basic emptiness and pretentiousness of this music, its absurd vocabulary of wearisome gestures, its lack of shape. Its persistence in the repertory does little credit to the memory of a composer who, while not supremely gifted by any possible standards, at least created better scores than this one.

But "Zarathustra" came at the end of the concert, and there had been much to enjoy before it. The program began with a considerate, somewhat leisurely but communicative performance of Beethoven's "Fidelio" Overture, and went on to an uneven but fascinating reading of Brahm's D minor Piano Concerto with Van Cliburn as the soloist.

Mr. Cliburn continues to grow. His way with this concerto is not yet completely thought out, but it is well on its way. His phrasing of the second theme of the first movement, for example, seemed a little laggard, somewhat inclined to fall apart into separate measures rather than ideas. Some of the arabesque passages in the slow movement seemed just a shade on the surface, uninflected and a trifle cold

But these were momentary lapses in what was, on the whole, a strong, poetic performance by a brilliant young musician. Mr. Cliburn does have poetry in his soul; he proved that by the beautiful articulation of his opening theme. He also has individuality and imagination, as witness the wonderful flexibility he displayed in the finale. His finger work was awesomely accurate, and the murderous octave passage midway in the first movement came off marvelously. (For the statisticians, however, it should be noticed that he did miss a note—one note—in a much easier passage about ten bars later.)

If there is anything sure in this world, it is that Van Cliburn will perform this concerto even better a few years from now; that performance, judging from its seeds that are imbedded in the present one, could easily be the wonders of the age. Mr. Cliburn and the Boston Symphony recorded the work in Symphony Hall last week, by the way, so that in the years to come we will have a yardstick to measure his growth.

The orchestra provided magnificent collaboration in the concerto. Mr. Leinsdorf is, as many record collectors know all too well, a superb partner in concerto performances. In the case of the Brahms, that is no mean accomplishment.

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BROOKLYN

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN HEIGHTS PRESS
Thursday, March 26, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN DAILY
Wednesday, March 25, 1964

NEW YORK AND BROOKLYN DAILY
D. 40,130 S. 40,130

MAR 25 1964

BROOKLYN, N. Y.
BROOKLYN HEIGHTS PRESS-
W. 4,200

APR 2 1964

Academy Features Symphony, Recital by Pianist Van Cliburn

Erick Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct works by Beethoven, Stravinsky, and Wagner tonight at 8:30 in the Opera House of the Brooklyn Academy of Music.

The program will consist of Beethoven's Symphony No. 7 in A Major, Stravinsky's Violin Concerto in D, and excerpts from Wagner's opera "Seigfried."

Soloist of the concert will be Joseph Silverstein, performing Stravinsky's concerto. The concert is the last in a series of five presented during the 1963-64 season. Tickets range from $3.50 to $6.00.

On Apr. 4 at the Academy, Van Cliburn, in a return engagement, will perform a solo recital at 8:30 p.m. The program will include Four Intermezzi, Opus 4, by Schumann; Sonata in C Minor, Opus 13, by Beethoven; Sonata, Opus 26, by Samuel Barber, and Sonata in B Minor, Opus 58, by Chopin. Tickets are priced from $4.50 to $5.50.

NEW YORK
Journal American
D. CO. SUN. 640,586

APR 4 1964

AT PHILHARMONIC HALL

Nice Farewell By Bostonians

By MILES KASTENDIECK

ERICH LEINSDORF SUBJECTED his audience to a trial by ostinato in the first half of the Boston Symphony's final concert in Philharmonic Hall last night.

Both Copland's Symphony for Organ and Orchestra and Stravinsky's Violin Concerto featured this compositional device.

Whereas the ritual became monotonous in Copland, it established identity in Stravinsky. Nonetheless the impression lingers that because of it both composed by the yard, measure for measure.

Forty years do not deal kindly with this early Copland work. It does, however, foreshadow his style in the scherzo through the jaunty rhythms and a touch of syncopation, the use of the trumpet and raucous brasses, and a penchant for lean orchestration.

★

STRAVINSKY FARES much better. Some 30 years later, his neoclassicism gives the concerto character, its second "aria" sounds almost seductive, and the finale highlights a fun element unusual in his music. Only the opening toccata suggests how dry Stravinsky can get.

As soloist Joseph Silverstein played skilfully and knowingly his tone may be somewhat small to do full justice to the work! But his idiomatic grasp serves him well. The applause was well deserved.

Mr. Leinsdorf was, of course, in his element in these pieces, for his style of conducting fits them perfectly.

Shrewdly concluding with Beethoven's Seventh Symphony, he left the audience with truly substantial music to remember.

NEW YORK.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

APR 4 1964

Music: By Aaron Copland, Vintage '24

The Boston Performs His First Symphony

By HAROLD C. SCHONBERG

ONE of Aaron Copland's earliest works turned up last night at the Boston Symphony concert in Philharmonic Hall. It was his First Symphony, for organ and orchestra. Composed in 1924, it seldom is heard these days, though a revised version, without organ, turned up a few years ago.

It is a pleasing and interesting score. The "Rondes de Printemps" section of Stravinsky's "Sacre du Printemps" must have been running through Copland's head at the time (as it was running through the head of virtually every composer in the nineteen-twenties), and the opening theme is an unconscious echo of the Stravinsky.

●

But the orchestration and the subsequent treatment have nothing to do with Stravinsky. In evidence are Copland's clean-cut patterns (not as spare and condensed as they were to be), complicated rhythms, logic of thought and clarity of workmanship. The organ part in this symphony is not a virtuoso piece of writing. Copland conceived of the organ as another instrument in the fabric, and its contribution is for the most part coloristic.

Berj Zamkochian was the capable organist, and his performance, as that of the orchestra conducted by Erich Leinsdorf, sounded firm and secure. Mr. Copland came to the stage for several bows.

The Stravinsky Violin Concerto of 1931 is completely neoclassic. The four movements are Toccata, Aria I, Aria II and Capriccio. Even in the names of the movements Stravinsky looked back to old forms. Aria II is the very evocation of the baroque—a Bach lyric movement, ornamentations and all, seen through the sharp eyes of Stravinsky.

This concerto is not heard enough. Its precise and condensed forms, the wit of the treatment, the virtuoso but nonexhibitionistic violin writing (very difficult, it might be added), the sheer point of the orchestration—all these contribute to an exhilarating experience in musical logic.

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Joseph Silverstein, the soloist, is concertmaster of the Boston Symphony. He played the concerto with great skill but with something less than identification with the spirit of the music. For one thing, he employed a very rapid vibrato more suited to a romantic concerto. A drier sound was needed. For another, he could have marked off his rhythms with more strength.

In the Beethoven Seventh Symphony, Mr. Leinsdorf did something no conductor within memory has done, and that is to take every single repeat in the score. One was almost startled when the music came to the development section and suddenly switched back to the exposition, so unexpected was the effect.

Mr. Leinsdorf always has been a great one for taking all repeats. Whether or not he is on firm historical ground in so doing is another question. There is plenty of evidence that even in Beethoven's day musicians ignored the repeats. Presumably Mr. Leinsdorf wishes to carry through the extreme letter of music. And some scholars believe there is good structural reason to take all repeats.

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Musicological considerations aside, it was a rattling good Beethoven Seventh that Mr. Leinsdorf conducted—strong, buoyant, precise but not rigid, governed by an impeccable sense of orchestral finesse. The only unconventional moments came in the second movement, where Mr. Leinsdorf, a child of the Toscanini school, took an extremely fast tempo. It was unusually so, but it was in line with Mr. Leinsdorf's conception, and it must be said that he managed it extremely well. It also must be said that the Boston Symphony really is playing for him these days.

Joseph Silverstein

The Program

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conductor, with Berj Zamkochian, organist, and Joseph Silverstein, violinist. At Philharmonic Hall. Symphony for Organ and

Orchestra No. 1	Copland
Violin Concerto	Stravinsky
Symphony No. 7	Beethoven

Stravinsky Inspiration Is Seen in Score

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

MAY. 1964

THE BOSTON SYMPHONY program of April 3 featured two works unfamiliar to concert goers and a third which most of us could whistle in our sleep. The first half of the evening was devoted to Copland's Symphony for Organ and Orchestra, with Berj Zamkochian as soloist, and Stravinsky's Concerto in D for Violin, with Joseph Silverstein, concertmaster of the band, in charge of the principal role. After the intermission, Mr. Leinsdorf was back with Beethoven's Seventh Symphony in a full-blooded performance whose Allegretto was infinitely too fast but which otherwise clung to the score's shape like a stocking.

But the first news of the event was Mr. Copland's Symphony No. 1, written when he was 24 and dedicated "in gratitude" to his teacher, Nadia Boulanger who played the premiere. It is an uneven work but a lovely one and everywhere it makes handsome sounds. The organ is not really a solo instrument in the most aggressive sense, since its texture is laid over the instrumental coating; but its function is not minimal. At the start it interchanges ideas with the orchestra—somewhat repetitiously, perhaps—though when the second movement scherzo gets underway it turns lively as a menacing kitten. The instrument is still integrated as a part of the orchestra and is left to its own devices only on rare occasions. The symphony, which uses a motto structure to perpetrate its movement, closes with a Lento-*cum*-Allegro which kicks up quite a fuss in reliance on the three-note sequence which is at the center of its design. But whatever its procedures it is not the usual work of a 24-year-old boy. It is a strong and manly piece, thoughtfully conceived and handsomely tooled. And there was perfection to its playing.

The Stravinsky concerto is something else again. It is a work of his middle age and incredible in every way. The invention, imagination and spirit of the piece are beyond immediate reckoning and its ability to rec[illegible]ture Bachian strategies is a subject f[illegible]wonder. For one thing, its rhythmic propulsion never lets up for as ma[illegible]s a moment and its sparseness of t[illegible]e is never a hindrance. It is neoclassicism in the highest sense of the term, [illegible]with poetic melismatic phrases an[illegible]y turns of tune. And its slow [illegible]ment's eloquence of nuance is [illegible]bable.

Joseph Silverstein [illegible]ist, understands all of this, e[illegible]gh his vibrato was a bit heav[illegible] in terms of a score so pure a[illegible]. All the same, his rendition [illegible]s an opportunity to hear a [illegible]f prime importance to our [illegible]one we come across too in[illegible] for anybody's good.

EIGHTY-THIRD
BEETHOVEN
BEETHOVEN
I. P
II. A
III. P
IV. A
STRAUSS
BALDWIN PIANO
EIGHTY-THIRD
BEETHOVEN
BEETHOVEN
I.
II.
III.
IV.
STRAUSS
BALDWIN PIANO

142

BROOKLYN

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN HEIGHTS PRESS
Thursday, March 26, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN DAILY
Wednesday, March 25, 1964

NEW YORK AND BROOKLYN DAILY
D. 40,130 S. 40,130

MAR 25 1964

BROOKLYN, N. Y.
BROOKLYN HEIGHTS PRESS-
W. 4,200

APR 2 1964

Academy Features Symphony, Recital by Pianist Van Cliburn

Erick Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct works by Beethoven, Stravinsky, and Wagner tonight at 8:30 in the Opera House of the Brooklyn Academy of Music.

The program will consist of Beethoven's Symphony No. 7 in A Major, Stravinsky's Violin Concerto in D, and excerpts from Wagner's opera "Seigfried."

Soloist of the concert will be Joseph Silverstein, performing Stravinsky's concerto. The concert is the last in a series of five presented during the 1963-64 season. Tickets range from $3.50 to $6.00.

On Apr. 4 at the Academy, Van Cliburn, in a return engagement, will perform a solo recital at 8:30 p.m. The program will include Four Intermezzi, Opus 4, by Schumann; Sonata in C Minor, Opus 13, by Beethoven; Sonata, Opus 26, by Samuel Barber, and Sonata in B Minor, Opus 58, by Chopin. Tickets are priced from $4.50 to $5.50.

NEW YORK
Journal American
D. 506,746 SUN. 640,586

APR 4 1964

AT PHILHARMONIC HALL

Nice Farewell By Bostonians

By MILES KASTENDIECK

ERICH LEINSDORF SUBJECTED his audience to a trial by ostinato in the first half of the Boston Symphony's final concert in Philharmonic Hall last night.

Both Copland's Symphony for Organ and Orchestra and Stravinsky's Violin Concerto featured this compositional device.

Whereas the ritual became monotonous in Copland, it established identity in Stravinsky. Nonetheless the impression lingers that because of it both composed by the yard, measure for measure.

Forty years do not deal kindly with this early Copland work. It does, however, foreshadow his style in the scherzo through the jaunty rhythms and a touch of syncopation, the use of the trumpet and raucous brasses, and a penchant for lean orchestration.

STRAVINSKY FARES much better. Some 30 years later, his neoclassicism gives the concerto character, its second "aria" sounds almost seductive, and the finale highlights a fun element unusual in his music. Only the opening toccata suggests how dry Stravinsky can get.

As soloist Joseph Silverstein played skilfully and knowingly his tone may be somewhat small to do full justice to the work! But his idiomatic grasp serves him well. The applause was well deserved.

Mr. Leinsdorf was, of course, in his element in these pieces, for his style of conducting fits them perfectly.

Shrewdly concluding with Beethoven's Seventh Symphony, he left the audience with truly substantial music to remember.

NEW YORK.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

APR 4 1964

Music: By Aaron Copland, Vintage '24

The Boston Performs His First Symphony

By HAROLD C. SCHONBERG

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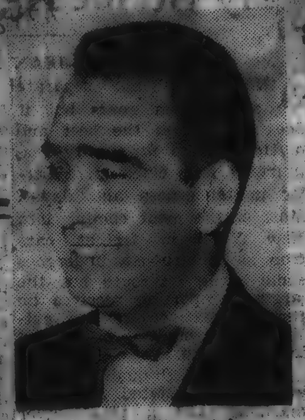

Joseph Silverstein

The Program

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conductor, with Berj Zamkochian, organist, and Joseph Silverstein, violinist, at Philharmonic Hall.

Symphony for Organ and Orchestra ..... Copland
Violin Concerto ..... Stravinsky
Symphony No. 7 ..... Beethoven

Stravinsky Inspiration Is Seen in Score

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

MAY 1964

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The Stravinsky concerto is something else again. It is a work of his middle age and incredible in every way. The invention, imagination and spirit of the piece are beyond immediate reckoning and its ability to recapture Bachian strategies is a subject for wonder. For one thing, its rhythmic propulsion never lets up for as much as a moment and its sparseness of texture is never a hindrance. It is neoclassic in the highest sense of the term, filled with poetic melismatic phrases and lovely turns of tune. And its slow movement's eloquence of nuance is indescribable.

Joseph Silverstein, the soloist, understands all of this, even though his vibrato was a bit heavy [illegible] of a score so pure and noble. All the same, his rendition provided us an opportunity to hear a number of prime importance to our time and one we come across too infrequently for anybody's good.

MONDAY # 6. TUESDAY # 10. FRI.-SAT. 23

143

Sixth Program

EVENING, APRIL 6, *at* 8:30 *o'clock*

BEETHOVEN ..... Overture to "Fidelio," *Op.* 72

BEETHOVEN ..... Symphony No. 7, in A major, Op. 92

I. Poco sostenuto: Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

INTERMISSION

STRAUSS ..... "Also sprach Zarathustra," Tone Poem
(Freely after Friedrich Nietzsche)

BALDWIN PIANO RCA VICTOR RECORDS

Tenth Program

TUESDAY EVENING, APRIL 7, *at* 8:30 *o'clock*

BEETHOVEN ..... Overture to "Fidelio," *Op.* 72

..... Symphony No. 7, in A major, Op. 92

...o sostenuto: Vivace
...gretto
...to: Assai meno presto; Tempo primo
...egro con brio

INTERMISSION

"Also sprach Zarathustra," Tone Poem
(Freely after Friedrich Nietzsche)

BALDWIN PIANO RCA VICTOR RECORDS

Twenty-third Program

FRIDAY AFTERNOON, APRIL 10, *at* 2:00 *o'clock*

SATURDAY EVENING, APRIL 11, *at* 8:30 *o'clock*

BEETHOVEN ..... Symphony No. 1, in C major, *Op.* 21

I. Adagio molto; Allegro con brio
II. Andante cantabile con moto
III. Minuetto: Allegro molto e vivace
IV. Finale: Adagio; Allegro molto vivace

PROKOFIEV ..... Violin Concerto No. 1, *Op.* 19

I. Andantino
II. Scherzo
III. Moderato

INTERMISSION

SCHULLER ..... Seven Studies on Themes of Paul Klee

I. *Antike Harmonien* (Antique Harmonies)
II. *Abstraktes Terzett* (Abstract Trio)
III. *Kleiner Blauer Teufel* (Little Blue Devil)
IV. *Die Zwitschermaschine* (The Twittering Machine)
V. *Arabische Stadt* (Arabian Town)
VI. *Ein Unheimlicher Moment* (An Eerie Moment)
VII. *Pastorale*

(First performance in Boston)

STRAUSS ..... Prelude and Waltz Sequence from "Der Rosenkavalier"

SOLOIST
ERICK FRIEDMAN

These concerts will end about 3:50 o'clock on Friday Afternoon;
10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

SUNDAY AFTERNOON, APRIL 5, *at* 3:00 *o'clock*
(POSTPONED CONCERT) See Page 101

Program

SCHUMANN ..... Overture, *Op.* 52

BEETHOVEN ..... Piano Concerto No. 3, in C minor, *Op.* 37

I. Allegro con brio
II. Largo
III. Rondo: Allegro

INTERMISSION

WAGNER ..... Excerpts from "Die Walküre," Act III
Ride of the Valkyries — Magic Fire Music

WAGNER ..... Excerpts from "Siegfried"
Waldweben — Prelude to Act III —
Siegfried's Ascent to Brünnhilde's Rock — Brünnhilde's Awakening

SOLOIST
GRANT JOHANNESSEN
Mr. JOHANNESSEN plays the Steinway Piano

BALDWIN PIANO RCA VICTOR RECORDS

MONDAY #6. TUESDAY #10. FRI.-SAT. 23

143

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BEETHOVEN ..... Symphony No. 7, in A major, Op. 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

INTERMISSION

STRAUSS ..... "Also sprach Zarathustra," Tone Poem
(Freely after Friedrich Nietzsche)

BALDWIN PIANO — RCA VICTOR RECORDS

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Tenth Program

TUESDAY EVENING, APRIL 7, *at* 8:30 *o'clock*

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BE[illegible] ..... Symphony No. 7, in A major, Op. 92

[illegible]co sostenuto; Vivace
[illegible]legretto
[illegible]resto; Assai meno presto; Tempo primo
Allegro con brio

INTERMISSION

STRAUSS ..... "Also sprach Zarathustra," Tone Poem
(Freely after Friedrich Nietzsche)

BALDWIN PIANO — RCA VICTOR RECORDS

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

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II. Scherzo
III. Moderato

INTERMISSION

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II. *Abstraktes Terzett* (Abstract Trio)
III. *Kleiner Blauer Teufel* (Little Blue Devil)
IV. *Die Zwitschermaschine* (The Twittering Machine)
V. *Arabische Stadt* (Arabian Town)
VI. *Ein Unheimlicher Moment* (An Eerie Moment)
VII. *Pastorale*

(First performance in Boston)

STRAUSS ..... Prelude and Waltz Sequence from "Der Rosenkavalier"

SOLOIST
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BALDWIN PIANO — RCA VICTOR RECORDS

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BEETHOVEN ..... Piano Concerto No. 3, in C minor, *Op.* 37

I. Allegro con brio
II. Largo
III. Rondo: Allegro

INTERMISSION

WAGNER ..... Excerpts from "Die Walküre," Act III
Ride of the Valkyries — Magic Fire Music

WAGNER ..... Excerpts from "Siegfried"
Waldweben — Prelude to Act III —
Siegfried's Ascent to Brünnhilde's Rock — Brünnhilde's Awakening

SOLOIST
GRANT JOHANNESSEN
MR. JOHANNESSEN plays the Steinway Piano

BALDWIN PIANO — RCA VICTOR RECORDS

144

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
APR 3 1964

Johannesen to Play At Sunday Symphony

Grant Johannesen, well-know American pianist, will be gues soloist with Erich Leinsdorf and the Boston Symphony Orchestr at the Symphony Hall concer Sunday afternoon.

He will take the place of Rudolf Serkin, who was forced to cancel his scheduled appearance because of illness, and will play the Beethoven Piano Concerto No. 3. Tickets for the postponed Feb. 16 concert will be honored Sunday afternoon.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
APR 2 1964

Serkin Cancels; Johannesen Is His Replacement

Grant Johannesen, American pianist, will be guest soloist with Erich Leinsdorf and the Boston Symphony Orchestra at the Symphony Hall concert Sunday afternoon at 3. He will take the place of Rudolf Serkin, who was forced to cancel his appearance because of illness, and will play the Beethoven Piano Concerto No. 3.

The Apr. 5 concert will be given for regular Sunday Afternoon Series subscibers to make up the Feb. 16 program which was postponed because of a snowstorm. Tickets for the Feb. 16 concert will be honored Sunday afternoon.

Leinsdorf will begin the concert with Schumann's Overture, Scherzo and Finale, Op. 52, and conclude with excerpts from two Wagner operas, "Die Walkure" and "Siegfried."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
APR 6 1964

At Symphony

Grant Johannessen Plays Beethoven

By MICHAEL STEINBERG

Every phrase in Grant Johannessen's performance of the Beethoven C minor Concerto was testimony to how good an artist he is. It is ironic that our hearing him with the Boston Symphony at all this season had to depend on the unlucky accident of Rudolf Serkin's illness.

Sunday afternoon's concert has quite a history. It was first scheduled for Sunday, Feb. 16, and Serkin was to play Mozart in F, K.459. When it became evident there would be no time to prepare the work, it was announced that Serkin would repeat the Reger Concerto he had already played the preceding two days. That Sunday brought a tremendous snowstorm, the concert as such was canceled, and for the benefit of the 800 people who had made it to Symphony, an open rehearsal was held. The Mozart was prepared, and Serkin played it as scheduled on the following Tuesday. Meanwhile, Sunday was announced as the new date for the snowed out Sunday concert, still with Serkin, but with Mozart in D minor, K.466, on the program instead. Then last week Serkin had to cancel, and we wound up, and very happily, with Mr. Johannessen and Beethoven No. 3.

All around, it was as fine a performance of the work as I have heard. Some pianists have played it more analytically, several more subjectively. What made this so good was Johannessen's sympathy for the sense of theatre in the classical concerto style. His opening scales shot up, rocket-like, practically into and across the last chord of the orchestral ritornello. The impetuosity and personal force of the gesture was so right, his establishment of himself as protagonist so complete, that he held the at tention in the firmest possibl grasp from then on.

Beethoven's own first move ment cadenza is quite poor though most pianists play i anyway out of piety. Johan nessen rightly did not, and of fered instead a most effective one by Robert Casadesus, one that both structurally and imaginatively prepared superbly well the tensions of the exciting coda.

At the very end of the concerto, Johannessen again showed his feeling for the dramatic essence by joining with the orchestra in the final C major flourishes. There is nothing written for the soloist just there, but what is required seems so obvious, and I am sure as possible that Beethoven himself didn't just sit there with his hands in his lap.

Leinsdorf's orchestral collaboration was strong and lively, though not at the beginning ideally careful—for instance, I never did get to hear the upbeats in the first movement's second theme very well. It was, however, really responsive, and there was a sense of excitement and participation that made it all add up to a real concerto performance. Leinsdorf used his fine assistant wind principals, and by bringing into the limelight some people not usually in it, let us hear some nice solo bits from the Messrs. Pappoutsakis, Holmes, Valerio, and Panenka.

The concert began with Schumann's Overture, Opus 52, which is the first part of the Overture, Scherzo, and Finale, that were played on the Friday-Saturday series in late February, a charming piece, and this time around very attractively played. After the intermission there were excerpts from Wagner's "Die Walkuere" and "Siegfried."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
APR 5 1964

Violinist Making Debut With Boston Symphony

Erick Friedman, 24-year old American violinist, will make his first appearances with the Boston Symphony at the orchestra's concerts Friday afternoon at 2 and Saturday evening at 8:30. He will play the Prokofiev Violin Concerto No. 1.

Erich Leinsdorf will open the programs with Beethoven's Symphony No.1. Following the concerto he will conduct Seven Studies on Themes of Paul Klee by Gunther Schuller. The concerts will close with a waltz sequence from Richard Strauss' "Der Rosenkavalier," continuing Leinsdorf's plan to include a Strauss work on each of the last four weekend programs of this season, in observance of the 100th anniversary celebration of the composer's birth (June 11, 1864).

Erick Friedman is a native of New Jersey and has studied principally with Ivan Galamian and Jascha Heifetz. In 1956, the year of his Carnegie Hall debut, the critics unanimously agreed that a major talent had emerged. In this country, in addition to invariably sold-out recitals, he has appeared with the United States orchestras of San Antonio, Baltimore, Toronto, Chicago, Detroit, Denver, Washington and New York, and in Europe with the London Philharmonic, Orchestre National de Paris, and with the orchestras of Liverpool, Oslo, Madrid, Cologne.

This afternoon the orchestra will play the concert which was postponed Feb. 16 by a snowstorm. Tickets for the Feb. 16 concert will be honored this afternoon. Rudolf Serkin, who was scheduled to be soloist has been forced to cancel his appearance because of illness. Grant Johannesen, well-known American pianist, will be guest soloist. He will play the Beethoven Piano Concerto No. 3. Leinsdorf will begin the concert with Schumann's Overture, Scherzo and Finale, Op. 52, and conclude with excerpts from two Wagner operas, "Die Walkure" and "Siegfried."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
APR 6 1964

Total involvement

Johannessen soloist

By William Saunders

Playing Beethoven's Third Piano Concerto with the Boston Symphony on Sunday afternoon, Grant Johannessen presented a deeply satisfying display of intellectual and emotional control. He dramatized the music without becoming flamboyant and projected it with imagination and sound musical understanding.

Mr. Johannessen's tone embraces a wide palette of colors; his articulation ranges from a singing legato to a peppery staccato. His crescendos build with excitement and taper off with a pleasing sense of symmetry. His fortissimos resound but do not rumble. His pianissimos are delicate but not kittenish.

♪ ♪ ♪

He infused the opening Allegro with power and energy, never becoming crudely percussive. His technique responded to the movement's broad range of impassioned expression. In the slow movement Mr. Johannessen plumbed depths of poetry with supple phrasing, and he attacked the final Rondo incisively, underlining its jaunty humor.

He seemed totally involved in the music, giving the concerto a performance admirable for its taste and refinement as well as for its boldness and conviction. He was warmly applauded by both the audience and orchestra.

Erich Leinsdorf's accompaniment was sturdy and forthright, maintaining a tension between the work's simplicity and grandeur. Details were clearly wrought; piano and orchestra were deftly balanced, particularly in the slow movement when the woodwinds intoned a melody as the piano spun a delicate filigree.

The curtain-raiser for Sunday's program was Schumann's Overture, Opus 52, companion to the Scherzo and Finale. This work is a melancholy essay, interspersed with a few smiles. It was played with spontaneity and grace.

In view of the luxuriant tonal fabric of the entire program, it would not have been amiss had Mr. Leinsdorf chosen as his curtain-raiser a transparent baroque work or something slightly acid from the pen of a contemporary.

Nonetheless, Mr. Leinsdorf has been conscientious about serving a balanced musical diet at this shorter series of concerts. And Sunday's program did give a compelling picture of what took place in music between 1800 and 1871 (including the orchestra's growth in size), with Beethoven and Wagner at either end, and Schumann roughly in the middle.

♪ ♪ ♪

Mr. Leinsdorf closed the program with excerpts from "Die Walküre" and "Siegfried." In contrast to the balanced structure of the Beethoven concerto, the Wagner excerpts derived their coherence from an inner logic. Melodies flowed on endlessly. Motives wove in and out in changing patterns.

Though Wagner's subject was Nordic mythology, his music evokes very human emotions of yearning and aspiration in cascades of tone and startling harmonic progressions. Mr. Leinsdorf, attuned to the sweep and opulence of the excerpts, gave powerful impetus to their long lines.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

Johanssen Plays Beethoven Concerto at Symphony Hall

Robert Schumann's "Over-ture, Scherzo, and Finale" be-[illegible] Sunday's afternoon at Sym-phony here. Had he been French rather than a German composer, this 52d opus proba-bly woul dhave been classed as a symphony, for it manifestly foreshadows Cesar Franck's tricyclical format of half a cen-tury later. Erich Leinsdorf, in-tense but not tense, and the Boston Symphony players had this [illegible] music under their expert control.

Int[illegible] performed, this [illegible] sweet-ness and grace than any other Schumann work for full or-chestra. The prelude has great-er equinocturnal qualities than the introduction to the same composer's "Spring" symphony, the scherzo more obvious charms than the equvalent seg-ment of any of his symphonies and the finale vouchsafes the powerful climax of the so-called "Cologne" symphony. Dr. Leins-forf approached his exposition with a mellow viewpoint, evok-ing colorful orchestral sonics.

Grant Johanssen, a Salt Lake City native who has attained special identity with the French school of piano playing, substi-tuted for the ailing Rudolf Ser-kin, offering Beethoven's third (C-minor) concerto, Opus 37. With this conecrted work, the Teutonic titan came into his own piano forte.

Your annotator's introduction to this masterwork came two-score years ago at a New York orchestral concert, with Sergei Rachmaninoff as piano soloist in Beethoven's rather than his own even more rambunctious C-minor concerto. Another per-formance of long remembrance was at a London appearance of British-born Solomon Cutner. Johanssen's interpretation with the BSO Sunday did not give the solo instrument Rachmani-noff's incisiveness nor have the Briton's indefinable rapport with this great music. Those two set impeccably precise standards for any pianist to achieve.

The first movement's open-ing theme, announced power-fully by unison strings, was in clearly and boldly etched phrases, but the hair-raising, Beethovenish conclusion elic-ited from the piano no three upward rushes with the ma-chine-gun volley we anticipated. Instead, there were three broad scales, deficient in sparkle; vigorous, but short in sensitivi-ty. This imbalance in style and effect between the somewhat overdriven orchestral tuttis and piano parts continued, except in the largo's solos.

After the interval, orchestral excerpts from two of Wagner's "Ring" music-dramas were played stunningly, but rather unconvincingly, since there were no Valkyries or warhorses in "Die Walkuere," nor a Helden-tenor to personate "Siegfried." Lacking the vocal parts speci-fied by the composer, the in-evitable "Ride of the Valkyries" gave this concert warhorse a brisk workout.

ROLFE BOSWELL

[illegible], MASS.
PATRIOT LEDGER
D. 44,100

[illegible] 8 1964

The Sound of Music

Beethoven, Strauss Share BSO Program

By Peter M. Knapp

It took a while for the Boston Symphony to work its kinks out, but, when it did, there were rewards for last night's Symphony Hall audience.

Fortunately, the orchestra left its roughness behind after the opening work — Beethoven's Overture to "Fidelio," Op. 72— for music director Erich Leinsdorf had chosen an ambitious pair of compositions for the remainder of the program: Beethoven's Symphony No. 7 in A, Op. 92, and Richard Strauss' tone poem, "Also Sprach Zarathustra." Neither are suitable endeavors for a cold orchestra and warm conductor.

For Mr. Leinsdorf, the evening was a triumph. The Beethoven symphony—a study in rhythms, some have called it—in particular, was a superb example of the conductor as a creator. Mr. Leinsdorf is noted for his meticulous approach to a score, his insistence upon clean playing, on details and on control.

Some have found his musical discipline a trifle cool, and have felt a little relaxation might not, after all, be a bad thing. This reviewer does not share this opinion. The orchestra is playing better than it has in years; it is also working harder.

Mr. Leinsdorf's reading of the Beethoven symphony was anything but cool. At times, it was earthy, exuding a raw energy. In other moments, there was the elegance and liquid flow of tone that is another Leinsdorf hallmark — particularly in the midsection of the allegretto.

What gave the performance its motile force more than anything was the inspiration the conductor kindled in his musicians. Mr. Leinsdorf generally appears placid, suave, unruffled. Last night, he was awash in music, completely involved, a great exhorter who did just about everything to inspire his men but put the tails on the eighth notes.

The musicians responded. The celli twanged under fierce bow attacks. The wind choir melted into a creamy tone. In the scherzo movement, the brisk theme bounded from section to section with a joyous springiness. And the final movement simply burst with unleashed power.

Part of this visceral excitement, it is true, was generated by brisk tempi—particularly in the second movement. It is marked allegretto, but most conductors take it at a more leisurely andante pace.

Mr. Leinsdorf also had his musicians play the famous theme with a marked accent and a nearly staccato detachment of the notes. Usually, the notes are held longer, with little accent. In addition, he departed from tradition by taking the repeats, which cost him a loss of momentum in the trio of the scherzo.

Despite the quick tempi and the rhythmic drive, everything was kept under control. At the end, the conductor was understandably winded by his exertions.

Precision, detail, control were the elements brought to the Strauss work. Strauss' tone poem, loosely based on the writings of the German philosopher, Friedrich Nietzsche, is not supposed to be philosophy set to music, but it may be music set to philosophy. The composer's intentions were "to convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the superman."

This kind of task seemed to appeal to Strauss, never one to duck his cosmic responsibilities. In musical terms, however, "Also Sprach Zarathustra" ("Thus Spake Zarathustra") is an overblown work with passages of rhapsodic beauty encountered between the opening humming pedal point and the quiet dissonances that complete the composition in irresolution.

If it pretends to depict a "soul's adventure," or the duality of man and nature, or the quest of the artist for the ideal, "Zarathustra" is also an anguished odyssey of sound—some of it magnificent, the remainder merely bearable.

In everything he touched, though, Strauss was a master orchestrator. "Zarathustra" is a showpiece for orchestra, a brilliant score in which much of its philosophic claptrap can be forgotten by the kind of dazzling performance Mr. Leinsdorf and the Boston Symphony gave it last night. While all sections were eloquent and secure, the strings were especially fine—the celli in the early melodic section of almost quartet transparency, and the violins in their great, curving melodic slashes.

The overture to Beethoven's "Fidelio" which began the program was marred by some ragged playing. The strings were edgy and the solo horn cracked. The overture, the fourth and last written by Beethoven for his only opera, did have considerable drive and exuberance, though.

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Jewish Advocate
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Weekly Circ. 35,304
APR 16 1964

BSO's 23rd Program

Contains Wide Range of Music

By ALLAN SLY

Recent concert reviews have gone into logistics — the economics of concert planning. Not to be outdone, let's give due credit to Mr. Leinsdorf for ingeniously planning, in the BSO's 23rd program last week, to hold the interest of every kind of listener at some point or other. Some may even have reveled in all of it, as I did, gladly. In fact I cannot recall a more fascinating evening.

For Mr. Leinsdorf the BSO's playing is meticulously tidy and to observe his scrupulosity in action is bracing. His self-effacement with the classics earns deep respect; and it inspires one to reflect on how thoroughly he does his homework — for the many new scores he undertakes have been made part of himself.

How delightful to hear the Beethoven First again in these terms, and to relive, as with the freshness of a new spring, the simple faith of one's own first youth, for most of us have that association with the work.

This element of youth permeated the next work, Prokofiev's first violin concerto (1915-17). The soloist, Erick Friedman, also in his middle twenties, American, tall, articulate, prompts the reflection that new violin virtuosi now come but rarely. Excellent players, yes, but how few come trailing clouds of glory as did Heifetz, Francescatti, Isaac Stern, when they were 25? Pianists, conductors, composers, yes. But the particular Satanic seduction of the violin is nowadays heard but rarely, come to think of it, and Mr. Friedman comes in the nick of time. Further, Prokofiev's youthful genius informs every turn of phrase in this concerto, every piquancy of tone coloring, every evocative sally. Thanks to an excellent performance, one could meet the work on its own terms.

Everyone reading this must have heard of the huge success d'occasion — Gunther Schuller's Paul Klee studies, seven of them, and by some sleight-of-hand the BSO management actually had the seven pictures on exhibit for us to see. Was it going Klee one better to hang them high, close together, in the dark, and in a corner? At least one doesn't often spend an intermission putting to work one's MTA and Filene's Basement techniques! Someone was ribbing someboy, but at least we returned to our seats in a quizzical mood.

For entertainment, the Schuller pieces outdo anything else one is likely to hear in a concert hall. But they spring to life with all the manifold graces of the legitimate muse and reveal many of her rarer moods to superlative effect. The little blue devil was unforgettable, likewise the peripatetic flute player in the Arabian town; and of course the twittering machine. While uncannily paralleling Klee, they succeed in remaining viable as music. Mr. Leinsdorf, please do them again!

The Rosenkavalier waltzes sent us home replete with the glamour that only such music can evoke and convey. What better way to conclude the week that was?.

Next week's program (the 24th) opens with late Mozart — the G minor symphony — and interludes from another Strauss opera (iDe Frau ohne Schatten); early Webern — Passacaglia, opus 1, and the ballet suite "Fire Bird" (Stravinsky).

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Morning Globe
BOSTON, Mass.
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APR 11 1964

Klee and Schuller: An Entertaining Pair

By MICHAEL STEINBERG

Gunther Schuller's "Seven Studies on Themes of Paul Klee" is an entertaining and provocative composition, and one which Friday's Symphony audience seemed to enjoy hearing. Departing from seven pictures by Klee, Schuller has worked out seven modes of, as it were, translating visual images into musical ones. It is sometimes almost an act of re-translation, for Klee's work is often very musical, and not only in the famous "Twittering-machines."

The more abstract studies work beautifully. "Antique Harmonies" piles up bare fifths into gentle but strong dissonances, and with no sense of body rhythms. That one did not quite go in performances: Leinsdorf began it just a moment too soon while there was still a lot of page-flipping and coughing and whispering going on, and since, except for the one startling patch of bright yellow trumpets, it is all very muted, the atmosphere didn't catch hold.

"Abstract Trio," a series of trios really, is sinuously, nervously witty.

"An Eerie Moment" is effective, and the ticking glockenspiel is as "unheimlich" (eerie, ominous) as a thing can be, but that piece is not quite weaned from Webern's Opus 6, No. 4. In spite of the sensitively imagined ending, it doesn't quite stand on its own feet, doesn't quite make its own effect.

Schuller's "Twittering-machine" is ingenious and amusing. He himself writes "it should . . . do primarily one thing, namely: twitter." Twitter it does. I don't suppose it can be done better than Schuller has done it: it's just that no one's real machine, not even a serial one, can do it as well as Klee's mad little aviary.

If that one is too difficult, some of the others are in a sense too easy. "Little Blue Devil" (a jazzy demon) and "Arab Village" are fun to hear, but neither conveys to me anything at all of the special Klee vision of their subject matter.

The "Seven Studies" are basically a light and clever entertainment That is meant as no disparagement, and neither is my prediction that they will not be long in finding their way onto children's and pops concerts. Indeed, when they do, that will add one more to their composer's many services on behalf of bringing the 20th century and the world in touch with one another. And for now, with their minor and eclectric but together.

Assured mastery, they fill a niche of their own with vitality, imagination, and charm.

Prokofiev's D major Violin Concerto is for me his best work. It contains the best of his lyricism as well as wit and a fastidious facture. There is no trace of the grossness and the tractor-loving that disfigure so much of his later music. Erick Friedman played its friendishly difficult notes in time and in tune, but he made no further progress towards a satisfying interpretation.

His expressive playing consists of nasty little wailing swoons, his dynamic and coloristic range is painfully restricted, and almost as though on principle he under-articulates and minimizes accent. In music that demands the last word in elegant vocalism and biting humor, Friedman played as though the only idea in his head was to avoid making disagreeable sounds. For me, the most interesting aspect of his appearance was the way it raised the extremely serious question as to the extent to which the fortunes of the Boston Symphony are a function of its recording contract.

Leinsdof began the concert with a performance of the Beethoven First Symphony, which for interpretive clarity, the smoothest sore of Bostonian execution, and sheer high spirits, was an unequalified delight.

He ended with a sequence of waltzes from Strauss' "Rosenkavalier," tne put together by the composer in 1946. Some of the harmonies are out-and-out bad in this version: there is at the end a sort of mindless complication, a desire to do something involved and different, and I really don't like having that sore of intellectuality interfere with my hedonistic enjoyment. Leinsdorf doesn't plumb this music for its innate indecencies quite as much as ome other conductor, but still his reading had sufficient erotic enthusiasm, and most of us left Symphony Hall smiling.

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Herald (m)
BOSTON, Mass.
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APR 11 1964

SYMPHONY — By ROBERT TAYLOR

Violin Soloist Provides Bright Spot of Concert

By ROBERT TAYLOR

The apprenticeship of Beethoven and of Prokofiev, a derivative new work and a confection of waltzes from "Rosenkavalier" make a sapless spring symphony program.

Save for the gifts of Erick Friedman, the 24-year-old violinist, stepping forth in his Boston Symphony debut with the youthful Prokofiev Violin Concerto in D, I'm afraid I found little to admire in yesterday's concert; and the closely-woven music, in which Mr. Friedman appeared, does not set off a soloist to advantage.

The Less Eloquent Prokofiev Concerto

Prokofiev wrote two concertos for violin, and the second in G minor is usually selected by virtuosi. This preference is understandable; not only in terms of display of instrumental capacity but in terms of eloquence. The D major mingles the plaintive and the violent in its emotional moods, yet there is only random tension among its diffuse forces, and the orchestra often covers the soloist. There is a fair amount of ricochet bow, double-stops, trills and spiccato embroidered into the pattern. The concerto, however, expresses a sobriety that proves all the more pronounced because of the lyric element: the earnest tokens of a young man unwilling to acknowledge the romanticism which continually wars with a classical sense of form in this music.

Clearly, Mr. Friedman is a talent to watch. His performance, cautiously understated, is not all that it can and will be, for in his approach he avoids excess overscrupulously. His bowing control is first-rate as is his negotiation of the problems of the fingerboard: intonation, accuracy of stoppings, rhythmic accent. He seems determined not to surrender to stylistic coarseness, which imposes further restraint on an already restrained concerto; but a little more liberty for a born virtuosic temperament need not imply that tone production and lushness will prevail. Mr. Leinsdorf's role in this symphonic unit is less that of accompanist than of a full-fledged partnership. Once he and Mr. Friedman integrate their aims to a less modest scale of values than yesterday's, the work should attain a freer rhapsodic flow.

Gunter Schuller's 'Seven Studies on Themes of Paul Klee" displays a superficial contemporary texture, but in fact is nothing more than bright old-fashioned program music decked out with devices borrowed from Webern, Berg, et al. Indeed the most striking aspect is its lack of modernity. Mr. Schuller's tonal portraits represent a kind of interdiscipline of the arts that wafts one right back into the scented pages of "A Rebours," whose hero, you may recall, laved his senses with a color organ, and tasted poetry.

In any case, the atonal idiom and vivid timbres of the work seek to convey the experience of Klee's painting. In this regard it fails. The visual wit of Klee, "taking a walk with a line," defies the composer's procedures. Without the pictures in mind, what is left is a tissue of sound effects, an exotic and interesting section based on Arab melodies, and a rarified pointillism of jazz, medievalism and Webernesque sonorities. Mr. Schuller came onstage for a bow and was greeted cordially.

The severe classicism of Beethoven's First received a cogent and coherently straightforward reading from Mr. Leinsdorf. The lines were not shaped for a broad, emotional flow, but adequately defined the crisp proportioned statement, employing full orchestra and eliciting a precise string inflection. This symphony is hardly in the same class with the late Haydn and Mozart, and its jaded charms depend on graceful balance, which was attained for the most part, save in the sturdy, earthbound minuet. On the whole I would call it a respectable account of a minor score, repeats and all, but no revelation.

"Rosenkavalier's" waltzes, on the other hand, without "Rosenkavalier" are a revelation of the wrong things about the opera, which is sentimental and delicate, rather than schmaltzy. I had the curious feeling that I was going down for the third time in a vat of marshmallow. The performance was hearty enough to thrill a congress of waltzers, and I regret that I found its sugared sweep a saccharine letdown.

Next weekend Mr. Leinsdorf completes the season with Mozart's Symphony in G minor, K.550; Interludes from Strauss's "Die Frau ohne Schatten"; Webern's Passacaglia, Op. 1, and Stravinsky's suite from "The Firebird".

The Program

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 23rd program of the 83rd season yesterday in Symphony Hall. Erick Freidman, violin, was the soloist. The program will be repeated tonight at 8:30.

Symphony No. 1, in C major, Op. 21 ..... Beethoven
Violin Concerto No. 1, Op. 19 . Prokofiev
Seven Studies on Themes of Paul Klee ..... Schuller
Prelude and Waltz Sequence from "Der Rosenkavalier" ..... Strauss

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Schuller's studies on Klee

The twittering machine

By Harold Rogers

Humor in music is not easily achieved—not when one is composing in a contemporary idiom for the serious field. But Gunther Schuller is the man who can do it. He has an inventive mind, a sensitive ear, a twinkling eye. When his "Seven Studies on Themes of Paul Klee" were heard in their Boston premiere Friday afternoon, people laughed.

And not at the music, mind you but with it. Take "The Twittering Machine," for instance. Here Mr. Schuller managed a variety of witty bird noises, set them in motion by a serial arrangement, then let the cheeps fall where they may. Twitters in the orchestra were matched by titters from the listeners as the machine ground out its peeps, chirps, trills, rattles—the whole running down and then starting up again as some invisible hand wound up the spring. When it was over, hearty laughter gushed forth.

Not all of his studies, of course, were funny, but they were fascinatingly clever. "The Abstract Trio" was a skillfully wrought fabric of fragmentary statements, generally uttered by instruments in threes. His "Arabian Town" was evocatively Oriental in an authentic way. No Orientalisms here.

* * *

But the "Little Blue Devil" took the prize. Here we heard the Boston Symphony is one of its rare forays into jazz. The music was too intellectualized, of course, to compete with a New Orleans jam session, but one wonders how much money could be raised for the Pension Fund if this combo were sent out on the jazz circuit under the name of Erich Leinsdorf and his Blue Devils. . . .

There was nothing devilish about Eric Friedman, whose publicists would like to present him as a second Paganini. (There were those who actually believed that Paganini, like Faust, had sold his soul to the devil.) And there is little about Mr. Friedman's playing—at least as heard in the Prokofiev Violin Concerto No. 1—that would appear to compete with the illustrious Italian virtuoso. Of course there are no ears today who can bear witness as to just how Paganini did play, but there are volumes written about the way he fired the public's imagination and inflamed their emotions.

Perhaps Mr. Friedman will be able to set something on fire when essaying a work that calls for a sweeping line, but the Prokofiev First is not the most gracious piece of writing whereby a listener may render an accurate judgment of a fiddler's talent. Largely expostulatory, with great staccato down-bowings of often raucous sound, the work left one marveling only at Mr. Friedman's success in portraying the grotesque.

* * *

Yet it is obvious that this very tall and very handsome young man has a fine sense of style, a clean tone, a skillful technique. Perhaps the Paganini likeness will emerge more clearly as years go on.

Mr. Leinsdorf opened with a nicely thought-out reading of the Beethoven Symphony No. 1 that began to take on an emotional glow only in the last movement. This has been typical of Mr. Leinsdorf's way with symphonic works during his first two seasons as music director—three movements to warm up, the fourth for a little excitement.

But when he closed with the Prelude and Waltz Sequence from "Der Rosenkavalier," his Austrian heart was bursting with Viennese glory. He has it, and it can come forth.

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Erick Friedman Makes BSO Debut

Two Erics starred in Symphony Hall here Friday afternoon. Erich Leinsdorf conducted the Boston Symphony Orchestra in Beethoven's first symphony with much understanding and great verve. Erick Friedman made his debut with this orchestra, playing Prokovieff's first violin concerto with much verve and rare understanding.

In the curtain-raising Opus 21, Beethoven's earlier Haydensity was turned toi different ends, opening with unorthodox dissonance. The songful slow movement is followed by a scherzolike minuet wherein the chain-bursting composer makes aristocratic courtliness trip to a sprightlier tune. Though the final movement is conventionally Mozartistic, the lively ending almost foreshadows the taut energy of Beethoven's later symphonies.

The luxuriant string quality vouchsafed for the latter three movements surely is attributable to the gifted guidance of Joseph Silverstein, concertmaster. Never have these strings sounded brighter or silkier.

Young Friedman's bowanship is superb and his technical proficiency not only reflects the tutelage of his mentor, Jascha Heifetz, but also manifests inherent security. Spiccato, that bouncy bowing so difficult to control, enabled him to traverse tricky passages with virtuosice aplomb. Here was wizard fiddlestickery indeed.

This earlier Prokovieff violin concerto melds long, melodic passages as in the opening, with mordant, Prokofieverish whimsy, as in the scherzo, but it is essentially a work of great lyricism, with more than one introspective passage. Opening and concluding with the same subject, a slow theme of gentle charm, the entire finale is an expansive melody of deep feeling. Erick Friedman played from frog to point with wit, distinction and rhythmic flexibility.

ROLFE BOSWELL

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EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Sixth Program

TUESDAY EVENING, APRIL 14, *at* 8:30 *o'clock*

HAYDN . . . . . Te Deum in C major, No. 2, for Chorus and Orchestra
(First performance in this series)

COPLAND . . . . . Symphony for Organ and Orchestra
I. Prelude: Andante
II. Scherzo: Molto allegro
III. Finale: Lento; Allegro moderato
Organ: BERJ ZAMKOCHIAN

INTERMISSION

STRAUSS . . . . . "Die Tageszeiten," Song Cycle for Men's Chorus and Orchestra, *Op.* 76
Morning
Midday Calm
Evening
Night
(First performance in this series)

STRAUSS . . . . . "Also sprach Zarathustra," Tone Poem (Freely after Friedrich Nietzsche)

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, Conductor

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 17, *at* 2:00 *o'clock*

SATURDAY EVENING, APRIL 18, *at* 8:30 *o'clock*

MOZART . . . . . Symphony in G minor, K. 550
I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

STRAUSS . . . . . Interludes from the Opera "Die Frau ohne Schatten"

INTERMISSION

WEBERN . . . . . Passacaglia, *Op.* 1
(First performance at these concerts)

STRAVINSKY . . . . . Suite from the Ballet, "L'Oiseau de feu"
Introduction: Jardin enchanté de Katschei et danse de l'oiseau de feu
Supplications de l'oiseau de feu
Jeu de princesses avec les pommes d'or
Ronde des princesses
Danse infernale de tous les sujets de Katschei
Berceuse
Finale

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

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Sunday Globe
BOSTON, Mass.
Circ. 465,653

APR 12 1964

Boston Symphony Ends Season

Five concerts this week will conclude the 83d season of the Boston Symphony Orchestra. Erich Leinsdorf, music director, will conduct the three subscription concerts, the open rehearsal and the pension fund concert.

Tuesday evning at 8:30 will bring the final "Cambridge" concert of the season, which will be televised as usual by WGBH-TV, Channel 2. Leinsdorf has invited the Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, director, to join the orchestra for the first work on the program, Haydn's Te Deum. He will then conduct Aaron Copland's Symphony for Organ and Orchestra, with Berj Zamkochian at the organ. The Harvard Glee Club will return to perform "Die Tageszeiten," Song Cycle for Men's Chorus and Orchestra by Richard Strauss which Leinsdorf introduced to Boston recently. The concert will close with the tone poem "Also sprach Zarathustra by Strauss.

At the final Friday-Saturday programs Leinsdorf will open the concert with Mozart's Symphony in G minor, K. 550. He will then conduct Interludes from "Die Frau ohne Schatten" by Richard Strauss, concluding his plan to play a Strauss work on each of the final four week-end programs in recognition of the 100th anniversary celebration of the composer's birth (June 11, 1864). After the intermission the orchestra will play Webern's Passacaglia, Op. 1 and the program will close with the "Firebird" Suite by Stravinsky.

The eighth and last open rehearsal of the season, the proceeds from which benefit the orchestra's pension fund, will take place Thursday evening at 7:30, at which time the orchestra will prepare for the Friday-Saturday program.

On Sunday evening at 8:30 Artur Rubinstein will be guest artist for the second consecutive year at the orchestra's pension fund concert. He will play Beethoven's Piano Concerto No. 4 and the Rhapsody on a theme of Paganini by Rachmannoff. The program will begin with Beethoven's Overture to "Fidelio" and include excerpts from "Die Walkure" by Wagner.

The net proceeds from this concert, for which Leinsdorf and the members of the orchestra donate their services, will go to the pension fund, which in 1963 paid $210,000 to 92 Boston Symphony Orchestra pensioners and widows.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
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APR 12 1964

Symphony's Final Week Is Ahead

Erich Leinsdorf and the Boston Symphony Orchestra will enter the final week of Symphony Hall concerts for the 1963-64 season this week, playing three subscription concerts, an open rehearsal and the special Pension Fund concert.

Tuesday evening will bring the final "Cambridge" concert of the season. Mr. Leinsdorf has invited the Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, director, to join the orchestra for the first work on the program, Haydn's Te Deum. He will then conduct Aaron Copland's Symphony for Organ and Orchestra, with Berj Zamkochian at the organ. The Harvard Glee Club will return to perform "Die Tageszeiten," Song Cycle for Men's Chorus and Orchestra by Richard Strauss, which Mr. Leinsdorf introduced to Boston recently. The concert will close with the tone poem "Also sprach Zarathustra," by Strauss.

At the final Friday - Saturday programs Mr. Leinsdorf will open with Mozart's Symphony in G minor, K. 558, following with Interludes from "Die Frau ohne Schatten" by Richard Strauss After intermission the orchestra will play Webern's Passacaglia. Op. 1 and the program will close with the "Firebird" Suite by Stravinsky.

The eighth and last open rehearsal of the season will take place Thursday evening at 7:30, at which time the orchestra will prepare for the Friday-Saturday program.

Next Sunday evening Arthur Rubinstein will be guest artist for the second consecutive year at the orchestra's Pension Fund concert. He will play Beethoven's Piano Concerto No. 4 and the Rhapsody on a Theme of Paganini by Rachmaninoff. Mr. Leinsdorf and the orchestra will open the program with Beethoven's Overture to "Fidelio" and later present excerpts from "Die Walkure" by Wagner.

Some tickets for the Pension Fund Concert are still available at the Symphony Hall Box Office.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Circ. 45,001

APR 11 19[illegible]

Erich Leinsdorf and the Boston Symphony orchestra will enter the final week of symphony hall concerts for the 1963-64 season next week. There will be three regular concerts, an open rehearsal and a special Pension Fund concert.

The Pension Fund concert will be held next Sunday evening and Dr. Leinsdorf has invited Artur Rubinstein to appear as guest artist with the orchestra. This will mark Mr. Rubinstein's second appearance with the orchestra in the Pension Fund series. For this concert the celebrated pianist will play the Beethoven Piano Concerto No. 4 and the Rhapsody on a Theme of Paganini by Rachmaninoff. Opening the program will be the Beethoven Overture to "Fidelio", and following the Concerto, Excerpts from Wagner's "Die Walkure."

148 CAMBRIDGE #6. FRI. SAT #24.

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Sixth Program

TUESDAY EVENING, APRIL 14, *at* 8:30 *o'clock*

HAYDN.....Te Deum in C major, No. 2, for Chorus and Orchestra
(First performance in this series)

COPLAND.....Symphony for Organ and Orchestra
I. Prelude: Andante
II. Scherzo: Molto allegro
III. Finale: Lento; Allegro moderato
Organ: BERJ ZAMKOCHIAN

INTERMISSION

STRAUSS.....“Die Tageszeiten,” Song Cycle for Men’s Chorus and Orchestra, *Op.* 76
Morning
Midday Calm
Evening
Night
(First performance in this series)

STRAUSS.....“Also sprach Zarathustra,” Tone Poem (Freely after Friedrich Nietzsche)

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, Conductor

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-THIRD SEASON • NINETEEN HUNDRED SIXTY-THREE–SIXTY-FOUR

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 17, *at* 2:00 *o'clock*

SATURDAY EVENING, APRIL 18, *at* 8:30 *o'clock*

MOZART.....Symphony in G minor, K. 550
I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

STRAUSS.....Interludes from the Opera “Die Frau ohne Schatten”

INTERMISSION

WEBERN.....Passacaglia, *Op.* 1
(First performance at these concerts)

STRAVINSKY.....Suite from the Ballet, “L’Oiseau de feu”
Introduction: Jardin enchanté de Katschei et danse de l’oiseau de feu
Supplications de l’oiseau de feu
Jeu de princesses avec les pommes d’or
Ronde des princesses
Danse infernale de tous les sujets de Katschei
Berceuse
Finale

These concerts will end about 3:50 o’clock on Friday Afternoon; 10:20 o’clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
APR 12 1964

Boston Symphony Ends Season

Five concerts this week will conclude the 83d season of the Boston Symphony Orchestra. Erich Leinsdorf, music director, will conduct the three subscription concerts, the open rehearsal and the pension fund concert.

Tuesday evning at 8:30 will bring the final “Cambridge” concert of the season, which will be televised as usual by WGBH-TV, Channel 2. Leinsdorf has invited the Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, director, to join the orchestra for the first work on the program, Haydn’s Te Deum. He will then conduct Aaron Copland’s Symphony for Organ and Orchestra, with Berj Zamkochian at the organ. The Harvard Glee Club will return to perform “Die Tageszeiten,” Song Cycle for Men’s Chorus and Orchestra by Richard Strauss which Leinsdorf introduced to Boston recently. The concert will close with the tone poem “Also sprach Zarathustra by Strauss.

At the final Friday-Saturday programs Leinsdorf will open the concert with Mozart’s Symphony in G minor, K. 550. He will then conduct Interludes from “Die Frau ohne Schatten” by Richard Strauss, concluding his plan to play a Strauss work on each of the final four week-end programs in recognition of the 100th anniversary celebration of the composer’s birth (June 11, 1864). After the intermission the orchestra will play Webern’s Passacaglia, Op. 1 and the program will close with the “Firebird” Suite by Stravinsky.

The eighth and last open rehearsal of the season, the proceeds from which benefit the orchestra’s pension fund, will take place Thursday evening at 7:30, at which time the orchestra will prepare for the Friday-Saturday program.

On Sunday evening at 8:30 Artur Rubinstein will be guest artist for the second consecutive year at the orchestra’s pension fund concert. He will play Beethoven’s Piano Concerto No. 4 and the Rhapsody on a theme of Paganini by Rachmaninoff. The program will begin with Beethoven’s Overture to “Fidelio” and include excerpts from “Die Walkure” by Wagner.

The net proceeds from this concert, for which Leinsdorf and the members of the orchestra donate their services, will go to the pension fund, which in 1963 paid $210,000 to 92 Boston Symphony Orchestra pensioners and widows.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
APR 12 1964

Symphony's Final Week Is Ahead

Erich Leinsdorf and the Boston Symphony Orchestra will enter the final week of Symphony Hall concerts for the 1963-64 season this week, playing three subscription concerts, an open rehearsal and the special Pension Fund concert.

Tuesday evening will bring the final “Cambridge” concert of the season. Mr. Leinsdorf has invited the Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, director, to join the orchestra for the first work on the program, Haydn’s Te Deum. He will then conduct Aaron Copland’s Symphony for Organ and Orchestra, with Berj Zamkochian at the organ. The Harvard Glee Club will return to perform “Die Tageszeiten,” Song Cycle for Men’s Chorus and Orchestra by Richard Strauss, which Mr. Leinsdorf introduced to Boston recently. The concert will close with the tone poem “Also sprach Zarathustra,” by Strauss.

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Some tickets for the Pension Fund Concert are still available at the Symphony Hall Box Office.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 45,001
APR 11 1964

Erich Leinsdorf and the Boston Symphony orchestra will enter the final week of symphony hall concerts for the 1963-64 season next week. There will be three regular concerts, an open rehearsal and a special Pension Fund concert.

The Pension Fund concert will be held next Sunday evening and Dr. Leinsdorf has invited Artur Rubinstein to appear as guest artist with the orchestra. This will mark Mr. Rubinstein's second appearance with the orchestra in the Pension Fund series. For this concert the celebrated pianist will play the Beethoven Piano Concerto No. 4 and the Rhapsody on a Theme of Paganini by Rachmaninoff. Opening the program will be the Beethoven Overture to “Fidelio”, and following the Concerto, Excerpts from Wagner's “Die Walkure.”

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691

APR 18

Regional Roundup

Boston Orchestra's 83d Season Marked by Achievements

Tribute to Kennedy, Honor for Leinsdorf, World Premieres Among Highlights

The Boston Symphony Orchestra's 83d winter season closes tonight at Symphony Hall, Boston, with a concert conducted by its music director, Erich Leinsdorf, bringing to a conclusion a season marked by notable musical and historical achievements. The season included 116 performances in Symphony Hall and on tour.

The six series of concerts in Symphony Hall and the two series in Philharmonic Hall, New York, were sold out by season subscription.

Trip to Montreal

Oct. 1 the orchestra made a trip to Montreal to participate in the opening concerts of the new Place des Arts. This was the orchestra's first visit to Montreal in 16 years. Later in October Leinsdorf conducted the first Boston and New York performances of Benjamin Britten's War Requiem, which received its American premiere by the orchestra at the 1963 Berkshire Festival.

A regular Friday afternoon concert had just begun when the tragic news of the assassination of President Kennedy reached Symphony Hall. Leinsdorf made a moving announcement to the stunned audience and then conducted the "Marcia funebre" from Beethoven's Symphony No. 3. The audience stood throughout this movement.

Leinsdorf's announcement to the audience was broadcast across the nation on a special NBC radio program the following day and has since been incorporated in an RCA recording, "A Time to Keep: 1963." The American Broadcasting Co. telecast portions of the Nov. 23 concert in memory of John F. Kennedy.

Services Offered

Immediately following the death of the President, Henry B. Cabot, president of the orchestra's trustees, offered the services of the orchestra to the Kennedy family. As the funeral was held in Washington, Cabot suggested to Richard Cardinal Cushing, archbishop of Boston, that a memorial service be held in Boston. The cardinal agreed and proposed to celebrate a solemn pontifical mass of requiem in conjunction with Mozart's Requiem to be performed by the orchestra.

This service was held in the Cathedral of the Holy Cross in Boston Jan. 19 with Mrs. John F. Kennedy, other members of the Kennedy family, and guests in attendance and was televised and broadcast in the United States by the National Broadcasting Co.

A recording of the service was made by RCA Victor Co. This recording was released two weeks after the memorial mass, and the orchestra's royalties and RCA's normal proceeds are being contributed to the John F. Kennedy Memorial Library in Boston.

Musician of Year

For his contributions to the musical world Leinsdorf was elected musician of the year by the nation's music critics and editors, and he appeared on the cover of the December, 1963, issue of Musical America. In March Leinsdorf was honored by the Commonwealth of Massachusetts and Gov. Endicott Peabody at a reception held in Doric Hall of the State House.

This was the first occasion a governor's reception honoring an individual had been held in Doric Hall since Gen. Grant was so honored soon after the Civil War. The entire orchestra was honored by the commonwealth and the city of Boston when March 2 to 12 was designated by proclamations as Symphony Week.

During the 83d season Leinsdorf conducted the world premieres of two works: William Sydeman's Study for Orchestra No. 2 and Ernst Toch's Fifth Symphony. In addition to Britten's War Requiem, a number of compositions were performed for the first time in Boston. Throughout the season 80 works by 47 composers were performed.

Guest Conductors

Guest conductors who appeared during the season included Richard Burgin, the orchestra's associate conductor, and two former music directors, Charles Munch and Pierre Monteux. Dr. Munch conducted the American premiere of Leonard Bernstein's "Kaddish" in January. This work was commissioned by the orchestra and by the Koussevitzky Music Foundation for the orchestra's 75th anniversary season.

In March Leopold Stokowski conducted the orchestra for the first time. The Turkish pianist Idil Biret made her American debut with the orchestra Nov. 22, and the American violinist Erick Friedman was heard with the orchestra for the first time April 10. Twelve other soloists appeared with the orchestra during the season.

In mid-March at the annual meeting of the Friends of the Boston Symphony Orchestra a special surprise program, suggested by orchestra members, was given: 20 members of the orchestra dressed in 18th century costume, gave a performance of Mozart's "A Musical Joke."

White House Concert

A stage setting with candlelight suggested an 18th century drawing room. On the last day of March 36 members of the orchestra conducted by Leinsdorf gave a concert in the East Room of the White House at the invitation of Mrs. Lyndon B. Johnson. The audience consisted of 250 children of the embassy delegations to the United States. The White House concert was televised and broadcast nationally by the National Broadcasting Co.

An exhibition of the orchestra's Casadesus collection of old musical instruments at the IBM Gallery of Arts and Sciences in New York achieved wide acclaim. This was the first time the collection has been loaned outside of Symphony Hall.

Portions of it were shown on two television programs after the New York exhibit, and in June much of the collection will be on view at the music manufacturer's national convention in Chicago. The instruments will be shown in July and August at the Berkshire Museum in Pittsfield during the Berkshire Festival at nearby Tanglewood.

Television Concerts

The orchestra concluded arrangements with Seven Arts Associated for the distribution of a second series of 13 one-hour television concerts. These programs are shown in about 30 cities in this country including New York, Washington, and Los Angeles. The Boston Symphony Transcription Trust continued to distribute radio broadcasts of the orchestra's concerts to about 35 cities.

Continuing the season, the Boston Pops concerts will open in Symphony Hall April 28 with Arthur Fiedler, conductor. The Pops season will continue for nine weeks, closing June 27.

Leinsdorf will conduct the opening concert of the Berkshire Festival at the orchestra's summer home at Tanglewood in Lenox, July 3. At this summer's festival the first two weeks (six concerts) will be devoted to music by a chamber orchestra composed of members of the orchestra and the last six weeks will include 18 concerts by the full orchestra.

The orchestra's 83d season will close with the final Berkshire Festival concert Aug. 23.

* * *

Regional Contest For Twirlers In E. Longmeadow

EAST LONGMEADOW—The Western Massachusetts Baton Twirling Festival today at 1 p. m. in the Birchland Park School is sponsored by the Student Council of the school and will be directed by Philip Jennison. More than 400 contestants will compete in the various events and the highlight will be a twirl-off among first place winners in the advanced solo classes for the Birchland Park Golden Victory Trophy. East Longmeadow groups participating will be from Mapleshade Elementary School, Mountain View Elementary School, Birchland Park sixth grade, Birchland Park Junior High School and East Longmeadow High School.

Morning Globe
BOSTON, Mass.
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APR 18 1964

149

At Symphony

Webern Passacaglia On Final Program

By MICHAEL STEINBERG

The Friday afternoon series of Boston Symphony concerts came to an end with Erich Leinsdorf conducting a program of Mozart's Symphony No. 40 in G minor, a suite of excerpts frm Richard Strauss' "Die Frau ohne Schatten," the Webern Passacaglia, and the suite from Stravinsky's "Firebird."

Leinsdorf appears to be in a phase of taking classical allegros rather slowly—the first movement of his "Eroica," for example—and I doubt that the first and last movements of the symphony weer taken at tempi Mozart had in mind when he asked for "molto allegro" and "allegro assai." These are indications that are sometimes nearly synonymous with "presto," and the approach Friday was quite leisurely.

Leinsdorf also conceives the music quite broadly as to rhythm—which is a pleasure, because too many conductors make one to conscious of too many metric subdivisions—and the overall mood became one of a subdued melancholy rathe than the more turbulent passion others find here.

On its own terms, the performance was very beautiful. Leinsdorf stresses the sensuous, Italianate side of this music, and the orchestra sounded just ravishing. The interpretation was full of good things musically: all exposition repeated (though Leinsdorf no longer repeats the second part of the finale as he used to), and with the repeats creatively done, not mechanically. Also, Leinsdorf is good with the upbeats, so important in all four movements: especially the pulsating series of two eighths and a quarter in the first movement were realized with a fine sense of how music breathes.

There were some odd details, like a few ornaments before the beat which I find it hard to believe should not be on the beat, the finale's second theme, for instance. And there was one note inaudible all three times it should have occurred, the bassoon's crucial G when the woodwinds take over in the last seven bars of the Mennet. All in all, it was good Mozart, and just the antidote needed after the nightmare of Rosenstock's "Don Gionvanni" the night before.

Anton Webern's Passacaglia, Opus 1, composed in 1908, hovers between Brahms and, well, Webern. It begins by beto Bach's organ Passacaglia, but on the whole Humphrey Searle, quoted in the program notes, is quite right in associating it with "the Brahmsian side of early Schoenberg."

Like much of early Schoenberg, the Passacaglia is densely elaborate, busy, apt to be thick in texture, almost feverish in the rapidity of its mood changes. But it ise also the music of a young man aware of the limitations and the eventual dangers of that manner, and so the Passacaglia is marked by an ecoonmy almost miraculous for the time. And already theer is the delicious and fastidious ear to create one touch after another of orchestral magic.

In performance, the Passacaglia calls above all for that which Leinsdorf seems least good at, the maintenance of continuity across constantly fluctuating tempi. Webern sets up three basic speeds for the varieties, and these have to be kept in most careful balance against each other, but beyond that much of the time the music is not so much in a tempo as enroute from one another. I found it hard, in this performance, to get the ides of a plastic flow. The sound at any given moment was well projected, and there was some fine solo playing....

Leinsdorf also led a series of excertps, not quite accurately described in the program as "Interludes" from "Die Frau ohne Schatten." The opera is full of interest and beauty, but not of the sort whose characteristics are readily conveyed in a series of orchestral "highlights."

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

APR 18 1964

The Leinsdorf touch

Shaping a program

By Roland Nadeau

Not enough has been said yet about Erich Leinsdorf's programing with the Boston Symphony. There is more to it than first meets the ear.

By programing we do not mean the kind of music chosen—on this count there has been some carping because of a conservative slant in his programs—but rather the way that he harmonizes different musical idioms and establishes emotional continuity from beginning to end within a complete concert.

There have been many times, among them Friday's concert, when organic wholeness and balance has been superb. This last concert held together and built to a climax as do the movements of a Beethoven sonata.

* * *

Mozart, probably the composer best understood and interpreted by Mr. Leinsdorf, began. The Symphony No. 40 in G minor, because of its romantic leanings, can easily and naturally be followed by almost any other work, from Beethoven right on through Mahler and Strauss, without fear of stripping emotional gears. By placing next in order Strauss's Interludes from the Opera "Die Frau ohne Schatten" Mr. Leinsdorf showed how far the thread of German symphonic writing had been spun out in 129 years.

Despite the fact that the Mozart is deftness incarnate while the Strauss is densely bombastic the conductor's cogent drawing out closely knit musical ideas and shapes proved that both works possess common harmonic and formal blood.

Showing how the German symphonic tradition has been pushed even further into the very vortex of contemporary musical thought, he chose for his next item the Passacaglia, Op. 1 by Webern. Though this piece is as neatly organized motivically as a Bach fugue, it has one added element: that of color for color's sake, in the sense that Debussy or Ravel used it.

* * *

Thus the Webern, a hybrid stylistically, led naturally to the concluding selection for the day, the Suite from "L'Oiseau de feu" by Stravinsky—itself a hybrid of a different sort.

The suite is two parts Russian nationalistic and three parts French impressionistic. It smacks so much of early Debussy that I kept thinking over and over again while listening, "l'après-midi d'un oiseau de feu."

Whatever the aesthetic or idiomatic bent of the piece, it is ravishing to the heart and ears. Mr. Leinsdorf, having carried the program through its well-modulated and neatly paced journey, now closed the program and season series with a stunning and totally persuasive reading of the score.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

APR 23 1964

MUSIC IN REVIEW

By GERALD A. BERLIN

B.S.O.: 1963 - 1964 VALEDICTORY

The 83rd Symphony season didn't conclude, it just more or less ground to a halt. The fault lay not in the stars but in the program and in the performance thereof.

There were two thrice-familiar works, Mozart's G minor Symphony and Stravinsky's "Firebird" Suite, together with Mr. Leinsdorf's arrangements of Interludes from Strauss' opera, "Die Frau ohne Schatten" and the first performance of Webern's Passacaglia, Opus 1.

The G minor Symphony and the "Firebird" are each in their own way very great music. But any music played as frequently as these two runs the risk of partaking more of the quality of an overroasted chestnut than of incandescent genius. The only thing that will preserve the quality, other than a prolonged sabbatical, is a powerful, fresh, arresting performance. This neither work got. An inventory of the virtues of their reading — clarity, balance ,tempi, proportion, attack and the like — would have found both coming out passing well. Only at that intangible point where there must be something more was there failure. Though it is hard to put one's finger upon the root cause, there was a flaccidness which permeated the performance, and which only induced torpor where there should have been excitement.

Since the Pops season opening was yet some days to go, the question arises, Why would two such redoubtables show up on one program? Almost like a page out of Karl Marx, economic determinism yet again supplies the answer. The G minor Symphony has to be prepared for the forthcoming Mozart series at Tanglewood, the "Firebird" for the forthcoming RCA recording session. The somewhat exploited masses are the Symphony Hall subscription audiences.

As for the other two pieces, their problem was purely and simply that they are undistinguished. This characterization is not wholly fair for the Webern Passacaglia, which at least commands a profound interest for archivists concerned with finding out all they can as to how Webern came upon his metier. There are evident suggestions of the compression, subtlety and pointillistic style that was so soon to follow, but the work comes down heavily on the rather conventional turn-of-the-century richness and sweep a la Richard Strauss. It is not the Webern in sum who is indisputably one of the most profound influences upon the music of our day. That Webern, the immensity of his contribution to twentieth century composition notwithstanding, is almost never performed at Symphony, and that is my complaint.

Redeeming words for the "Die Frau ohne Schatten" concoction are less easily come by. I am most fond of Strauss, but to me this lush and creamy outpouring often sounds like the composer's parody of himself. When Mr. Leinsdorf introduced the work as guest three years ago, it was the novelty of hearing a virtually unknown major effort of Strauss' late middle period, the opportunity to measure Mr. Leinsdorf's way with him, and his capacities as an arranger. Once the novelty evaporated, so too did any real reason for reviving the piece.

Yet withal, the 83rd season was a good one. The orchestra has become an even finer, more sensitive instrument than ever. Mr. Leinsdorf, I once again assert, is well on his way to becoming one of the most respected of contemporary conductors. Like the economy, the esteem in which both the orchestra and its conductor are held, at least with out-of-town critics, somehow manages continuously to expand. Local audiences seem rather less adulatory. Indeed, the applause volume is sometimes light to the point of coolness. Perhaps Mr. Leinsdorf's nononsense podium manner contributes as much to this as anything else, although logically speaking, this would apply equally as much abroad as at home.

It was a season of rather a considerable number of peaks. One recalls with a special pleasure the white-hot reading of Mahler's Fifth Symphony, of Strauss' "Zarathustra" and of Britten's "War Requiem"; the probing interpretations of Bruckner's and Beethoven's Seventh Symphonies; the ingratiating quality of Dvorak's Sixth Symphony; the adept collaboration in Brahms' D Minor Piano Concerto; and the artistry of Joseph Silverstein in Bartok's Violin Concerto and Samuel Mayes in the "Don Quixote' of Strauss. The valleys were there, too, and one recollects rather painfully Samuel Barber's First Symphony Rimsky-Korsakov's 'Le Coq d'Or", and oh, so very much Wagner. In between the orchestra operated upon a consistently high plateau and for more than this we ought not ask.

MIDWEST NEWSCLIP, INC.
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Sunday Tribune
Chicago, Ill.
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APR 19 1964

Winter Season at Boston Ends

Orchestras have to call their seasons nowadays. The Boston Symphony orchestra reports that it ended its 83d winter season last night in Boston's Symphony hall with a concert conducted by Erich Leinsdorf. But the orchestra's 83d season continues for nine weeks of' Boston Pops concerts opening April 28 under Arthur Fiedler's direction, and moves to the Berkshire Festival July 3 thru Aug. 23, again under Mr. Leinsdorf's direction. X-27

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Herald (m)
BOSTON, Mass.
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APR 18 1964

Last Concert Rises to Glittering Greatness

By ROBERT TAYLOR

The final concert in the 83rd season of The Boston Symphony Orchestra began ominously yesterday with a gelid performance of Mozart's emotionally-lambent Symphony No. 40, in G minor. From this disastrous start, however, Mr. Leinsdorf proceeded to unfold a fine Strauss suite, a superior Webern Passacaglia, and finally, a Firebird that blazed and glittered like the phoenix of a resurrected program.

His choice of a Mozart orchestra was logical, although last week he chose to present Beethoven's First with full forces. The G minor symphony achieves magnificence through the precise symmetry of restrictive means. The composer dispenses with trumpets and timpani, and among the woodwinds only the clarinets have a noticeable accent. So the symphony really aims at emotional impact through economy and understatement; and it isn't a musicologist's notion of "historical purity" that determines the organization here.

The balances of the opening movement were delicately-calibrated in the violins and violas, and the phrasing exhibited a poignant cantabile tenderness. Mr. Leinsdorf, after such a promising molto allegro, then paced the andante as though the direction read "Allegro ma non troppo," with the result that the gently-murmering figures vanished in a crisp, mechanical momentum.

This reflected its propulsion in the Minuet, which is undeniably stern and angular by contrast. Unfortunately, there wasn't much contrast, save for the landler-like Trio, and the weaving, swift counterpoint of the allegro assai received an impetus that was all of a piece with the rest. The reading lacked variety, and its idiom was streamlined and chill. Mr. Leinsdorf, who is ordinarily completely in accord with the proportions of the classical symphony, yesterday sculpted his pattern with a riveter's gun.

The interludes from Strauss's opera, "The Woman Without A Shadow," which has recently been revived in New York, sounded resplendent, though, and Mr. Leinsdorf drew from the orchestra nately moving and dramatic, one suspects a certain detachment lies in this music, despite its lushly - tooled Straussiana. The composer's initial reservations about Hofmannsthal's libretto (he complained at first about the dehumanized and abstract characters) strike one as commonsensical, and though Strauss later warmed to the task, the work seems more the product of professionalism than of commitment.

Nevertheless, there are in it admirably - crafted melodies. Joseph Silverstein played the sweet and haunting solo violin dialogue with admirable mysticism, and the dynamic richness of the suite associated us in performance with Mr. Leinsdorf's first appearance here, when he provided the first of these two excellent accounts.

ERICH LEINSDORF

Webern's Opus 1 is a wonderful score, though rarely played, and Mr. Leinsdorf made the most of its enormously subtle style. Because the music says so much about Webern, the post-romantic period and the composer's later evoluton, we are apt to think of it, normally enough, in historical terms. Seldom has an Opus 1 so completely shattered an environment, and for precedent one must go to the work of Schumann or Chopin (the Opus 1 of Strauss, Mozart, Wagner et al is undistinguished, while Bach and Handel were already matured by the time theirs were published).

Yet if it is possible to consider the Passacaglia as sheer music rather than as prophecy, one may hear in it a terse, epigrammatic and clear process or composition: in yesterday's rendering the transparent and energetic synthesis of Brahms and an astringent classicism was brilliantly expounded.

From these triumphs, Mr. Leinsdorf capped the season with a memorable "Firebird," a concert cliche ordinarily, but yesterday, thanks to a relaxed tempo and a leisurely, firm ordering of the elements, the suite radiated a captivating glamor. It was enchanting from beginning to end, a spellbound note on which to hail conductor and orchestra for the experience of another season, to bid farewell to Messrs. Mays and de Pasquale who have entranced us by their art, and to thank all who make the musical future week by week in Boston the noble heritage of a great world orchestra and its audience.

The Symphony

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Symphony in G minor, K 550 .. Mozart
Interludes from the opera, "Die Frau ohne Schatten" ... Strauss
Passacaglia, Op. 1 ... Webern
Suite from the ballet "L'Oiseau de feu" ... Stravinsky

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

APR 23 1964

MUSIC IN REVIEW

By GERALD A. BERLIN

B.S.O.: 1963 - 1964 VALEDICTORY

The 83rd Symphony season didn't conclude, it just more or less ground to a halt. The fault lay not in the stars but in the program and in the performance thereof.

There were two thrice-familiar works, Mozart's G minor Symphony and Stravinsky's "Firebird" Suite, together with Mr. Leinsdorf's arrangements of Interludes from Strauss' opera, "Die Frau ohne Schatten" and the first performance of Webern's Passacaglia, Opus 1.

The G minor Symphony and the "Firebird" are each in their own way very great music. But any music played as frequently as these two runs the risk of partaking more of the quality of an overroasted chestnut than of incandescent genius. The only thing that will preserve the quality, other than a prolonged sabbatical, is a powerful, fresh, arresting performance. This neither work got. An inventory of the virtues of their reading — clarity, balance ,tempi, proportion, attack and the like — would have found both coming out passing well. Only at that intangible point where there must be something more was there failure. Though it is hard to put one's finger upon the root cause, there was a flaccidness which permeated the performance, and which only induced torpor where there should have been excitement.

Since the Pops season opening was yet some days to go, the question arises, Why would two such redoubtables show up on one program? Almost like a page out of Karl Marx, economic determinism yet again supplies the answer. The G minor Symphony has to be prepared for the forthcoming Mozart series at Tanglewood, the "Firebird" for the forthcoming RCA recording session. The somewhat exploited masses are the Symphony Hall subscription audiences.

As for the other two pieces, their problem was purely and simply that they are undistinguished. This characterization is not wholly fair for the Webern Passacaglia, which at least commands a profound interest for archivists concerned with finding out all they can as to how Webern came upon his metier. There are evident suggestions of the compression, subtlety and pointillistic style that was so soon to follow, but the work comes down heavily on the rather conventional turn-of-the-century richness and sweep a la Richard Strauss. It is not the Webern in sum who is indisputably one of the most profound influences upon the music of our day. That Webern, the immensity of his contribution to twentieth century composition notwithstanding, is almost never performed at Symphony, and that is my complaint.

Redeeming words for the "Die Frau ohne Schatten" concoction are less easily come by. I am most fond of Strauss, but to me this lush and creamy outpouring often sounds like the composer's parody of himself. When Mr. Leinsdorf introduced the work as guest three years ago, it was the novelty of hearing a virtually unknown major effort of Strauss' late middle period, the opportunity to measure Mr. Leinsdorf's way with him, and his capacities as an arranger. Once the novelty evaporated, so too did any real reason for reviving the piece.

MIDWEST NEWSCLIP, INC.
Box 1359, Chicago 90, WEbster 9-5497

Sunday Tribune
Chicago, Ill.
Circ. 1,229,396

APR 19 1964

Winter Season at Boston Ends

Orchestras have to call their seasons nowadays. The Boston Symphony orchestra reports that it ended its 83d winter season last night in Boston's Symphony hall with a concert conducted by Erich Leinsdorf. But the orchestra's 83d season continues for nine weeks of Boston Pops concerts opening April 28 under Arthur Fiedler's direction, and moves to the Berkshire Festival July 3 thru Aug. 23, again under Mr. Leinsdorf's direction. X-27

Yet withal, the 83rd season was a good one. The orchestra has become an even finer, more sensitive instrument than ever. Mr. Leinsdorf, I once again assert, is well on his way to becoming one of the most respected of contemporary conductors. Like the economy, the esteem in which both the orchestra and its conductor are held, at least with out-of-town critics, somehow manages continuously to expand. Local audiences seem rather less adulatory. Indeed, the applause volume is sometimes light to the point of coolness. Perhaps Mr. Leinsdorf's no-nonsense podium manner contributes as much to this as anything else, although logically speaking, this would apply equally as much abroad as at home.

It was a season of rather a considerable number of peaks. One recalls with a special pleasure the white-hot reading of Mahler's Fifth Symphony, of Strauss' "Zarathustra" and of Britten's "War Requiem"; the probing interpretations of Bruckner's and Beethoven's Seventh Symphonies; the ingratiating quality of Dvorak's Sixth Symphony; the adept collaboration in Brahms' D Minor Piano Concerto; and the artistry of Joseph Silverstein in Bartok's Violin Concerto and Samuel Mayes in the "Don Quixote" of Strauss. The valleys were there, too, and one recollects rather painfully Samuel Barber's First Symphony, Rimsky-Korsakov's 'Le Coq d'Or", and oh, so very much Wagner. In between the orchestra operated upon a consistently high plateau and for more than this we ought not ask.

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Herald (m)
BOSTON, Mass.
Circ. 178,553

APR 18 1964

Last Concert Rises to Glittering Greatness

By ROBERT TAYLOR

The final concert in the 83rd season of The Boston Symphony Orchestra began ominously yesterday with a gelid performance of Mozart's emotionally-lambent Symphony No. 40, in G minor. From this disastrous start, however, Mr. Leinsdorf proceeded to unfold a fine Strauss suite, a superior Webern Passacaglia, and finally, a Firebird that blazed and glittered like the phoenix of a resurrected program.

His choice of a Mozart orchestra was logical, although last week he chose to present Beethoven's First with full forces. The G minor symphony achieves magnificence through the precise symmetry of restrictive means. The composer dispenses with trumpets and timpani, and among the woodwinds only the clarinets have a noticeable accent. So the symphony really aims at emotional impact through economy and understatement; and it isn't a musicologist's notion of "historical purity" that determines the organization here.

The balances of the opening movement were delicately-calibrated in the violins and violas, and the phrasing exhibited a poignant cantabile tenderness. Mr. Leinsdorf, after such a promising molto allegro, then paced the andante as though the direction read "Allegro ma non troppo," with the result that the gently-murmering figures vanished in a crisp, mechanical momentum.

This reflected its propulsion in the Minuet, which is undeniably stern and angular by contrast. Unfortunately, there wasn't much contrast, save for the landler-like Trio, and the weaving, swift counterpoint of the allegro assai received an impetus that was all of a piece with the rest. The reading lacked variety, and its idiom was streamlined and chill. Mr. Leinsdorf, who is ordinarily completely in accord with the proportions of the classical symphony, yesterday sculpted his pattern with a riveter's gun.

The interludes from Strauss's opera, "The Woman Without A Shadow," which has recently been revived in New York, sounded resplendent, though, and Mr. Leinsdorf drew from the orchestra nately moving and dramatic, one suspects a certain detachment lies in this music, despite its lushly - tooled Straussiana. The composer's initial reservations about Hofmannsthal's libretto (he complained at first about the dehumanized and abstract characters) strike one as commonsensical, and though Strauss later warmed to the task, the work seems more the product of professionalism than of commitment.

Nevertheless, there are in it admirably - crafted melodies. Joseph Silverstein played the sweet and haunting solo violin dialogue with admirable mysticism, and the dynamic richness of the suite associated us in performance with Mr. Leinsdorf's

ERICH LEINSDORF

first appearance here, when he tra a glowing textural opulence. Unlike the Mozart symphony, in- provided the first of these two excellent accounts.

Webern's Opus 1 is a wonderful score, though rarely played, and Mr. Leinsdorf made the most of its enormously subtle style. Because the music says so much about Webern, the post-romantic period and the composer's later evoluton, we are apt to think of it, normally enough, in historical terms. Seldom has an Opus 1 so completely shattered an environment, and for precedent one must go to the work of Schumann or Chopin (the Opus 1 of Strauss, Mozart, Wagner et al is undistinguished, while Bach and Handel were already matured by the time theirs were published).

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Sunday Courant
HARTFORD, Conn.
Circ. 161,020

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The Lively Arts —

Busy Bostonians

By T. H. Parker

For those who wondered how Erich Leinsdorf and audiences of the Boston Symphony Orchestra were going to get on together, the answer seems to be that they are making out just great.

For his contributions to the musical world last season, Mr. Leinsdorf was named Musician of the Year by the country's critics and editors, and his picture appeared on the cover of *Musical America* for December 1963.

Then in March Mr. Leinsdorf was honored by the Commonwealth of Massachusetts and Governor Endicott Peabody at a reception held in Doric Hall of the State House. This was the first occasion a Governor's reception honoring an individual had been held in Doric Hall since General Grant was so honored shortly after the Civil War. And the entire orchestra was honored by the Commonwealth and the City of Boston when March 2 to 12 was designated by proclamations as Symphony Week.

During the 83rd winter season just concluded, Mr. Leinsdorf conducted the world premiere of two works, William Sydeman's "Study for Orchestra No. 2," and Ernst Toch's "Fifth Symphony." In addition to Benjamin Britten's War Requiem which had been given its American premiere at Tanglewood by Mr. Leinsdorf and the Boston Orchestra, a number of compositions were performed for the first time in Boston. Throughout the season 80 works by 47 composers were performed.

★

Guest conductors who appeared during the season included Richard Burgin who is the orchestra's associate conductor, and two former music directors, Charles Munch and Pierre Monteux. Mr. Munch conducted the American premier of Leonard Bernstein's "Kaddish" in January. The work had been commissioned by the orchestra and the Koussevitzky Music Foundation.

In March, Leopold Stokowski conducted the Boston Symphony for the first time. The Turkish pianist Idil Biret made her American debut with the orchestra in November, and the American violinist Erick Freidman was heard with the orchestra for the first time April 10. Twelve other soloists appeared with the orchestra during the winter season.

A memorable if sad event on the schedule of Mr. Leinsdorf and the Boston Symphony took place in January. Immediately following the death of President Kennedy, Henry B. Cabot, president of the Boston Symphony Orchestra, offered the orchestra's services to the Kennedy family. As the funeral was held in Washington, Mr. Cabot suggested to Richard Cardinal Cushing, Archbishop of Boston, that a memorial service be held in the Massachusetts capital. The Cardinal agreed and proposed to celebrate a Solemn Pontifical Mass of Requiem in conjunction with Mozart's "Requiem" to be performed by the Boston Symphony. The service was held in the Cathedral of the Holy Cross, with Mrs. John F. Kennedy, other members of the Kennedy family, and invited guests in attendance. A recording of the service as made by RCA Victor, and the Boston Symphony's royalties and RCA normal proceeds are being contributed to the Kennedy Memorial Library, Boston.

★

An exhibition of the Boston Symphony's Casadesus Collection of Old Musical instruments at the IBM Gallery of Arts and Sciences in New York achieved wide acclaim. This was the first time the collection had been loaned from its home base in Symphony Hall. Portions of it were shown on two television programs after the New York exhibit, and in June much of the collection will be on view at the Music Manufacturers' national convention in Chicago. The instruments will be shown in July and August at the Berkshire Museum, Pittsfield, Massachusetts, during the Tanglewood festival.

All told, the orchestra's winter season, which began in September, included a total 116 performances in Boston and on tour. The six series of concerts in Symphony Hall and the two series in Philharmonic Hall, New York, were completely sold out by season subscription. In October the orchestra made a special trip to Montreal to take part in the opening concerts of the new Place des Arts. This was the orchestra's first trip to Montreal in ten years.

Continuing the present season, the Boston Pops concert will open in Symphony Hall on April 28, with Arthur Fiedler conducting. The Pops season will last nine weeks, closing June 27. Mr. Leinsdorf will conduct the opening concert of the Berkshire Music Festival at Tanglewood on July 3. The first two weeks of six concerts will be devoted to music by a chamber orchestra drawn from the Boston Symphony, and the last six weeks will offer 18 concerts by the full orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
APR 19 1964

BSO COMPLETES WINTER SEASON

Many Notable Events Are Recorded

BOSTON — The Boston Symphony Orchestra closed its 83d winter season last night in Symphony Hall under the direction of Erich Leinsdorf. The season was marked by many notable musical and historical achievements. Under the baton of Mr. Leinsdorf the BSO will appear in a Junior League concert in Springfield's Municipal Auditorium Tuesday at 8.30 p. m.

The orchestra's winter season, which began Sept. 27, included a total of 116 performances in Symphony Hall, Boston, and on tour. The six series of concerts in Symphony Hall and the two series in Philharmonic Hall, New York, were completely sold out by season subscription.

Special Program

On Oct. 1 the Boston Symphony Orchestra made a special trip to Montreal to participate in the opening concerts of the new Place des Arts in that city. This was the orchestra's first visit to Montreal in 10 years. Later in October Mr. Leinsdorf conducted the first Boston and New York performances of Benjamin Britten's "War Requiem," which received its American premiere by the orchestra at the 1963 Berkshire Festival.

A regular Friday afternoon concert had just begun when the tragic news of the assassination of President Kennedy reached Symphony Hall. Mr. Leinsdorf made a moving announcement to the stunned audience and then conducted the "Marckefunebre" from Beethoven's Symphony No. 3. The entire audience stood throughout this movement.

Immediately following the death of the President, Henry B. Cabot, president of the Boston Symphony Orchestra's trustees, offered the services of the orchestra to the Kennedy Family. Mr. Cabot suggested to Richard Cardinal Cushing, archbishop of Boston, that a memorial service to be held in Boston. The cardinal agreed and proposed to celebrate a Solemn Pontifical Mass of Requiem in conjunction with Mozart's Requiem to be performed by the Boston Symphony Orchestra. The service was held in the Cathedral of the Holy Cross, Jan. 19 with Mrs. John F. Kennedy, other members of the Kennedy family, and invited guests in attendance and was televised and broadcast in the United States by the National Broadcasting Company.

Musician of Year

For his contributions to the musical world Mr. Leinsdorf was elected musician of the year by the nation's music critics and editors, and he appeared on the cover of the December issue of Musical America. In March Mr. Leinsdorf was honored by the Commonwealth of Massachusetts and Gov. Endicott Peabody at a reception held in Doric Hall of the State House. This was the first occasion a governor's reception honoring an individual had been held in Doric Hall since Gen. Grant was so honored soon after the Civil War. The entire orchestra was honored by the commonwealth and the City of Boston when March 2-12 was designated by proclamations as "Symphony Week."

During the 83d season Mr. Leinsdorf conducted the world premieres of two works: William Sydeman's Study for Orchestra No. 2 and Ernst Toch's Fifth Symphony.

Continuing the 83d season, the Boston Pops concerts will open in Symphony Hall on the 28th with Arthur Fiedler, conductor. The pops season will continue for nine weeks, closing June 27. Erich Leinsdorf will conduct the opening concert of the Berkshire Festival at the orchestra's summer home, Tanglewood, Lenox, July 3.

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Sunday Herald
BOSTON, Mass.
Circ. 283,819

APR 19 1964

Robert Taylor's Notes

IT WAS A LEINSDORF YEAR—AND GOOD

By ROBERT TAYLOR

The 83rd season of the Boston Symphony Orchestra has been magnificent at its very best and abysmal at its worst, and there seems to be little middle ground. But it has never been less than stimulating, and it is a season, I think, in which Erich Leinsdorf established himself more firmly than ever in the forefront of world conductors.

He has received all sorts of public relations commendations, and these, aside from their tokens of goodwill, are relatively meaningless. What is truly significant about the season just past is that Mr. Leinsdorf has moulded the Boston Symphony Orchestra into his aesthetic ideal. More and more the concerts are taking on his artistic signature.

THE IDENTTIY of a Leinsdorf performance emphasizes clarity, articulation, ensemble and proportion. It has been said by his critics, and sometimes with justice, that his work does not "soar." Such are the limitations of a classical mind. When a Leinsdorf performance does soar, its perfectly poised elements constitute a miraculous organic unity that has far more persuasiveness than the style of conducting that waits on sheer inspiration.

He is not a limited conductor, restricted by school, nationality or public favor; he recognizes the role of the symphony orchestra as the transmitter of heritage, the standard by which traditions are judged and inherited, and yet he isn't bound by a stock repertory and exhibits a willingness to keep symphony concerts alive with new music, the neglected compositions of masters, the worthy obscurities of the literature.

HE CONDUCTED at least one definitive performance last season in his reading of Bruckner's Seventh, and it is saying a great deal, since interpretations of this noble order are infrequently encountered in a lifetime. His performance of the Seventh disclosed a majestic long-breathed drama that slowly evolved into a seraphic and glorious realm beyond speech.

In the works of the classicists he has been equally convincing, and just last week his Beethoven First radiated the burnish of superb pacing, though I have little taste for the symphony itself. Other Leinsdorf interpretations that one recalls without consulting the official listing of BSO scores are his Beethoven Seventh, with all the repeats, his Brahm's First and his Schubert Third.

Of late Mr. Leinsdorf shows a disposition toward the orchestral arrangement of operatic music, no surprise considering his sources and long association with the lyric theater. Objections to these collections are virtually a cliche, and they have been reiterated by many, including myself. Lately, however, I find myself agreeing with the Leisndorfian approach, for if the engagement of The Metropolitan last week is any criterion, we shall next hear Wagner in the opera house as a novelty. It is odd that the master, who revolutionized the conception of opera, should in the end be preserved in the concert hall.

THE ORCHESTRA'S winter season, which began last September 27, included a total of 116 performances. There were unforgettable occasions including the macabre and awful afternoon of the presidential assassination, the subsequent memorial Mozart Requiem at Holy Cross Cathedral.

The Chorus Pro Musica sang in Britten's War Requiem as it had at Tanglewood, and covered itself with merited praise. The Britten did not attain the unalloyed raptures that had greeted the American premiere, nevertheless emerged as a considerable addition to the body of 20th century music.

Leonard Bernstein's "Kaddish" Symphony proved the most controversial new piece offered this season, with criticism levelled at its literary merits: I myself think it exciting and expressive music. But it was not, on the whole, a season for new scores. William Sydeman's Study for Orchestra No. 2 and Ernst Toch's Fifth Symphony were of negligible consequence.

EIGHTY works by 47 composers were given; Leopold Stokowski made his overdue debut; Pierre Monteau returned, and so did Charles Munch. The peaks of performance towered, then plunged, the season had enormous variety, and the Boston Symphony once more was brant and dynamic force. It a Leinsdorf year

PENSION FUND CONCERT.

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Advertiser
BOSTON, Mass.
Circ. 448,810

2 2 1964

TICKETS for the 131st Pension Fund concert that the Boston Symphony will give April 19th come a little high, but lovers of the musical classics will pay any price to get in. The attraction, aside from batoneer Erich Leinsdorf and the orchestra, is venerable pianist Arthur Rubinstein. This will be his second successive appearance as soloist for the concert. His performance last year was so magnificent that the Friends of the symphony prevailed on him to return this year. He'll play Beethoven's Fourth Piano Concerto and Rachmaninoff's "Rhapsody on a Theme of Paganini." The rest of the program consists of Beethoven's overture to "Fidelio" and excerpts from Wagner's "Die Walkure."

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Sunday Globe
BOSTON, Mass.
Circ. 465,653

MAR 29 1964

Rubinstein Soloist for BSO Pension

Artur Rubinstein will play two works with the Boston Symphony at a concert Sunday evening, Apr. 19, to benefit the orchestra's pension fund. Erich Leinsdorf will conduct.

The program comprises Beethoven's Overture to "Fidelio" and the Fourth Piano Concerto, Rachmaninoff's Rhapsody on a Theme of Paganini, and excerpts from "Die Walkure" by Wagner.

Rubinstein was guest artist at the orchestra's Pension Fund Concert last season.

His association with the orchestra goes back many years: his first guest appearance was in 1921, with Pierre Monteux conducting; and in 1919, 14 years before Serge Koussevitzky came to Boston, Rubinstein was soloist for Koussevitzky in St. Petersburg.

For the pension fund concert the members of the orchestra and Leinsdorf will donate their services, and the net proceeds will go to the pension fund, which in 1963 paid $210,000 to 92 Boston Symphony Orchestra pensioners and widows.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 283,819

MAR 29 1964

Pension Fund Concert

Arthur Rubinstein Symphony Soloist

Erich Leinsdorf and the members of the Boston Symphony Orchestra have invited Arthur Rubinstein to be soloists at the orchestra's Pension Fund concert on Sunday evening, April 19, at 8:30.

Mr. Rubinstein will play Beethoven's Piano Concerto No. 4 and the Rhapsody on a Theme of Paganini, by Rachmaninoff. Mr. Leinsdorf and the orchestra will open the program with Beethoven's Overture to "Fidelio" and later present excerpts from Die Walkure" by Wagner.

The public sale of tickets for the Pension Fund Concert will begin tomorrow morning at 10 at the Symphony Hall box office.

THE SYMPHONY will be on its final tour of the season this week, presenting two concerts in Washington on Monday and Tuesday, programs in New York's Philharmonic Hall on Wednesday and Friday evenings and at the Brooklyn Academy of Music on Thursday evening.

During the orchestra's two-day visit in Washington members of the orchestra under the direction of Erich Leinsdorf will present a special concert at the White House on Tuesday afternoon, at the invitation of the First Lady, for children of the Embassy delegations to the United States.

It will be the first time the Boston Symphony has performed at the White House.

THE ORCHESTRA will return to Boston next Saturday and on Sunday afternoon will give the concert which was postponed from Feb. 16. Rudolf Serkin will be guest artist playing Mozart's Piano Concerto, K. 466. Leinsdorf will open the program with Schumann's Overture, Scherzo and Finale, Op. 52, and his closing works will be Excerpts from two of Wagner's operas, "Die Walkure" and "Siegfried."

The final concerts of the Monday Evening Series and Tuesday Evenings Series will take place at Symphony Hall on April 6 and 7. The next Friday-Saturday concerts will be given April 10 and 11, with Erick Friedman, violinist, as guest artist.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

APR 17 1964

Artur Rubinstein will be piano soloist with the Boston Symphony for its Pension Fund concert Sunday night in Symphony Hall at 8:30.

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Herald (m)
BOSTON, Mass.
Circ. 178,553

APR 17 1964

ARTUR RUBINSTEIN will play Beethoven's 4th Piano Concerto and Rachmaninoff's Paganini Variations at the Boston Symphony Pension Fund Concert Sunday night at Symphony Hall.

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Herald (m)
BOSTON, Mass.
Circ. 178,553

APR 8 1964

Pension Concert Tickets Available

A limited number of tickets is available for the Boston Symphony Orchestra's Pension Fund Concert of Sunday evening, April 19, at 8:30. Erich Leinsdorf and the orchestra, who will contribute their services on this occasion, have invited Artur Rubinstein to return for the second consecutive Fund Concert.

Mr. Rubinstein will play Beethoven's Piano Concerto No. 4 and "Variations on a Theme of Paganini," by Rachmaninoff. Mr. Leinsdorf will also conduct Beethoven's Overture to "Fidelio" and Excerpts from "Die Walkure" by Wagner.

year as guest artist at the Pension

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

APR 1 7 1964

Pension fund concert tickets

Tickets are still available at the box office for the Boston Symphony Orchestra's Pension Fund concert Sunday evening, April 19, at 8:30, in Symphony Hall. Erich Leinsdorf and the orchestra will have Artur Rubinstein as guest artist at the concert. Music by Beethoven, Rachmaninoff, and Wagner will be heard.

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Morning Globe
BOSTON, Mass.
Circ. 194,870

APR 17 1964

Piano Soloist

Artur Rubinstein will appear with Boston Symphony Orchestra Sunday evening at 8:30. For annual Pension Fund concert he will play Beethoven's Concerto No. 4 and the Rhapsody on a Theme of Paganini by Rachmaninoff.

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PENSION FUND CONCERT

CHRISTIAN SCIENCE MONITOR 4/20/64
ts—Entertainment THE CHRIST

Pension Fund Concert

Rubinstein acclaimed

By Godfrey John

Artur Rubinstein, that living legend of the keyboard, had Symphony Hall's Sunday night audience on its feet at the conclusion of Beethoven's Concerto No, 4. This tumultuous applause was for the generosity of spirit that had moved his hands to another musical triumph.

But while triumph is a familiar face to Rubinstein, you felt it was one he had not taken for granted in this 131st Pension Fund Concert by the Boston Symphony Orchestra.

With the first touch of his fingers his youth was "renewed like the eagle's." Yet the large sweeps and cascades of sound that reached us held the detached force of the poet and mystic rather than the pulsing of the dramatist.

Not that Rubinstein is in the least removed from all the drama that is Beethoven. But it was the difference between emotion contemplated and emotion felt. Not for a moment did the distinguished soloist lose his contact with his 20th-century instrument in all his respect for Germanic fire and freedom.

Beethoven, that giant of the pianoforte — is unquestionably a force to be reckoned with whenever he is heard. And Rubinstein reckoned. He played with the self-forgetfulness that betokens the power of embodying a composer's conception and intention. Here was the astonishment of a March wind rather than the throb of arterial blood.

* * *

In both Rubinstein's Beethoven and Rachmaninoff, a certain improvisational quality to his execution was paralleled by an ever present grace of touch. Here was both a fire and fluency that shaped his rhythms into meaning like the combined strength and beauty of Pegasus in flight.

His phrasing was impeccable, his descending leaps — unerring. Each run sparkled with its own brightness. And his sforzandos were exquisite, enunciated with the clarity of distant bells. But with every swell, from pianissimo to fortissimo, Rubinstein was never out of touch with the natural subdued and restrained feeling of his instrument.

* * *

It was to be expected that Beethoven's voice would overshadow Rachmaninoff's in such a context. Yet in Rubinstein's rendering of the Rhapsody on a Theme of Paganini, the chords still came with the strength of a blow, and the subtle nuances of tone gradation fell butterfly - light in their pursuit. So much so, that the familiar Paganini melody broke upon us with the explosive power of escaping thistledown.

But the evening had the pulse of Beethoven. Our ears still thrilled to all his intensity and distance, impetuous flights and stillnesses—caught and translated in the pianist's silver touch. Rubinstein's fingers brought us the rush of each crescendo with the single resonance and despatch of released bowstrings. At the same time in his sustained tones moved the solemnity and gratitude that was witness to Beethoven's deeply religious spirit.

Erich Leinsdorf quite distinguished himself as an accompanist.

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Herald (m)
BOSTON, Mass.
Circ. 178,553
APR 20 1964

MUSIC

Rubinstein and Symphony Great

By ELINOR HUGHES

As a fitting climax to an extraordinary week of music in Boston, the Boston Symphony Orchestra, with Artur Rubinstein as soloist, gave the orchestra's 131st Pension Fund concert at Symphony Hall and very nearly brought down the roof.

Mr. Rubinstein, in magificent fettle, was soloist in the Beethoven oncerto No. 4 and in the Rachmanioff Rhapsody on a Theme by Paganini, and at the close of this demanding program looked as though he were quite capable of performing it all over again.

The capacity audience, which gave him a standing ovation, would probably not have minded in the least.

It was an evening of classics, not novelties, unless it ranks as a novelty to hear great music so superbly played, but in fairness both to the orchestra and to the soloist this is what they have led us to expect, let us leave the matter of novelty aside, and say that it was a fine occasion.

Beethoven First

Mr. Leinsdorf opened the program with a performance of the "Fidelio" overture, the one now usually played before the opera. Less well known in the concert hall, than the three "Leonore" overtures that preceded it chronologically, it has its own excellence, of which it is well to be reminded.

The Program

Last night at Symphony Hall, the Boston Symphony Orchestra, Erich Leinsdorf musical director, with Arthur Rubinstein as soloist, presented the 131st Pension Fund Concert. The program was as follows:

Beethoven: Overture to "Fidelio," Op 72
Beethoven: Piano Concerto No 4 in G major, Op 58
Wagner: Excerpts from "Die Walkuere"
Rachmaninoff: Rhapsody on a Theme of Paganini, for Piano and Orchestra O. 43.

The Concerto No. 4, usual in that the piano is the first instrument heard, giving out the first four measures of the first theme, asks the best that pianist and orchestra can provide, technically and from an interpretive standpoint as well. Mr. Rubinstein, equally at ease in lyrical as well as the more dramatic and positive pasages, gave a performance of such beauty and such superlative musicianship that it is no wonder the audience cheered him and the orchestra at the close.

Wagner Rachmaninoff

Following the intermission Mr. Leinsdorf led the orchestra in a carefully considered and intelligent rendering of the Ride of the Valkyries and the Magic Fire Music from "Die Walkuere," which seemed a trifle restrained in mood, but was a model of clarity.

Then Mr. Rubinstein returned for the fireworks, the romanticism and the melodies of the Rachmaninoff-Paganini Rhapsody, which never quite lets you forget its origin as a work for the Paganini "Caprices" and gave a brilliant and poetic rendering of the solo part without miling the opportunities for technical display.

Familiar? Yes, it was familiar, but how joyful an experience it is to greet old friends at their very best. The orchestra, feeling that this really was a pretty special evening, played splendidly; Mr. Leinsdorf beamed at everyone, and Mr. Rubinstein—well, there were moments when he appeared to be wearing a halo, though on strictly intended for use on earth.

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Morning Globe
BOSTON, Mass.
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APR 20 1964

At Symphony

Rubinstein Soloist For Pension Fund

By MARGO MILLER

Until you've heard Artur Rubinstein play a piano concerto with an orchestra you haven't heard an orchestra. There are certain artists—like clarinetist Harold Wright with the Budapest Quartet or Rubinstein with the Boston Symphony—whose own instrument defines the textures of the others about him.

Strings are more stringy, woodwinds reedier, brass more brassy, when Rubinstein plays the piano. He is many pianos but never, as some pianists are, an orchestra unto himself.

The occasion for Rubinstein's return to Boston Sunday evening with the Boston Symphony's 131st Pension Fund Concert.

Last year the orchestra distributed $210,000 to 92 retried players and widows. Part of this figure comes from the annual Pension Fund Concert, part from the series of Thursday Open Rehearsals, part from resale of tickets, to list but three sources.

Rubinsten, the orchestra's junior by 13 years, was also last year's attraction.

It's pleasant to report that a standing ovation greeted his playing of the final work, Rachmaninoff's Rhapsody on a Theme of Paganini. There had been a warm-up demonstration following the Fourth Concerto of Beethoven just before intermission. And, to tell the whole story, the hand he got on his entrance was unmistakably a Rubinstein sound as well. The audience really plays for him, and he for them.

Erich Leinsdorf made the orchestra a model of accompaniment and added for the concert Beethoven's Overture to "Fidelio," which began well but then tended toward the perfunctory, and two excerpts from Wagner's "Die Walkuere," which turned out not the sum of their parts, although everybody played well.

Of the two piano works, the easier - to - plan Rachmaninoff came off better, its energy carrying the whole. In the Beethoven the interest was more the sound of the pianist and his ideas than particularly a performance worked out between conductor and soloist. This is not to say that Rubinstein was any kind of tyrant but that Leinsdorf didn't keep his end up.

Still, there was a good deal to like. Of the Beethoven: the rightness of the piano's first statement, the soloist's round tone throughout, the musing commentary in the andante, the elegance of the rondo. Of the Wagner: a splendid woodwind dialogue, later the organ tones of the brass, intermittently the richness of high cellos: Of the Rachmaninoff: the quite different piano textures, some pounding fortes which sunk into nothing as though a skater had come onto a felt pond, the unforced sentiment, the ripe fun of the final bars. That's what all the noise was about Sunday at Symphony.

SPRINGFIELD

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Sunday Republican
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Junior League Concert Series

The Junior League Concert Series is beginning its 30th year of introducing internationally-known artists to Springfield audiences. Proceeds from the sale of tickets help to support the Junior Workshop, a pre-school for physically handicapped children.

The artists to appear in the 1963-64 season includ the Royal Philharmonic Orchestra of London England; Byron Janis, a brilliant young America pianist, and the Boston Symphony Orchestra. Ticket for the Concert Series are currently available

This is a preview of how the stage of the Municipal Auditorium will look when the Boston Symphony Orchestra consludes the Concert Series on April 21. The symphony's new director, Erich Leinsdorf, occupies podium at center.

Here, Erich Leinsdorf (left), director of the Boston Symphony Orchestra, conducts a rehearsal session of the symphony. The appearance of the Boston Symphony Orchestra will conclude the concert Series with a performance scheduled for April 21.

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Union (m)
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APR 21 1964

Seats Available For League Concert Tonight

Mrs. Evelyn Macaulay, ticket manager for the Junior League Concert series, reports tickets are available in all price locations for the performance of Boston Symphony Orchestra tonight. Erich Leinsdorf will conduct the concert beginning 8.30 at the Springfield Municipal Auditorium.

Although the orchestra has been a frequent visitor, Erich Leinsdorf, music director, will be conducting here for the first time. Leinsdorf succeeded Charles Munch, who directed the orchestra during its last appearance in 1961 just before his retirement.

The program is: Beethoven's overture to "Fidelio," Beethoven's Symphony No. 7 in A major, Bartok's Concerto No. 2 for violin and Rimsky-Korsakov's suite from "Le Coq d'Or." Joseph Silverstein, concertmaster, will perform the solo in the concerto.

During intermission, Mrs. Bradford M. Cogswell, president of the Junior League of Springfield, will announce the guest artists for the 1964-1965 series. Pledge cards will be available for those wishing to reserve subscriptions for the new season.

Tickets for tonight's concert will be on sale at the Forbes & Wallace box office this afternoon and at the Auditorium tonight.

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News (e)
SPRINGFIELD, Mass.
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APR 21 1964

Boston Symphony Tonight

Erich Leinsdorf, who has just completed his second winter season as music director of the Boston Symphony Orchestra, will conduct that organization in a concert tonight at the Municipal Auditorium.

This will be his first appearance in Springfield, although the orchestra has been a frequent visitor under the batons of Serge Koussevitzky and Charles Munch.

The program to be performed tonight includes Beethoven's overture to "Fidelio" and Symphony No. 7, in A major; Bartok's Concerto No. 2 for violin and orchestra; and Rimsky-Korsakov's Suite from "Le Coq d'Or." Soloist will be Joseph Silverstein who succeeded Richard Burgin as concertmaster this season.

This will be the final program of the Junior League concert series for this season. During intermission, the guest artists for the 1964-1965 series will be announced and there will be an opportunity to reserve subscriptions for the new series.

Tickets will be avaiable at the Auditorium box office just prior to the concert, and should be obtained early to assure desirable seating.

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Sunday Republican
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Circ. 112,302

APR 12 1964

JUNIOR LEAGUE WILL ANNOUNCE SERIES ON 21ST

Boston Symphony Here To Climax Current Season

Thirty years of visits by outstanding musical artists will be climaxed here when the Boston Symphony Orchestra presents the final program of the current Junior League Concert Series. Erich Leinsdorf will direct the world-famous orchestra, a favorite of local audiences, in the Municipal Auditorium on Tuesday evening, the 21st, at 8.30.

During intermission, the 1964-65 series will be announced by the president of the Junior League of Springfield, Inc., Mrs. Bradford M. Cogswell, and the president of the Concert Association of Greater Springfield, Dr. Leonard E. Anderson, joint sponsors of the series.

The Boston Symphony Orchestra has had a long and brilliant history. A young Yankee, Bostonian Henry L. Higginson wrote from Vienna in 1857, "As every one has some particular object of supreme interest to himself, so I have music. It is almost my inner world; without it, I miss much, and with it I am happier and better. Twenty-four years later his supreme interest in music took unique form: he founded the Boston Symphony Orchestra.

The first concert was held in the Boston Music Hall Oct. 22, 1881. Twenty concerts and 20 public rehearsals of the first season were attended by 83,359 persons, causing Mr. Higginson to write "When last spring the general scheme for concerts of the Boston Symphony was put forth, the grave doubt in my mind was whether they were wanted. This doubt has been dispelled by a most kindly and courteous public, and therefore the scheme will stand."

Wilhelm Gericke succeeded George Henschel as conductor, then Artur Nikisch, Emil Paur, Karl Muck, Max Fielder and Hanri Rabaud before the procession of titans: Pierre Monteux, Serge Koussevitsky, Charles Munch and Erich Leinsdorf. Mr. Higginson's scheme has stood well for the last 83 years.

Since that first season of 20 concerts in 1881, the BSO has grown to have one of the longest seasons and to present more concerts than any privately supported orchestra in the world. Its season starts in the fall with the regularly scheduled series at Symphony Hall, followed by tours in April, the springtime pops, the early summer Esplanade concerts and the summer Berkshire Festival at Tanglewood, all of which carries the orchestra through 50 weeks of each year.

Mr. Leinsdorf will present the following program for his first appearance in Springfield:

Overture to "Fidelio," Op. 72—Beethoven
Symphony No. 7, in A major, Op. 92—Beethoven
I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio
Concert No. 2 for Violin and Orchestra—Bartok
I. Allegro non troppo
II. Andante tranquillo
III. Allegro molto
Suite from "Le Coq d'Or"—Rimsky-korsakov
I. King Dodon in his palace
II. King Dodon in the country
III. King Dodon with the Queen of Shemakha
IV. Wedding March and lamentable end of King Dodon

Mail and phone reservations may be made at the Forbes and Wallace box office which will be open during store hours starting Monday.

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News (e)
SPRINGFIELD, Mass.
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APR 7 1964

LEINSDORF TO CONDUCT ON THE 21ST

Boston Symphony Orchestra To Conclude Junior League Concert Series

Erich Leinsdorf, music director, will make his Springfield debut on the 21st, at 8.30 p. m. when he will conduct the Boston Symphony Orchestra at the Municipal Auditorium.

This will be the concluding program of the current Junior League Concert Series which also brought the Royal Philharmonic Orchestra of London, conducted by Sir Malcolm Sargent, and pianist Byron Janis.

16th Appearance

Always a favorite with local audiences, this will be the 16th appearance of the Boston Symphony to be sponsored by the Junior League since the series started in 1933.

The first part of the program on the 21st will feature two well-known works by Beethoven: The Overture to "Fidelio," Op. 72, and Symphony No. 7, in A major, Op. 2. After intermission, contemporary composer Bela Bartok's Concerto No. 2 for Violin and Orchestra will be performed, followed by Rimski-korsakov's Suite from "Le Coq d'Or."

During the 1962-1963 music season, his first as music director for the Boston Symphony, Mr. Leinsdorf introduced the world premiere of Samuel Barber's Piano Concerto, the world premiere of Benjamin Lees Violin Concerto, and the American premiere of Benjamin Britten's "War Requiem."

He led the orchestra in all 11 concerts of its transcontinental tour in April.

In July, he began his first

ERICH LEINSDORF

summer of directing the orchestra in its Berkshire festival programs at Tanglewood, conducting 18 of the 24 concerts. At the same time he began his duties as director of the Berkshire Music Center, taking an especially active part with his seminars for conductors.

His success with these many activities was so remarkable that he was recently elected "musician of the year" through a poll of the nation's top music critics and editors.

Projects Helped

Proceeds from the concert series help support the Junior Workshop a preschool for physically handicapped mentally-alert children, founded by the Junior League nine years ago and recently annexed by the Springfield Day Nursery, a United Fund agency, when the need for such a facility had been proven.

The series has not only brought outstanding music to the city of Springfield, it has also helped these children to better enjoy life.

The box office at Forbes & Wallace will be open during store hours starting on the 13th. Prior to that date, mail orders may be sent to that address. Reservations should be made early to assure the best seating location.

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Union (m)
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APR 22 1964

PAGE ONE

Boston Symphony Closes Junior League Season

By R. C. HAMMERICH

That special sound made only by the famous string section of the Boston Symphony Orchestra was heard once again in the Municipal Auditorium Tuesday night.

Last of Season

The orchestra played for about 2800 at the final concert sponsored this season by the Junior League of Springfield, Inc.

The program opened with the overture to Beethoven's opera, "Fidelio," a seven-minute hors d'oeuvre that dressed the walls of the Auditorium with tones of gleaming silk and velvet and set the stage for a sublime musical experience—one of Beethoven's greatest symphonies, the seventh, played by one of the world's great orchestras.

The opening movement was unhurried and solid as rock. It seemed to say that nothing can go wrong anywhere. The second movement, which is, perhaps, the most popular movement in all of Beethoven's music, was offered with the same solidity and with the rich tones of mahogany and walnut.

The third movement presented its alternating passages of somber stateliness and sprightly gaiety without the slightest suggestion of contradiction, and the swoops and swirls in the fourth movement contained the spontaneity and freedom of first-rate jazz.

Erich Leinsdorf set tempos for the symphony that were generally orthodox, but he infused more than the usual measure of sparkle by stretching the range of volumes and speeds slightly farther than many other conductors.

The orchestra was a little louder and a little softer and a little faster and a little slower. It was a lively seventh, a test of orchestral virtuosity because even with the demand of constantly shifting speeds and volumes, the 100-plus musicians moved together without flaw.

Discipline Required

The kind of ensemble unity and discipline evident in the smoothness of the Beethoven symphony appeared to be a basic requirement for even routine success with the piece that followed intermission, Bartok's Concerto No. 2 for Violin and Orchestra, yet the orchestra seemed to handle that incredibly complex music with ease, also.

The soloist played hundreds of thousands of notes with a speed requiring nearly absolute control of the mechanics of the violin with an expression of melancholy nonchalance.

He was Joseph Silverstein, the orchestra's concertmaster, and the apparent ease with which he presented this very difficult concerto was a result of his superior musicianship.

Complex Concerto

The melancholy expression was appropriate to the music and the nonchalance was characteristic of the player. His usual platform manner is undemonstrative, especially while he is playing as spectacularly as he did Tuesday night.

The Bartok concerto is a craggy thicket of complexity, full of suggestions of dissonance, of unexpected shifts and twists, of emotional intensity, of tranquil sadness matched with fierce agitation. It is music one has to live with to begin to hear. There is too much in it for one hearing.

Those in the audience who wish to hear Silverstein and the orchestra do it again may attend another performance scheduled Aug. 2 in the Shed at Tanglewood.

The Rimsky-Korsakov suite from "Le Coq d'Or" which ended the program, played with bright colors and verve, seemed like a vacation after the Bartok.

Leinsdorf in Finale

The Boston Symphony Orchestra presented the final program of the Junior League Concert Series Tuesday night in the Municipal Auditorium. Erich Leinsdorf, music director, conducted a program of music which included selections by Beethoven, Bartok and Rimsky-Korsakov. It was Mr. Leinsdorf's first appearance in the Springfield area since becoming conductor of the Boston Symphony in September, 1962. Discussing the program are, left to right: Leinsdorf, Mrs. Bradford M. Cogswell, president of the Junior League, Inc., and Dr. Leonard E. Anderson, president of the Concert Association of Greater Springfield.

2 OPEN REHEARSALS.

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BSO Plans Eight Open Rehearsals

BOSTON — The Boston Symphony Orchestra will continue to present a series of eight open rehearsals this season. Erich Leinsdorf, music director, will conduct the majority of the open rehearsals with Pierre Monteux, Charles Munch and eminent soloists among those to be heard.

Originated by Doctor Munch in 1950 primarily for students in the Boston area, the open rehearsals are a preview of the orchestra's weekend concerts. Many school and college students studying in the Boston area are unable to hear the orchestra because of the sold-out situation in the Boston Symphony Orchestra's regular concert series. Offered at a lower rate with all seats unreserved, the open rehearsals provide a unique opportunity to see and hear the orchestra, conductors, and soloists as they perfect their programs. Last season the series was sold out by subscription.

Season tickets are now available for the eight open rehearsals at the Symphony Hall box office. Proceeds from this series benefit the Boston Symphony Orchestra's Pension Fund. Mr. Leinsdorf will conduct the first open rehearsal of the season on October 10. The remaining open rehearsals will take place on Nov. 14, Dec. 19, Jan. 16, Feb. 6, Feb. 13, March 19, and April 16. All rehearsals will begin promptly at 7:30 p.m., and the doors will be opened at 6:45 p.m.

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Morning Globe
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OCT 12 1963

Today in Society

Students, Parents Jam B.S.O. Rehearsal Opener

By MARJORIE W. SHERMAN

A sell-out for the second year in a row, the Boston Symphony Orchestra's open rehearsals got off to a challenging start this week with the monumental Mahler Fifth Symphony and the C Major Symphony which Mozart wrote at 17.

The open-rehearsals are a social success, as well as a musical one, for students who meet afterwards at 9 o'clock.

Some traveled by bus. Three loads came from Wellesley. Weston's Cambridge School students were shepherded by Mrs. Natalie Coleman. Wheaton students were marshaled by Jill Jepson, Ruth Casdin and Joyce Bornwen. Chandler students arrived with Mrs. Olga Guild.

Symphonygoers like Mrs. J. Sidney Stillman heard both rehearsal and performance with young guests.

For students here from overseas such as H. L. Ukinosaki from Japan, the rehearsals offer the best chance of hearing the B. S. O. Conductor Charles Munch 13 years ago answered the appeal of students, whom the Friday afternoon rush seats could not accommodate, by making the series open rehearsals instead of regular concerts. Now the overflow audience is overflowing again.

M.I.T. students got their tickets from Donald Nelson and Andrew Brown. Radcliffe visitors, and students from a dozen other colleges and many more schools had series blocks of tickets.

They were all on time for Harry Ellis Dickson's welcoming speech at 7:25 and cheered when he announced an extra open rehearsal on Oct. 17 of Benjamin Britten's "War Requiem." Nov. 14 will be the next regular open rehearsal.

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Record-American (m) (e)
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Circ. 452,333
SEP 19 1963

★ ★ ★

ERICH LEINSDORF, Director of the Boston Symphony Orchestra, will conduct the first in a series of eight Open Rehearsals (preview of the Orchestra's weekend concerts) on Oct. 10 at Symphony Hall. Season tickets are now available for the series of rehearsals which benefit Boston Symphony Orchestra's Pension Fund. Pierre Monteux, Charles Munch and eminent soloists will be among those heard during the season.

International Musician Dec 1963

The Boston Symphony is continuing to present a **SERIES** series of eight Open Rehearsals this season, previews of the orchestra's weekend concerts. These rehearsals begin at 7:30 P. M. Proceeds (the series costs $15) go to the orchestra's Pension Fund . . . The Cincinnati Symphony has a new "Pops" series—the 8 o'Clock Pop Concerts—with this year's attractions pianist Peter Nero, conductor Andre Kostelanetz, ballet stars Patricia Klekovic and Kenneth Johnson, and singer Marian Spelman.

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Morning Globe
BOSTON, Mass.
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DEC 20 1963

Today in Society

Students and Old Friends Greet Maestro Monteux

By MARJORIE W. SHERMAN

Because students at M.I.T. and Harvard asked so often for a concert series of their own at Symphony Hall, and because this was impossible for the over-busy B.S.O. to arrange, Charles Munch established the policy of a certain number of "open rehearsals" during each Winter season.

Although these were never announced, they were immediately—and perpetually—over subscribed, and remain after more than a decade, one of the rare chances to see the world's most wonderful orchestra "at work." Dress is strictly informal, both on stage and off, but though there were flannel shirts and sweaters on both sides of guest conductor Pierre Monteux last night, there was a complete and refreshing absence of the late arriver and the early departer, so often the bane of the renowned Friday concerts.

Students of all ages and parts of the world were joined for this special occasion by old friends of Pierre Monteux, conductor of the Boston Symphony from 1919 to 1924, who was 89 this year, and made director of the London Symphony Orchestra.

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FEB 3 1964

OPEN REHEARSAL

Boston's fifth Open Rehearsal of the season will take place in Symphony Hall Thursday at 7:30 p.m. when Charles Munch, music director of the Boston Symphony Orchestra from 1949-62, will make final preparations for his program of the coming weekend.

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FEB 12 1964

Rehearsal Postponed

The Boston Symphony Orchestra's sixth open rehearsal of the season, scheduled for tomorrow evening at 7:30, has been postponed for one week. It will take place Thursday evening, Feb. 20, beginning at 7:30. Mr. Leinsdorf will conduct the rehearsal. Tickets for the Feb. 13 open rehearsal will be honored on Feb. 20.

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FEB 19 1964

BOSTON SYMPHONY OPEN REHEARSAL THURSDAY

The Boston Symphony Orchestra's sixth Open Rehearsal of the season, which was postponed last Thursday, will be held this Thursday at Symphony Hall, with Erich Leinsdorf making final preparations for the weekend program. The Open Rehearsals are held each season for the benefit of the Orchestra's Pension Fund. At the Friday-Saturday programs Phyllis Curtin, soprano, will be soloist in excerpts from the opera, "Wozzeck," by Alban Berg. Mr. Leinsdorf will open the concerts with Schumann's Overture, Scherzo, and Finale, Op. 52, and will conclude with the Beethoven Symphony No. 7.

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Youth Concerts.

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Norfolk County Free Press
NORWOOD, Mass.
Weekly Circ. 4,810
SEP 10 1963

DISCUSS YOUTH CONCERTS — Local residents were among the committee heads who met recently to discuss the Boston Symphony Orchestra's Youth Concert Series with Eric Leinsdorf, Symphony conductor, and Harry Ellis Dickson, Youth Concert conductor. Shown above are Mrs. Harry Brenner, Walpole; Mrs. Ralph Pope, Jr., Milton; Mr. Leinsdorf, Mrs. Frederick White, Framingham; Mrs. Max Hershman, Norwood; Mrs. Abbot Rand, Weston; Mrs. Ernest Jardine, Framingham; Mr. Dickson, Mrs. John Sweeney, Newton.

Symphony Youth Concert Heads Discuss Series

Mrs. Max Hershman, Norwood ticket chairman and Mrs. Harry Brenner, Walpole chairman, met recently with other area members to discuss the forthcoming Youth Concerts by sixty members of the Boston Symphony Orchestra, planned in two series of three programs.

Meeting with the chairmen were Boston Symphony Orchestra conductor, Eric Leinsdrof, and Harry Ellis Dickson, assistant conductor of the Boston "Pops", who will again conduct the Youth Concerts.

The Youth Concerts, especially planned to stimulate the interest of young people in good music, have been sold out each year, attracting an audience of young people from all over the state. Series tickets are $4.00, for three concerts.

In Norwood, notices will once again be distributed in public school and St. Catherine's. Parents are asked to return signed slips as soon as possible, to insure the request for good seats. Checks may be made payable to Youth Concerts at Symphony Hall. Students from the fifth grade through twelfth are eligible to attend.

For further information, call Mrs. Hershman, 762-0998.

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News (e)
MALDEN, Mass.
Circ. 10,537
OCT 7 1963

Mrs. Rice Youth Concert Chmn.

Mrs. Nathan Rice of 63 Porter st., Malden, is serving as local ticket chairman for the fifth season of Youth Concerts scheduled for Boston's Symphony Hall Nov. 2 through March 7.

Harry Ellis Dickson, a member of the Boston Symphony and assistant conductor of the Boston "Pops" Orchestra, will again conduct 60 members of the Boston Symphony in two series of three programs.

Planned to stimulate the interest of young people in good music, the concerts will be held on Nov. 2, Dec. 14 and Feb. 8, in the first series; and Nov. 9, Jan. 11 and March 7 in the second series.

The one-hour, Saturday concerts begin at 11 a.m.

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LYNN, Mass.
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SEP 18 1963

Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Boston "Pop," will again conduct 60 members of the Boston Symphony Orchestra in the two series of three programs. Series one will be presented on Nov. 2, Dec. 14 and Feb. 8, and series two on Nov. 9, Jan. 11, and March 2.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
SEP 8 1963

Youth Concerts Return

A word of friendly counsel is offered by conductor Harry Ellis Dickson about the approaching fifth season of his Youth Concerts at Symphony Hall, played by fellow members of the Boston Symphony Orchestra.

"Those who intend to subscribe should do so early in the school year," he says, "because in the past two seasons the tickets were sold out in advance of the first concert. Our committee thought this was a wonderful response to the appeal of our programs. But on the other hand, late comers were annoyed in no uncertain terms when they couldn't get in at the last minute."

As before, all seats are reserved, and obtained by subscription to either of two series of three concerts each, played on Saturday mornings from eleven o'clock until noon.

Three programs are presented in the first series, and these are repeated for the second. Previously, each program was repeated on the following Saturday. This season, however, the second and third programs will be repeated at wider intervals.

It is Mr. Dickson's hope that this innovation will prove advantageous to those making plans for the transportation of groups of young people to attend the second series.

Schedule Announced

Subscriptions are being received at Symphony Hall, in care of Youth Concerts Committee, and are filled in the order of receipt, at four dollars for either series of three concerts. The schedule follows:

First series: Nov. 2, Dec. 14, Feb. 8.

Second series: Nov. 9, Jan. 11, March 7.

The music serves as an introduction to standard works, past and present, with brief and unpretentious comments by Mr. Dickson.

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Box 2078, Boston 6 • RIchmond 2-4200
Chronicle
NEEDHAM, Mass.
Weekly Circ. 5,632
SEP 19 1963

Tickets For Youth Concerts Now Available

Mrs. William Gibson, 342 Hillcrest road, is the local representative selling tickets for the fifth season of the Youth Concerts at Symphony Hall in Boston.

Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Boston Pops, will again conduct 60 members of the Boston Symphony in two series of programs.

The first series takes place Nov. 2, Dec. 14 and Feb. 8. The second is set for Nov. 9, Jan. 11 and Mar. 7. All concerts take place at 11 a.m. on Saturday mornings and last approximately one hour each.

Ticket orders and additional information is available from Mrs. Gibson at HI 4-6080.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419
SEP 13 196

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Chronicle-Citizen
BROOKLINE, Mass.
Weekly Circ. 8,562
SEP 19 1963

Youth Concert Tickets Now Available

Only 1000 tickets remain to be sold for the fifth season of Youth Concerts at Symphony Hall, Mrs. David M. Davis, Town Chairman, announced today. She suggests that anyone wishing tickets call her as soon as possible to avoid disappointment, at HO 9-9185.

These concerts, especially planned to stimulate the interest of young people in good music, have been sold out each year, attracting an audience of young people from all over the State. Tickets, sold for the series only, are $4 for three concerts.

Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Boston "Pops" will again conduct 60 members of the Boston Symphony Orchestra in a series of three programs: Saturday, Nov. 9; Saturday, Jan. 11; and Saturday, March 7. All concerts will be held at Symphony Hall at 11 a.m. and will last approximately one hour. Parents are also invited to attend the concerts. Adult prices are the same — $4 for three concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Messenger
AVON, Mass.
Weekly Circ. 1,325
SEP 26 1963

PUPILS INVITED TO SYMPHONY CONCERTS

An invitation has again been extended to members of the Avon High School Senior Class to attend concerts of the Boston Symphony Orchestra, at Symphony Hall, as guests of Atty. and Mrs. Leslie Gold.

Concerts are scheduled for Tuesday evenings and the orchestra will be under the direction of Erich Leinsdorf. Guest conductors during the concert season will be Leopold Stokowski, Dr. Charles Munch and Richard Burgin. Guest pianists will include Rudolph Serkin and Idil Biret.

Students are requested to leave their names at the office of the High School principal and will be notified as to the concert date. There is no charge for tickets or transportation.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald
RANDOLPH, Mass.
Weekly 2,125
OCT 24 1963

YOUTH CONCERTS

Tickets are on sale for the fifth season of Youth Concerts at Symphony Hall and may be obtained from the local chairman, Mrs. Owen Brooks, 236 Chestnut street, Randolph.

Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Boston "Pops" will again conduct 60 members of the Boston Symphony Orchestra in two series of three programs. Series No. 1 will be presented Nov. 2; Saturday, Dec. 14, and Saturday, Feb. 8. Series 2, Nov. 19; Jan. 1, and Saturday, March 7.

All concerts will be held at Symphony Hall and will last approximately one hour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript
DEDHAM, Mass.
Weekly Circ. 5,756
SEP 26 196

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times
NEEDHAM, Mass.
Weekly Circ. 3,021
SEP 19 1963

Few Tickets Remain For Youth Concerts

Only a few tickets remain to be sold for the fifth season of Youth Concerts at Symphony Hall, Mrs. William Gibson, 342 Hillcrest road, announced today. She suggests that anyone wishing tickets call her as soon as possible to avoid disappointment.

These concerts, especially planned to stimulate the interest of young people in good music, have been sold out each year, attracting an audience of young people from all over the State. Tickets are sold for the series only.

Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Boston "Pops" will again conduct 60 members of the Boston Symphony Orchestra in two series of three programs; Series No. 1 to be presented Saturday, November 2; Saturday, December 14; and Saturday, February 8. Series No. 2, Saturday, November 9; Saturday, January 11; and Saturday, March 7. All concerts will be held at Symphony Hall at 11:00 A.M. and will last approximately one hour.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299

OCT 20 1963

Youth Concerts All Sold Out

The Boston Symphony Orchestra announces that both series of this season's Youth Concerts at Symphony Hall have been completely subscribed, and that no more tickets are available. Harry Ellis Dickson will conduct members of the Boston Symphony in the first Youth Concert at 11 a.m. on Saturday, Nov. 2.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299

OCT 16 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653

OCT 1963

Youth Concert On Saturday

The fifth season of Youth Concerts at Symphony Hall will begin with a program Saturday morning illustrating "What Is a Symphony." Mozart's "Haffner" will inaugurate the one-hour concert, beginning at 11.

Harry Ellis Dickson will also conduct Boston Symphony colleagues in a "Composite Symphony." Each of its five movements will be by a different composer: the first, from Beethoven's Eighth Symphony; the second from Piston's Sixth; the third from Brahms' Third; the fourth from Mendelssohn's Fourth ("Italian") and the fifth from berlioz' Symphonie Fantastique.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Montor (e)
BOSTON, Mass.
Circ. 174,850

APR 7 1963

Youth Concerts

A new season of Youth Concerts, conducted by Harry Ellis Dickson, and played by members of the Boston Symphony Orchestra, will open at Symphony Hall Nov. 2. As in the past there will be two series of programs, the second being a repetition of the first. The first series will take place Nov. 2, Dec. 14, and Feb. 8; the second will be held Nov. 9, Jan. 11, and March 7.

Students who wish to attend these concerts should make their reservations early in the school year, Mr. Dickson urges, "because in the past two seasons the tickets were sold out in advance of the first concert."

Sunday Globe
BOSTON, Mass.
Circ. 465,653
OCT 20 1963

Saturday Mornings At Symphony Hall

By MARGO MILLER

MILLER

The only concession to children he makes is in the length of the programs. Harry Ellis Dickson, founder and conductor of the Youth Concerts at Symphony Hall, finds his Saturday morning audiences more sophisticated than their parents in one respect.

"Kids have no preconceived notions about music. They'll listen to anything once. The danger is in playing down to them."

As a violinist beginning his 26th season with the Boston Symphony, Dickson has watched many a parade out of Symphony Hall when unfamiliar music was on a program. But conductor Dickson's audiences sit quite enthralled during one of Webern's Six Pieces, for example, then write letters telling what they saw in the music.

Dickson is quite adept himself in suggesting what the audience might want to listen for. "I don't like to stress the word 'educational' when I talk about the Youth Concerts, but I always plot each program to show something about music —the form of composition, the role of instruments. We illustrate all this before the piece begins. I don't want music to seem formidable."

Erich Leinsdorf once protested to Dickson that music was indeed formidable. They eventually settled on approachable" as the quality to be sought Saturday mornings.

The fifth season of Youth Concerts offers two series. The program Nov. 2 (repeated Nov. 9) will be on the Symphony. Program Music is the topic Dec. 14 (repeated Jan. 11). The 400th anniversary of Shakespeare's birth is observed in a concert Feb. 8 (repeated Mar. 7). A few subscriptions remain for the first series only. Concerts last about an hour. Adults will be admitted only with a child. Some grown-ups complain to Dickson's committee that lack of an escort would prohibit their attending a concert "just their speed." Resourceful adults, however, should be able to find companions in Grades 4 to 12.

The "Symphony" program will open with Mozart's "Haffner" as an example of a classical work. Then will come a rather spectacular hybrid consisting of five movements from five different symphonies. The plot will not be revealed at this time, but audiences may expect something from Beethoven, Piston, Brahms, Mendelssohn and Berlioz.

The pair of concerts on "Program Music" lists a section of Strauss' "Le Bourgois Gentilhomme." Kodaly's "Hary Janos Suite," Rimsky-Korsakov's "Flight of the Bumble Bee" (introduced to the U.S. in 1924 by Serge Koussevitzky) and "The Sorcerer's Apprentice" by Dukas. Dickson now knows better than to gloss over an unpleasant tale in program music. He once told the children the story of Til Eulenspiegel, urging them to follow the prankster's steps up the gallows through the notes of the flute and piccolo. Then the music would show Til running and running until he disappeared into thin air. "And," Dickson added reassuringly, "for all we know they are still looking for him." From the audience rose a 10-year-old boy to inform the conductor that his version was nonsense: Til was hanged.

Additional Concert

Probably the most popular program with Dickson's Boston Symphony colleagues, who make up his Saturday orchestra, is the one in which the Greater Boston Youth Symphony Orchestra joins the B. S. O. The students, moreover, are assigned to the first desks. This season the combined effort will be the finale of Brahms' First Symphony The program will also include a composition by a Newton High School student, chosen by Newton teacher Harry Lasker and Walter Piston. Shakespeare's birthday brings the "Romeo and Juliet" ballet music by Prokofiev and Mendelssohn's Incidental Music to "A Midsummer Night's Dream." Participating in the Mendelssohn will be the girls' chorus of the Lincoln-Sudbury Regional High School, prepared by Robert Wentworth.

Dickson conducts one non-subscription Youth Concert, subsidized by the Lincoln and Therese Filene Foundation for underprivileged, crippled, blind and deaf children. The Boston police help them into seats and in and out of special buses.

Otherwise, a committee headed by Mrs. E. Anthony Kutten and Mrs. Manuel P. Kurland organizes Greater Boston communities in selling subscriptions and providing transportation. The Boston Symphony trustees give their blessing to the Youth Concerts but no financial aid. They allow the use, howeevr, of what Dickson feels is an essential part of his program. It is Symphony Hall.

For, says the conductor, however, instructive concerts in schools may be, there is something important about the atmosphere of Symphony Hall, of coming to a place where music is played. Pilfrimage would be too formidable a term. Anyway, once inside, it's Dickson's pleasant task to make music approachable.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870

NOV 4 1963

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Youth Concert

Musical Anatomy At Symphony Hall

By MARGO MILLER

There were as many conductors in the audience Saturday morning as musicians on the stage. Harry Ellis Dickson was directing 60 members of the Boston Symphony Orchestra in a program opening the fifth season of Youth Concerts at Symphony Hall. Most of the conducting aspirants confined their activities to toe tapping or program whacking. One splendid little fellow, however, had seen Leonard Bernstein on television, and went at the music with both arms and as much body English as a seat in Symphony Hall allows and his mother permitted.

On the podium, Dickson was a model of the conductor who gives all the cues and shapes the music with little regard for the flamboyant. This in itself was a fine corrective to the young viewer. But, alas, propriety is not a substitute for exciting performances. The problem seems to be in the didactic nature of these programs. Make no mistake, Dickson is on the right track in the way he explains the workings of a symphony as a form of music. Before each movement he had the first violins play the first and second subjects. And by using the formal term, "subject," he indicated to young minds that the word can mean something beside a course in school or one important noun in a sentence.

The program opened, thus, with Mozart's "Haffner" Symphony. Dickson explained that the nickname referred to the commissioner of the work, that a contemporary parallel might come if Gov. Peabody requested a symphony for a Commonwealth occasion. So the soicial aspect of composition was neatly set forth, as were the Symphony's subjects. For an adult, however, the stopping and starting between movements gets in the way of the music One wonders if the attention span of younger listeners is as short as the conductor maintains. And one wonders further if the order of the program might not have better been reversed.

The major offering was a "Composite" Symphony. It was made up of the first movement from Beethoven's Eighth, the second from Piston's Sixth, the third from the Brahms Third, the fourth from the Mendelssohn Fourth ("Italian") and the fifth from Berlioz' Symphonie Fantastique (the Witches' Sabbath portion). By implication, Dickson hoped to show moods, use of various instruments, form—sonata-form or dances—and other materials from which composers draw.

Had this reviewer planned the program, the "Composite" Symphony would have come first, with the Mozart following and played without interruption.

Symphonies are more than the sum of their parts. The 20-minute "Haffner" is this. While it is easy to show its anatomy, Dickson discussed and conducted it as if the Symphony were that ditty about the "shoulder bone connected to the arm bone." Any audience deserves the spirit which moves.

This program will be repeated Saturday morning at 11 for subscribers to the second series.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Chronicle-Citizen
BROOKLINE, Mass.
Weekly Circ. 8,562
OCT 10 1963

Youth Concerts

Youth Concerts-An Effort Worthy Of Support

In a world of tensions, wars hot and cold, over emphasis on things material, the children of Brookline are fortunate in having the unique opportunity of hearing orchestral music of high quality performed by members of the Boston Symphony Orchestra.

These concerts were founded 13 years ago by the late Harry Dubbs, violinist of the Boston Symphony Orchestra, and have been conducted for the past 10 years by Harry Ellis Dickson, assistant conductor of the Boston Pops Orchestra, and a member of the Boston Symphony Orchestra. The Brookline Youth Concerts Committee with the cooperation of the Brookline public schools has presented three concerts annually.

During this time more than 50,000 children and parents have enjoyed classical, contemporary, and folk music, along with dancing, ballet and modern, puppetry and opera. In addition our students have had the opportunity of participation as soloists, as members of choral groups with the orchestra on stage.

The committee has also made a valuable contribution by inspiring many neighboring communities to offer their residents music series of their own.

The price of admission has remained nominal so that these concerts could be within the reach of every Brookline family. As a result a deficit is incurred at each concert even when there is a capacity audience.

The Brookline Youth Concerts Committee is currently appealing to residents of our town to help them continue in this worthwhile cultural activity. You can help by joining the distinguished group of "Friends" of the Brookline Youth Concerts. Send your contribution, large or small, payable to Brookline Youth Concerts Committee, 1341 Beacon St., Brookline.

We feel that the Committee deserves your support so that these concerts can continue to be a cultural inspiration in our community.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850
NOV 4 1963

Youth symphony

Little ones listen

By John Marshall Cuno

How do the youth of Boston spend Saturday morning? Watching television? Not last Saturday.

Battalions of children advanced upon Symphony Hall. They looked happy in the rain. School buses halted and discharged their juvenile cargoes. Youthful crowds clustered outside in multicolored raincoats. Slowly they filtered into the lobbies, which grew noisy with the excited chatter of hundreds of young symphony-goers.

It was the opening of the fifth season of Youth Concerts at Symphony Hall.

* * *

Founder - conductor Harry Ellis Dickson directed members of the Boston Symphony Orchestra in a program designed to illustrate to young eyes and ears what a symphony is and what it can do. Many children were attending such a performance for the first time. How many of these perhaps would someday be drawing crowds like themselves to listen and be inspired at their performances?

One could not help wondering.

And thinking: It is a solemn charge—the care and feeding of young musical talent.

Mr. Dickson showed that he is aware of this adult responsibility. He chose a program lively enough to enthrall young listeners and interesting enough to provide instruction for them.

* * *

Mozart's Symphony in D major (Haffner) was first. Mr. Dickson introduced this work with remarks on "what is a symphony?" He did not "talk down" to his audience. If anything, he took too much for granted in their as yet sketchy musical backgrounds.

Each movement he introduced by having certain instruments play a few bars of the theme (or themes), interrupting these with verbal comments. Then the rest of the movement was unbroken by further explanation.

After having the well-behaved audience "stand up and stretch," he played for the final portion of the program what he calls a "composite" symphony. This one was made up of five movements from works of different composers: Beethoven, Piston, Brahms, Mendelssohn, and Berlioz.

The occasion was proof that the most classic of classical music can be youthfully entertaining.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
NOV 3 1963

Youth Concerts Open Fifth Season at Symphony

By ELINOR HUGHES

The fifth season of Youth Concerts at Symphony Hall opened yesterday morning to a packed and attentive audience of young people—from about seven up to 15, with a sprinkling of adults, nominally on escort duty but quite possibly there because they knew that they, too, would have a splendid time.

Harry Ellis Dickson, conductor of the orchestra of Boston Symphony Players, opened the concert by telling the audience that because last year they had asked him for more substantial programs — "a whole symphony, please"—that he was giving them just that—Mozart's 'Haffner.'

Charming 'Haffner'

He explained briefly the history of the symphonic form, gave the themes from each movement, said that it was all right on these Saturday mornings to applaud between movements but not to do it at regular concerts, and then began the music.

The exquisite, classically designed "Haffner" Symphony provided great delight, and the listeners enjoyed Mr. Dickson's description of how it came by its name. Then came the novelty of the program: A 'Composite' Symphony, which the conductor said had never been done before.

This consisted of five movements: the Allegro Vivace from Beethoven's Symphony No. 8; the second movement from Walter Piston's Symphony No. 6 (this proved a delightful novelty, much appreciated by the listeners); the third movement from Brahms' Symphony No. 3 (this on request of Eric Leinsdorff, who said that his five children loved it); the fourth movement from Mendelssohn's Symphony No. 4; and the fifth movement from Berlioz's "Fantastic" Symphony—the Witches' Sabbath.

If the auditors wanted more substance to their concerts, they had it, and there was every evidence that they liked it. The applause was genuine, the attention unwavering. The experiment appears to have been a success, and the program will be repeated on Saturday morning, Nov. 9.

The second pair of concerts, "What Is Program Music?," will be given on Dec. 14 and Jan. 11; and the third and final pair, a Festival Program commemorating the 400th anniversary of Shakespeare's birthday, will be held on Saturday mornings, Feb. 8 and March 7.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
DEC 8 1963

Youth Concert

The answer to "What is program music?" will be given to 2600 boys and girls when Harry Ellis Dickson and Boston Symphony Orchestra musicians give the second Youth Concert at Symphony Hall on Saturday morning from 11 to 12 noon.

As is true of the adult symphony concerts, this series is fully subscribed for the season. Subscribers unable to attend a Youth Concert are asked, as is customary with the other series, to turn in their ticket for re-sale, both to enable someone else to enjoy the concert, and also to help the treasury. This should be done through the ticket chairman, Mrs. Manuel P. Kurland, 129 Payson rd., Brookline.

Saturday's program, to be repeated Jan. 11, consists of "The Dinner" excerpt from Strauss' "Le Bourgeois Gentilhomme," Kodaly's "Hary Janos" suite, "The Flight of the Bumble Bee" by Rimsky-Korsakov and "The Sorcerer's Apprentice" by Dukas.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Clipper
DUXBURY, Mass.
Weekly Circ. 3,111
DEC 12 1963

Second Youth Concert Sat.

The second youth concert in a series of three will be held at 11 a.m. this Saturday, Dec. 14, at Symphony Hall. Once again, 120 Duxbury youngsters will attend the performance.

THE PROGRAM

"What Is Program Music?" is the title of this concert. Such works as "Flight of the Bumblebees" and "Sorcerer's Apprentice," will be featured.

Harry Ellis Dickson will conduct the orchestra of 60 Boston Symphony members. Miss Mary Jane Smith, Elementary Music Supervisor, is town chairman of the project, assisted by Mrs. Freeman Boynton.

Any student unable to use his ticket should notify Miss Smith or Mrs. Boynton.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
GLOUCESTER, Mass.
Circ. 10,050
JAN 25 1964

Students attend youth concert

A group of Gloucester High School students attended the second of the Youth Symphony Concert series held annually at Symphony Hall in Boston. Conducted by Harry Ellis Dickerson, the Boston Symphony Orchestra played selections by Strauss, Rimsky - Korsakov, Kodaly, and Dukas. The concert was entitled "What Is Program Music?"

The pieces played exemplified efforts by the composers to add pictorial and historical suggestions to their music. The first selection was Richard Strauss' music to "Le Bourgeois Gentilhomme" ("The Would-be Gentleman") by Moliere. In the Hungarian composer Kodaly's folk opera, Harry Janos, a teller of exaggerated stories, rambles on about his adventures.

Rimsky - Korsakov's "The Flight of the Bumble Bee," from his opera "Tsar Sultan," is an example of the excellence with which music can imitate natural sounds. In this case, Rimsky - Korsakov simulates the buzzing of a bee.

"The Sorcerer's Apprentice" is a tone poem by Paul Dukas, a Frenchman. The music tells the story of an apprentice who magically causes a broom to carry water for him while the magician is away. He forgets the enchantment for stopping his helper, however, and the house is flooded by the time the master returns.

The final concert in this school year's series will be held on Saturday morning, February 8. The program is to be a musical celebration of the 400th anniversary of William Shakespeare's birth. Shakespeare's plays and poems have provided subject matter for such famous composers as Mendelssohn, Prokofiev, Bulioz, Tchaikovsky, Purcell, Haydn, Schumann, and Schubert.

The symphony program will open with a suite from the ballet "Romeo and Juliet" by Serge Prokofiev. With Patricia Peardon, a guest artist from Stratford, Conn., by permission of the American Shakespeare Festival, as narrator, excerpts from Mendelssohn's incidental music to "A Midsummer Night's Dream" will be played. The Lincoln - Sudbury Regional High School Girls' Chorus, conducted by Robert Wentworth, will also be featured.

An original compostion by a student of the Theory Class of Newton High School will be directed by Henry Tasker.

The concert will end with the finale of Brahm's "Symphony Number One," played by the musicians of the Boston Symphony Orchestra and of the Greater Boston Youth Symphony Orchestra. This will be directed by Marvin Rabin.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Fence Viewer
SUDBURY, Mass.
Weekly Circ. 1,981
NOV 28 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Citizen
SUDBURY, Mass.
Weekly Circ. 1,525
FEB 6 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise (e)
MARLBORO, Mass.
Circ. 5,720
DEC 5 1963

New England Newsclip Agency, Inc.
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Lincoln Citizen
SUDBURY, Mass.
Weekly Circ. 1,525
NOV 27 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise
MAYNARD, Mass.
Weekly Circ. 1,965
DEC 5 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Citizen
SUDBURY, Mass.
Weekly Circ. 1,525
NOV 27 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
HUDSON, Mass.
Circ. 2,550
DEC 5 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
FRAMINGHAM, Mass.
Circ. 14,205
FEB 4 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
HUDSON, Mass.
Circ. 2,550
FEB 8 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise (e)
MARLBORO, Mass.
Circ. 5,720
FEB 8 1964

New England Newsclip Agency, Inc.
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Citizen
SUDBURY, Mass.
Weekly Circ. 1,525
FEB 6 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
DEC 1 1963

Girls Chosen To Sing With Symphony

SUDBURY—Robert G. Wentworth, director of music at the Lincoln - Sudbury Regional High School, has selected 75 girls in the school to sing with the Boston Symphony Orchestra on next Feb. 8 and March 7.

They will sing in a chorus part for Mendelssohn's "Incidental Music to a Midsummer Night's Dream," at a concert to be conducted by Harry Ellis Dickson, assistant conductor for the Boston Pops, at Symphony Hall, Boston.

The girls selected became Symphony Chorus members automatically. They were chosen on the basis of their audition rating in tryouts for mixed chorus. Rehearsals have already started.

The girls representing the four classes of the school include: Nancy Adams, Sarah Adamson, Nancy Allen, Donna Briggs, Janet Buerger, Pamela Chase, Joanna Child, Barbara Chipman, Betsy Clark, Suzanne Fedock, Sandra MacFarland, Deborah Martin, Heidi Scholz, Margaret Siegars, Jane Spiller, Carol Tonseth, Mary Lee Tonseth, Marcia Troisi, Laurie Trees, Lyndia Donaldson, Barbara Fagerlund, Mary Lou Foley, Carol Garavano, Martha Henry, Louise Hendrick, Barbara Jagger, Electa Kane, Marcia Little, Lynn Plumley, Kristin Reidsteck, Barbara Sampson, Diane Woods, Nancy Chase, Janet Gayer, Jill Frye, Marley Meyer, Judith Child, Robyn Dermon, Heidi Grey, Mary Ann Houghten, Gretchen Mertz, Amy Carroll, Cheryl James, Mary Greene, Paula Black, Janet Hankey, Beverly Haskell, Elizabeth Taylor, Christine King, Tina Dobye, Dana Haden, Rebecca Livengood, Martha Curran, Anne Bobroff, Joanne Dickey, Rosemary Debye, Carolyn Filbin, Anne Clippinger, Marilyn Chase, Ebe Emmons, Sally Goodwin, Kathleen Hagerty, Anne Jameson, Sue Resi, Lanni Sheets, Pat Davis, Andrea Ericson, Elizabeth Newton, Jane Anderson, Susan Cariman, Edith Garrison, Judith Perry, Patricia Anderson, Carolyn Cutler, Cynthia Davis.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
DEC 22 1963

ABSORBED FACES of Mrs. H. C. Egar and her 3-year-old son, Steven, turn to the stage as the concert begins.

SHARING A SCORE before the Youth Concert, founder conductor Harry Ellis Dickson explains a point to an interested foursome from Acton—Shirley Mulvey, Margaret Springer, Martha Gates and Karen Doyle.

AN ANCIENT INSTRUMENT, explained by Symphony's Laning Humphrey, fascinates young concert patrons from Burlington—Michael Scanlon, Joseph Homer and James Lawrence.

An early Christmas treat for hundreds of boys and girls, the Youth Concert at Symphony Hall made a memorable start for the holidays. These concerts, for which Erich Leinsdorf and Henry Cabot share an able chairmanship, along with Dean John Burchards, John Thorndike, Mrs. Anthony Kutten, John Burk, Benjamin Lacy and conductor Harry Dickson, offer the wonderful world of Symphony to a young audience that comes many miles from all over New England.

Globe Photos by Edison Farrand

Youth Concert

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
FEB 2 1964

By Marjorie W. Sherman

STUDYING HIS PROGRAM as he waits for the concert to start is Cliff Lobar of Brookline.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
HINGHAM, Mass.
Weekly Circ. 2,600
FEB 6 1964

Last Youth Concert This Saturday

The final Youth Concert of the current season will be held at Boston's Symphony Hall on Saturday, Feb. 8th. It will mark the annual Festival Program in Commemoration of the birth of Britain's celebrated William Shakespeare.

A soloist will be chosen by competition from high school students throughout Massachusetts, and an original composition, written by a Newton High School student, will be played.

The Boston Symphony Orchestra will be joined by the Greater Boston Youth Symphony Orchestra on this occasion.

Buses will leave the auditorium side of the Hingham High School at 9:15 A. M. on Saturday. Chaperones will be Miss Carolyn Wentworth, teacher of music in the public schools, and Mrs. Everett Leonard.

Those desiring further information in regards to the concert may call Mrs. S. Edward Eaton, 100 Otis street at RI 9-1292.

Saturday Concert Due For Youth

Outstanding high school musical talent will join forces with Boston Symphony Orchestra musicians at the Youth Concert at Symphony Hall conducted by Harry Ellis Dickson this Saturday forenoon from 11 to 12.

The greater part of the program will commemorate the 400th anniversary of the birth of Shakespeare, in tribute to the dramatist's far-reaching influence on composers. This is the program:

Suite from the Ballet, "Romeo and Juliet" ..... Prokofiev
Excerpts, Incidental Music to "A Midsummer Night's Dream" ..... Mendelssohn
Patricia Peardon, narrator
Lincoln-Sudbury Regional H.S. Girls' Chorus
(Robert Wentworth, conductor)
Soloists: Ann Marie Obressa, first soprano
Ellen Cooke, second soprano
Finale, Concerto for Violin and Orchestra ..... Mendelssohn
Soloist: Yasuoki Tanaka
(Winner of All-State competition)
Toccata ..... Claire Rubin
Episode ..... Michael Bielski
(These two works were composed and orchestrated by members of the Theory Classes at Newton High School, directed by Henry Lasker—James H. Remley, music supervisor)
Finale, Symphony No. 1 ..... Brahms
(Played jointly by musicians of the Boston Symphony Orchestra and the Greater Boston Youth Symphony Orchestra, Marvin Rabin, director).

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News-Tribune (e)
WALTHAM, Mass.
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FEB 7 1964

Yasuoki Tanaka

Claire Rubin

Michael Bielski

3 Young Newton Musicians To Play at Symphony Hall

Youth concerts at Symphony Hall Feb. 8 and March 7 will feature compositions written and orchestrated by Claire Rubin, Newton High School Class of 1963, and Michael Bielski, member of the senior class.

Both studied theory of music under Henry Lasker of the high school faculty. Conductor Harry Ellis Dickson and members of the Boston Symphony Orchestra will perform the original pieces.

Also on the program will be a violin solo by Yasuoki Tanaka of Tokyo, Japan, who will perform the last movement from Concerto for Violin and Orchestra by Mendelssohn.

Claire Rubin, daughter of Mr. and Mrs. Herbert Rubin of 25 Manor House Rd., Newton Centre, is a freshman at Bryn Mawr. Michael Bielski, son of Mr. and Mrs. Noah Bielski of 11 Loring Rd., Newton Centre, is a member of the Theory of Music II and Music Appreciation classes, as well as the Newton High School Symphony Orchestra in which he plays first clarinet.

All high schools in the New England area were asked by Mr. Dickson to submit student orchestral scores. Newton High School responded with many scores composed by the theory students from which these two pieces were chosen by a board of examiners which included Walter Piston, internationally distingiushed composer and professor emeritus of music at Harvard University.

Violinist Yasuoki Tanaka of Tokyo, Japan, recently was the winner in a competition of 18 young instrumentalists from the New England area. He will perform the last movement of the Concerto for Violin and Orchestra by Felix Mendelssohn. Yasuoki is a member of the Theory of Music I and Music Appreciation classes and plays with the Newton High School Symphony Orchestra. He resides with Mr. and Mrs. Charles Olton of 17 Mayflower Ter. in Newton Highlands.

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Graphic
NEWTON, Mass.
Weekly Circ. 9,568
FEB 6 1964

MICHAEL BIELSKI

CLAIRE RUBIN

YASUOKI TANAKA

Young Musicians In Hub Event

The creative and performing talents of students at Newton High School will be very much in evidence at the final series of youth concerts at Symphony Hall, Boston, on Saturday mornings, February 8 and March 7th.

Conductor Harry Ellis Dickson and members of the Boston Symphony Orchestra will perform compositions written and orchestrated by Claire Rubin, Class of 1963, and Michael Bielski, Class of 1964, students of Henry Lasker's theory of music classes.

Mr. Dickson has included pieces written by students of Newton High School on his youth programs in the past.

Claire Rubin, daughter of Mr. and Mrs. Herbert Rubin, 25 Manor House Rd., Newton Centre is a freshman at Bryn Mawr. Michael Bielski son of Mr. and Mrs. Noah Bielski, 11 Loring Rd. Newton Centre, is a member of the theory of music and music appreciation classes, and the Newton High School symphony orchestra in which he is first clarinetist.

All high schools in the New England area were asked by Mr. Dickson to submit original orchestral scores by students. The two Newton selections were picked by a board of examiners which included Walter Piston, internationally famous composer and professor emeritus of music at Harvard University.

Violinist Yasuoki Tanaka of Tokyo, recently was the winner in a competition for eighteen young instrumentalists from New England. He will perform the last movement of Mendelssohn's Concerto for violin in the Boston series.

He also is a member of the theory of music and music appreciation classes at Newton High School and plays in the Newton High Symphony Orchestra. He resides with Mr. and Mrs. Charles Olton of 17 Mayflower Terrace, Newton Highlands.

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Sunday Herald
BOSTON, Mass.
Circ. 283,819
FEB 9 1964

Music

CONCERT HONORS SHAKESPEARE

By McLAREN HARRIS

While a steady flurry of snow dampened the streets of greater Boston yesterday morning, spirits were warmed inside Symphony Hall by the third program of this season's Youth Concerts.

For the annual Festival Concert, this year commemorating the 400th anniversary of William Shakespeare's birth, conductor Harry Ellis Dickson had at his command an extraordinary number of highly-trained musicians of practically all ages. The familiar contingent of Boston Symphony instrumentalists was augmented by the Girls' Chorus of Lincoln-Sudbury Regional High School, two soprano soloists, violinist Yasuoki Tanaka of Newton High School, members of the Greater Boston Youth Symphony, and composers Claire Rubin and Michael Bielski, both from Newton High.

PROKOFIEV BALLET

The senior Symphony players opened the anniversary tribute with a four-movement suite from Prokofiev's ballet, "Romeo and Juliet," depicting the feuding families, young Juliet, Friar Laurence and the "Dance of the Five Couples." Mendelssohn's "Midsummer Night's Dream" incidental music followed, featuring the Lincoln-Sudbury chorus, well-prepared by Robert Wentworth, soloists Ann Marie Obressa and Ellen Cooke, with narrator Patricia Peardon from the Stratford Festival, adding a regal touch with her flowing yellow gown. Professionals or not, they came up with a per-

...nce truly blessed with ...Shakespearean enchantment.

Next came violinist Tanaka, ...ner of an all-state competi..., polishing off the finale of ...delssohn's Violin Concerto ...verve and secure tech-nique. Two works by members of Henry Lasker's theory class at Newton High were given public hearing: Claire Rubin's "Toccata," an orchestral essay with robust sonorities reminiscent of Prokofiev, and Michael Bielski's "Episode," containing melodic charm and wit characteristic of Grieg — both works exhibiting strong understanding of some advanced theoretical practices.

Finally the Youth Symphony members appeared, occupying the principal seats, to give a full - bodied and formidable aural image to the finale of Brahms' Symphony No. 1—pure credit to regular conductor Marvin Rabin.

The program will be repeated on March 7, and hopefully all seats will be filled; young people make perhaps the most important audiences, for the world of music they hear today is the one they will inherit tomorrow.

The Program

The third program of this season's Youth Concerts was performed yesterday at Symphony Hall. Harry Ellis Dickson conducted members of the Boston Symphony Orchestra, the Greater Boston Youth Symphony, and the Girls' Chorus of Lincoln-Sudbury Regional High School. Ann Marie Obressa and Ellen Cooke were soloists for the "Midsummer Night's Dream" music and Patricia Peardon narrated.

Suite from "Romeo and Juliet" ..... Prokofiev
Incidental Music to "A Midsummer Night's Dream" ... Mendelssohn
Violin Concerto, finale ... Mendelssohn
Soloist: Yasuoki Tanaka
Toccata ..... Claire Rubin
Episode ..... Michael Bielski
Symphony No. 1, finale .... Brahms

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Traveler (e)
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FEB 7 1964

Encouraging Young Composers

Newton High Trio 'Cashes In' With Symphony

By JANET SNOWDON

You too can win the Boston Symphony music competition—if you go to Newton High, that is.

SYMPHONY BOARD WOULD DECIDE

In an effort to encourage young composers, last fall conductor Erich Leinsdorf invited high schools from all over New England to submit student's scores.

The Symphony's Board of Examiners headed by renowned composer Walter Piston planned to make the final decisions. Winners would hear their works performed by the Symphony in the annual Youth Concerts.

CLAIRE RUBIN
Whips Up Musical

Came December and there were 18 ambitious entries—all from Newton High School.

Slightly mystified, the board went ahead and selected winners anyway. They are Claire Rubin, 18, 25 Manor House Road, and Michael Bielski, 16, 11 Loring Street.

They will hear their compositions at tomorrow's 11 a.m. concert at Symphony Hall.

In speaking to the Traveler, Claire cleared up the contest riddle somewhat. "Newton High is probably the only school that gives courses enabling students to do something like this," she said.

Now a freshman at Bryn Mawr, Claire studied under Newton High music director Henry Lasker last year. His full-time music theory courses teach the rudiments of composition and orchestration, areas usually reserved for the college level.

Lasker explained that most of his students go on to advanced training in college.

Claire, whose composition "Toccata" was her first effort, is now busy whipping up a college musical for the freshman class. She's also a folk music addict and plays guitar, piano and saxophone.

COMPETITION WINNERS Yashuoki Tanaka, violin soloist, and composer Michael Bielski will participate in the Boston Symphony Youth Concert on Saturday. Both are studying under Newton High Music Director Henry Lasker.

Michael Bielski's "Episode" was also his first composition. The piece is in the romantic idiom a la Tchaikovsky, Michael explained.

Son of Boston Symphony violinist Noah Bielski, Michael is first desk clarinet for the Newton High band and plans to make music his career.

A third Newtonian on tomorrow's program will be violin soloist Yashuoki Tanaka, 18, private pupil of concertmaster Joseph Silverstein.

Yashuoki came to the U.S. last year from Japan to continue his music studies and is completing high school at Newton.

He lives with the Charles Olton family at 17 Mayflower Ter., Newton Highlands.

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Sunday Globe
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High Schools To Honor Bard Through Music

High school musicians from the Greater Boston Youth Symphony Orchestra will join their elders in the Boston Symphony on Saturday morning. The greater part of the program will commemorate the 400th anniversary of the birth of Shakespeare, in tribute to his influence on composers.

Harry Ellis Dickson, founder and conductor of the Youth Concerts at Symphony Hall, will direct the concert, beginning at 11 and lasting an hour.

The program, to be repeated Mar. 7, will include two works written and orchestrated by Newton High School students in the theory classes of Henry Lasker. To be heard are Claire Rubin's Toccata and Episode by Michael Bielski.

The concert will open with the Suite from Prokofiev's ballet, "Romeo and Juliet." In the excerpts from Mendelssohn's Incidental Music for "A Midsummer Night's Dream," the narrator will be Patricia Peardon. The Lincoln-Sudbury Regional High School Girls' Chorus has been prepared by its director, Robert Wentworth, and the two soprano soloists will be Ann Marie Obressa and Ellen Cook.

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Reporter
FOXBORO, Mass.
Weekly Circ. 3,397
FEB 20 1964

Governor's Wife Gives Autographs To Local Students At Youth Concert

Foxboro students attending Saturday's Youth Concert at Symphony Hall received a special thrill when requests for autographs were graciously granted by the Governor's wife, Toni Peabody.

The third and last Youth Concert of the series at Symphony Hall was attended by the following students and chaperones: Susan Barnes, John Barros, Kristin Belko, Robin Brooks, Sherrie Brooks, Nancy R. Baker, John Boynton, Susan Chase, Stephen Chase, Margaret Conboy, James Conboy, Rani Croft, Paul Clement, Deborah A. Driscoll, Pamela Dupree, Margaret Forrest, Esther Hammer, Barbara A. Kennedy, William Owen Jr., Robert Hunt, Mary Barros, Marie Owen, Jessie Miller, Linda Owen, Donna Meisner, Laurel Moltedo, Ronald Mendell, Richard Nudd, Lisa Nilsen, David E. Rice, Christine Rice, Dianne Spier, Linda C. Stewart, Sandra Sycafoose, David Sepe, Wayne Webber, Scott Webber, Bradford Kennedy, Cynthia Webber, Mrs. Angelo Sepe, Mr. Ralph E. Brooks, Mrs. Richard P. Webber and Mrs. William K. Owen.

Harry Ellis Dickson conducted the Boston Symphony Orchestra in the "Suite from a Ballet", "Romeo and Juliet" by Prokofiev, "Excerpts, Incidental Music to "A Midsummer Night's Dream" by Mendelssohn and "Finale of Symphony No 1 by Brahms as well as two original compositions by students of the Theory Class of Newton High School.

Plans for ticket subscriptions for next year's concerts will be announced by Mrs. Richard P. Webber and Mrs. William K. Owen, Co-Chairmen for Foxboro.

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ord-American (m) (e)
BOSTON, Mass.
Circ. 531,565

ELLIOT NORTON WRITES:

Talented Young Artists In Final Youth Concert

Although it was a little too long and too crowded, the Festival program of the Youth Concerts at Symphony Hall was admirable in most ways and stimulating in many. Saturday's concert-goers, who were generally attentive and responsive, recognized and endorsed in their usual exuberant way all of its wonders, and so proved that Conductor Harry Ellis Dickson, his musicians, singers, soloists and composers, some of them very young, had achieved what they had in mind.

What they had in mind was, first of all, to demonstrate in this anniversary of Shakespear's birth how men like Prokofiev and Mendelssohn have matched the magic of the great dramatist's plays with music which is magical in its own right.

Elliot Norton

To make this point, Mr. Dickson and the Boston Symphony Orchestra played some parts of Prokofiev's almost incredibly lovely Ballet Suite from "Romeo and Juliet."

CHARMING NARRATOR

Then, using Patricia Peardon as a professional narrator of singular charm and the fresh young voices of the Lincoln-Sudbury Regional High School Girl's Chorus, they played excerpts from Mendelssohn's incidental music to "A Midsummer Night's Dream."

In both instances, musicians, singers and the speaker contributed something fine. In the Prokofiev especially, the great orchestra gave the crowded congregation of boys and girls an astonishing demonstration of the pure lyrical tone which the music requires and which nobody but this magnificent team can produce.

Speaking Shakespeare's lines, as Puck, or as Titania, Miss Peardon looked as lovely as any of Shakespeare's most exquisite heroines, and read with a proper sense of exultation.

FINE YOUNG TALENT

In the background, under the huge pipes of the organ, looking very grave, the Lincoln-Sudbury singers produced a sweet tone of their own, fresh as May, clear and true.

In a subsequent part of the program, Conductor Dickson, presented a young violinist of Newton High School, then conducted composition written by two other high schoolers in an impressive demonstration of promising young talent.

The violinist, Yasuoki Tanaka, whose parents live in Japan, fiddled at high speed through the finale of Mendelssohn's Concerto for Violin and Orchestra, accompanied by the orchestra. That he is talented is certain; that he is still very young, with a long way to go, is also apparent.

Perhaps the most remarkable part of the Saturday program was the presentation by the orchestra of compositions written by students of the Newton High School as members of a class in music theory conducted by Henry Lasker of that school's faculty.

Without attempting to analyze or evaluate fully either the "Toccata" of Claire Rubin, or the "Episode" of Michael Bielski, it may be ventured that each is a commendably rich and mature work. For a further point, to be stated much more forcefully, the fact that these original pieces were given this public hearing before their peers by our orchestra is something to cheer about.

What greater stimulus to young composers could there possibly be than the knowledge that the Boston symphony orchestra is ready, on such occasions, to play their music?

YOUTH UNIT WELCOMED

In the final part of Saturday's program, the orchestra welcomed the young men and women of Marvin Rabin's Greater Boston Youth Symphony Orchestra, as they have in the past.

The Symphony men abandoned all the first chairs to the visitors, then played with them, as equal partners, the finale of Brahms' first symphony.

From any point of view, that was something to see and hear in a concert which was most certainly a credit to everyone involved on or off the stage. Of Youth Concerts at Symphony Hall, we can all be proud.

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Morning Globe
BOSTON, Mass.
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FEB 10 1964

Youth Concert

Shakespeare and Others Contribute to Festival

Like a true festival, the Youth Concert at Symphony Hall Saturday morning had a theme (Shakespeare), a speech (by Mrs. Endicott Peabody), an ovation (for a new violinist) and lots of music, by old and new composers.

An ordinary Youth Concert lasts an hour, from 11 a.m. to noon, but as Harry Ellis Dickson, founder and conductor, told the audience, enthusiasm dictated another 40 minutes. Nobody seemed to mind.

If the 400th anniversary of Shakespeare's birth provided the festival theme, in music of Prokofiev and Mendelssohn, the focus of the program was also in equal part music for and by youth.

From the Newton High School theory classes, directed by Henry Lasker, came two works composed and orchestrated by students. Both the Toccata by Claire Rubin and the Episode by Michael Bielski showed a competent working out of forms and an appreciation of melody. Both composers were on hand for bows. Bielski's father, Noah, a violinist, was among the Boston Symphony musicians who played the new works.

Saturday's instrumental soloist was Yasuoki Tanaka who, as winner of the All-State Competition, played the finale from Mendelssohn's Violin Concerto. A student at Newton High School and a pupil of the Boston Symphony concertmaster, Joseph Silverstein, Tanaka has his teacher's regard for sweet tone and a sense of the sweep of the music. Tanaka's performance was taped for his parents in Tokyo.

The program, to be repeated Saturday, Mar. 7, opened with two settings of Shakespeare's plays. Dickson conducted a Suite from Prokofiev's ballet, "Romeo and Juliet," and excerpts from Mendelssohn's Incidental Music to "A Midsummer Night's Dream."

Participating in the Mendelssohn were narrator Patricia Peardon, from the American Shakespeare Festival, Stratford, Ct., who spoke the verses "tripplingly on the tongue," and the Girls Chorus from the Lincoln - Sudbury Regional High School, superbly prepared by Robert Wentworth. Anne Marie Obressa and Ellen Cooke were the pleasing sopranos in the fairy duets.

As is customary at the final Youth Concert programs, the Boston Symphony is joined by members of the Greater Boston Youth Symphony Orchestra. Marvin Rabin's teen-agers took over first desk duties and the outside seats, contributing to the robust reading of the finale of Brahms' First Symphony. M. M.

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HARRY ELLIS DICKSON conducts 75-girl symphony chorus at Lincoln-Sudbury Regional High School. Group will perform with Boston Symphony on Saturday.

"DON'T SING 'SING'." Penciling in some score suggestions is Harry Ellis Dickson, conductor of Boston Symphony Youth Concerts. With him are music director of Lincoln-Sudbury Regional, Robert Wentworth, and students, Judith King and Louise Hendrick.

TIGHT BINDING

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Sunday Globe
BOSTON, Mass.
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FEB 2 1964

This church serpent, played by trombonist Josef Orosz, is an ancestor of the bass tuba. Although the serpent was made of leather-covered wood, it equaled the low brass tones but with a woodier quality in sound.

Violist George Humphrey [illegible]s a dancing-master's fiddle. The tiny instr[illegible]nt fitted nicely into a man's great-coat pocke[illegible] French called the fiddle a "pochette." The p[illegible]ait is of Henry Lee Higginson, founder of the [illegible]ston Symphony.

Youth Concerts Hon[illegible]r Sh[illegible]

By MARGO MILLER

In Beethoven and Shakespeare, wrote Brahms, youth has the whole world.

No other playwright has so inspired composers as the Bard of Stratford-on-Avon. What better occasion for a celebration of his 400th birthday than the Youth Concerts at Symphony Hall.

Next Saturday forenoon, Harry Ellis Dickson will conduct two musical settings of Shakespeare. Dickson's colleagues in the Boston Symphony will play the suite from the ballet, "Romeo and Juliet," by Prokofiev.

Here, in purely orchestral language, the tragic romance unfolds. We hear the feuding families—Montagues and Capulets—depicted in stately themes underlined by harsh brass. Juliet has music which combines the happiness of childhood with the awakening ardor of womanhood. The mood in the Friar Laurence section suggests the solemnity of marriage, as he weds the pair, and his role as peacemaker.

In contrast to dark Verona is the enchanted forest sketched by Mendelssohn in his Incidental Music to "A Midsummer Night's Dream." Bewitchment falls alike on the King and Queen of the Fairies and the comic bumpkins who stray into their schemes. Singing Shakespeare's fairy songs will be the light, young voices of the Lincoln-Sudbury High School Girls' Chorus, prepared by Robert Wentworth. Patricia Peardon of the American Stratford Festival will recite Puck's lines.

Brahms, who also set Shakespeare to music, will be represented in the concert by the finale of his First Symphony. As has become tradition at the last pair of each season's Youth Concerts at Symphony Hall, members of the Greater Boston Youth Symphony Orchestra share desks with Boston Symphony players in one ambitious selection on the program.

The Youth Orchestra was founded five years ago by its conductor Marvin Rabin. Its young musicians come from 60 public, private and parochial schools, and spend Saturday mornings in rehearsal at Boston University's School of Fine and Applied Arts, sponsors of the orchestra. In the Brahms movement, Boston Symphony principals will turn first [illegible] duties over to the teen-agers.

The list of compositions [illegible] Shakespeare's mighty poetry and her[illegible] Verdi's "Falstaff" is perhaps th[illegible] popular, example in opera. Th[illegible] of Romeo and Juliet brought [illegible] symphony from Berlioz; he knew [illegible] lish but had first heard Juliet [illegible] by the Irish actress, Henriett[illegible] later became his wife. Compos[illegible] tion and age have set Shak[illegible] speeches and Sonnets.

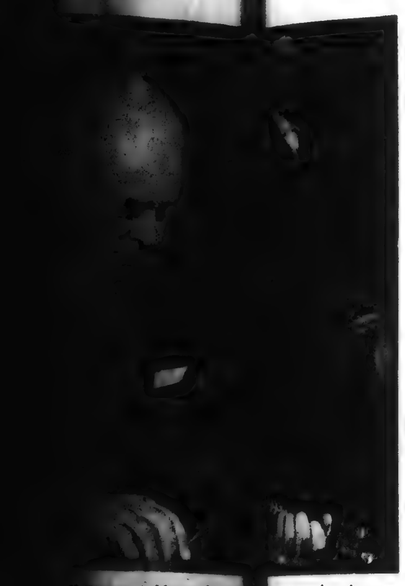
Visitors to the Casadesus C[illegible] Instruments in Symphony Hall [illegible] instruments known to Shakes[illegible] tioned in his plays. Photograph[illegible] show members of the Boston Sy[illegible] ancestors of their modern co[illegible] ments.

How Elizabeth ladies may [illegible] companying a ballad is illustr[illegible] University music students on [illegible]

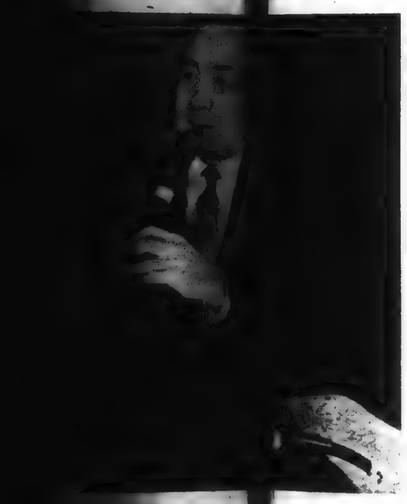
BOSTON SUNDAY GLOBE, FEBRUARY 2, 1964

TIGHT BINDING

167



...orge Humphrey ...n a dancing-
...iddle. The tiny th... ...ent fitted nicely
...n's great-coat poc... ...e French called
...a "pochette." The ...rait is of Henry
...son, founder of t... ...ston Symphony.



Greater Boston Youth Symphony players join the Boston Symphony once a season. The teen-agers draw the choice outside chairs and duties of the various principals.

Oboist Louis Speyer blows a cromorne. Inside the cylinder beneath the mouthpiece are two reeds which vibrate when the player's breath fills the cylinder. The cromorne belongs to the family of reed instruments known to Shakespeare as shawms.

Forerunner of the bass viol was this monochord, played by contra-bassist Georges Moleux. By stopping the string at different points, a wide range of tones was produced. It could sound rather like a cello, or rather like a trumpet, hence, the alternate name, marine trumpet.

...lor Shakespeare

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day's Sunday Globe Magazine. Barbara Bowen of Lyme, N.H., left, plays a dulcimer, while Patricia Humphrey of Waban, center, has a short archlute, or theorbo. Jean Chapple of Newton Highlands holds an ivory transverse flute; a smaller version was called a "wrynecked flute," in "The Merchant of Venice," because of the twist of the player's head.

Biographical facts about Shakespeare are so skimpy that we do not know if he played a musical instrument. Informal concerts were a popular pasttime of his day. Barbershops kept instruments for the amusement of waiting customers. Royal and noble households maintained orchestras and bands. Henry VIII was a composer, Elizabeth I was an accomplished performer on the virginals.

Musician or not, Shakespeare knew its worth. In "As You Like It," he warned:

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils.

...will turn fir...
...ers.
...of compositions ...
...hty poetry and h...
...Falstaff" is perhaps ...
...example in opera. T...
...and Juliet brought ...
...from Berlioz; he kn...
...first heard Juli...
...tress, Henriet...
...his wife. Comp...
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...to the Casadesus ...
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...music students o...

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Morning Globe
BOSTON, Mass.
Circ. 194,870
APR 13 1964

Today in Society

Magic Day at Symphony For Handicapped Children

By MARJORIE W. SHERMAN

Green and white programs went under many a pillow this week-end, a reminder of a wonderful day for more than 2000 boys and girls. Some of them had never been to Boston before, and most of them couldn't have come to Symphony Hall for the concert Saturday if it hadn't been for the Lincoln and Therese Filene Foundation, and the generous help of the Youth Concerts committee, the orchestra and the staff at Symphony Hall, and off-duty time given by a dozen Boston police officers.

Some of the youngsters, like six-year-old Joe, who can't walk, had never seen a horse before except on TV, and so mounted officer Ben Donahue brought "Domino," who's brown and handsome and very smart, right over to Joe's wheelchair to say hello. Other officers, like John Collins and Zenon Pieculenicz and Jerry Ciriello helped carry the wheel chairs in from the buses, and it was surprising how much candy those policemen happened to have in their pockets to help with the long trip up the steps and down the corridor to the front row of Symphony Hall.

Here, with lots of fascinating musical things to show them, waited Youth Concerts founder-director Harry Ellis Dickson. More buses, 20 or 30 of them, brought hundreds more, many on crutches, proud of being able to help the children who are blind, but however pale or pinched with pain these young faces might be, the minute the music began, the smiles came too, and that audience became one of the most rewarding sights any orchestra could ever hope to see.

A lot of credit belongs to Mr. Leinsdorf, Mr. Dickson, Henry Cabot, Mrs. Anthony Kutten, Mrs. Albert C. Titcomb, Mrs. Harry Bremner (the day's chairman) Mrs. Manuel Kurland, and all the other devoted people who made this miraculous day possible for children from more than 50 hospitals and institutions.

THE FINE WORK of the North Bennet Street Industrial School in counselling boys in constructive trade courses will be aided by a program Apr. 21 at Cortwright House. The speaker will be Miss Mary Crosby, a graduate of the Rhode Island School of Design and an accomplished consultant on historical buildings in New England. Mrs. Ernest Jacoby, whose husband is director of the Industrial School, will have as hostess chairmen Mrs. Bayard Henry, Mrs. Freeman Hill, Mrs. Henry Goodwin and others.

A FAVORITE with the youngsters attending Saturday's Lincoln and Therese Filene Foundation Youth Conference at Symphony Hall was Domino. Station 16 officers gave youngster at right a lift.
(Photo by Joseph Dennehy)

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SMART SET — By ROSE WAL.

Tribute to Mrs. Lincoln Filene

A project very dear to the heart of the late Mrs. Lincoln Filene was making good music available to all young people as a vital enrichment of their lives. She provided opportunities for them to hear and perform music. Those who knew her will recall the time and energy she freely gave towards the development of the Boston Music School Settlement.

As a tribute to the great lady, a special concert sponsored by the Filene Foundation will be held Saturday at 11 a. m. in Symphony Hall where Harry Ellis Dickson will conduct members of the Boston Symphony Orchestra.

Guests will be boys and girls unable to attend the regular Youth Concerts in Symphony Hall. The artists, five youthful soloists, will offer classical selections.

John Romanovich III, (clarinet) will play the "Concerto for Clarinet and Orchestra" by Mozart; Paul Britton, (flute), and Ellen Rubin, (harp), will offer the "Serenade for Flute, Harp and Strings" by Hanson; John B. Kelly, (trombone), has chosen "Concerto for Trombone" by Norman Layden; Robert Markow, (French horn), will play Mozart's "Concerto No. I in D major for French Horn and Orchestra".

An added pleasure will be the Girl's Chorus of the Lincoln-Sudbury Regional High School in excerpts from Mendelssohn's Incidental Music to "A Midsummer Night's Dream", to the accompaniment of the orchestra; Ann Maria Obressa and Ellen Cooke, guest soloists.

★ ★ ★

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
APR 10 1964

Youth Concert

Tomorrow morning at 11 the Filene Foundation invites underprivileged young people to attend a special program by members of the Boston Symphony Orchestra under Harry Ellis Dickson at Symphony Hall. Five high school instrumentalists, chosen by competition, will be featured as soloists; in addition, the Girl's Chorus of Lincoln-Sudbury Regional High School will sing excerpts from Mendelssohn's "Midsummer Night's Dream." Remaining works will be by Mozart, Wagner and Hanson.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
TAUNTON, Mass.
Circ. 12,652
APR 10 1964

Norton

Ellen Rubin In Boston Concert

Ellen Rubin, 17-year-old daughter of Atty. and Mrs. Lewis S. Rubin of 94 Taunton Ave., and a senior at Norton High School, will be one of five soloists appearing with the Boston Symphony Orchestra in a special youth concert, in Symphony Hall, Saturday at 11 a. m.

The concert, sponsored by the Filene Foundation, will be conducted by Harry Ellis Dickson.

Miss Rubin will be heard with Paul Brittan, flutist, in Howard Hanson's Serenade for Flute and Harp.

She is a member of the Greater Boston Youth Symphony Orchestra and of the Massachusetts All-State Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,354
APR 11 1964

Students To Hear Boston Concert

A contingent of 20 Greenfield High School students will travel to Boston today to hear a Boston Symphony Orchestra concert. They will be accompanied by Mrs. Merritt Garland, Mrs. Knowlton Stone, and Mr. and Mrs. Gerard Perry.

John Romanovich, III, president of the GHS Senior Class, will appear as soloist with the orchestra. Romanovich has distinguished himself frequently in local music circles, and was recently accepted for study at the School of Fine and Applied Arts at Boston University.

Locally he has studied the clarinet with Chester Hazelett of Gill, now retired after a distinguished career including tenure with the San Francisco Symphony Orchestra and the Paul Whiteman Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
APR 10 1964

Filene Foundation Concert Tomorrow

A special concert for boys and girls unable to attend the regular Youth Concerts at Symphony Hall, will be held Saturday morning at 11 o'clock with Harry Ellis Dickson conducting Boston Symphony members.

Sponsored by the Filene Foundation, the concert will be in memory of Mrs. Lincoln Filene. A gifted musician herself who played violin, piano and organ, Mrs. Filene is being honored for her lifetime devotion to good music and to making it available to all young people as a vital enrichment of their lives.

Among her accomplishments was the development of the Boston Music School Settlement.

Five youthful soloists will play classical selections to the accompaniment of the orchestra. They are John Romanovich 3d, clarinet, playing Mozart's "Concerto for Clarinet and Orchestra"; John D. Kelly, trombone, playing the first movement of Leyden's "Concerto for Trombone;" Robert Markow, French horn, playing Mozart's "Concerto No. 1 in D major for French Horn and Orchestra;" Paul Britten, flute, and Ellen Rubin, harp, playing the "Serenade for Flute, Harp and Strings," by Hanson.

In addition, the Girls' Chorus of the Lincoln-Sudbury Regional High School will sing excerpts from Mendelssohn's Incidental Music to "A Midsummer Night's Dream," to the accompaniment of the orchestra, with Ann Marie Obressa and Ellen Cooke at guest soloists.

ORGAN CONCERTS

First Concert . . . SUNDAY, NOVEMBER 10

Marilyn Mason

GEORGE FRIDERIC HANDEL (1685–1759).....Concerto in F major, Op. 4, No. 5
Larghetto — Allegro — Alla siciliana — Presto

JEAN LANGLAIS (1907–).....Miniature (1958)
Epilogue, for Pedal Solo

JOHANN SEBASTIAN BACH (1685–1750).....Prelude and Fugue in D major

ARNOLD SCHOENBERG (1874–1951).....Variations on a Recitative, Op. 40

MAURICE DURUFLÉ (1902–).....Scherzo, Op. 2

JOHN COOK.....Flourish and Fugue (1957)

Second Concert . . . SUNDAY, DECEMBER 8

Fernando Germani

JOHANN SEBASTIAN BACH (1685–1750)...Toccata, Adagio and Fugue in C Major

LOUIS-CLAUDE DAQUIN (1694–1772).....Noël en Musette en Dialogue

LEO SOWERBY (1895–).....Pageant

MARCEL DUPRÉ (1886–).....Variations sur un vieux Noël

MAX REGER (1873–1916).....Fantasia Op. 52, No. 3 on the Chorale
"Halleluja, Gott zu loben"

MARILYN MASON heads the Organ Department at the University of Michigan. She studied in Paris with Nadia Boulanger and Maurice Duruflé, and later in this country with Arnold Schoenberg. A native of Oklahoma, she graduated from the New England Conservatory of Music. She has traveled extensively as a concert artist.

FERNANDO GERMANI, born and trained in Rome, studied with Respighi and has been especially active as teacher and performer in his native city. Coming to this country, he was head of the Organ Department at the Curtis Institute for two years. He has revised and edited the complete organ works of Frescobaldi.

Third Concert . . . SUNDAY, JANUARY 26

John Ferris

PIERRE DU MAGE (17th century).....Grand Jeu

FRANÇOIS COUPERIN (1668–1733).....Récit de Cornet
Benedictus
Dialogue sur les Grands Jeux
from the Mass for Parishes

WOLFGANG AMADEUS MOZART (1756–1791).....Fantaisie in F minor, K. 608

DANIEL PINKHAM (1923–) Concertante for Organ, Celesta and Percussion (1962)
(Commissioned by the Boston Chapter of the American Guild of Organists)
Timpani: EVERETT FIRTH
Celesta: MARTIN HOHERMAN
Percussion: CHARLES SMITH

CÉSAR FRANCK (1822–1890).....Chorale in E major

HENK BADINGS (1907–).....Passacaglia for Timpani and Organ
Timpani: EVERETT FIRTH

Fourth Concert . . . SUNDAY, FEBRUARY 16

Robert Town

DIETRICH BUXTEHUDE (1637–1707).....Ciacona in E minor
Organ Chorales
"Nun komm, der Heiden Heiland" — "Von Gott will ich nicht lassen"
Fugue in C major (à la Gigue)

JOHANN SEBASTIAN BACH (1685–1750).....Passacaglia and Fugue in C minor

JEHAN ALAIN (1911–1940).....Trois Danses
Joies (Joys) — Deuils (Sorrows) — Luttes (Conflicts)

MARCEL DUPRÉ (1886–).....Triptyque, Opus 51 (1957)
Chaconne — Musette — Dithyrambe

JOHN FERRIS is a graduate of the University of Michigan, having studied with Marcel Dupré in Chicago. Since 1958 he has been the Organist and Choirmaster of Harvard University. He played at the Symphony Hall Organ Recitals in their first year (1960–1961).

ROBERT TOWN, born in Wisconsin, attended the Eastman School of Music and later studied with Arthur Poister at Syracuse University. He is organist and choirmaster at St. John's Episcopal Church at Plymouth, Michigan.

Fifth Concert . . . SUNDAY, MARCH 1

John Weaver

GEORGE FRIDERIC HANDEL (1685–1759).....Concerto No. 4 in F major—Allegro
(Cadenza by Weaver)

JOHANN SEBASTIAN BACH (1685–1750)....Trio Sonata No. 5 in C major—Allegro
Chorale-Prelude — "Jesu, Joy of Man's Desiring"
Fugue in E-flat major — (St. Anne Fugue)

FRANZ LISZT (1811–1886).....Prelude and Fugue on B.A.C.H.

MARCO ENRICO BOSSI (1861–1925).....Giga

OLIVIER MESSIAEN (1908–).....The Ascension
"Serene Alleluias"

JOHN WEAVER (1937–).....Toccata

Sixth Concert . . . SUNDAY, APRIL 5

E. Power Biggs

GIROLAMO FRESCOBALDI (1583–1643).....Toccata in D minor
Canzona Prima

HENRY PURCELL (1659–1695).....Fanfare in C major
Trumpet Tune, "Bonduca"
Ayre for Organ
Trumpet Tune, "Cebell"

JOHANN SEBASTIAN BACH (1685–1750)..... My Spirit be Joyful — Duet from the Easter Cantata, No. 146

WOLFGANG AMADEUS MOZART (1756–1791).....Adagio, originally for a Glass Armonica — Prelude and Fugue in C minor

JAN KOETSIER.....Partita for English Horn and Organ (1958)
Liberamente — Allegro — Larghetto — Vivace — Organo solo — Andante sostenuto

GEORG PHILIPP TELEMANN (1681–1767).....Overture from "Der getreue Musikmeister"
Heroic Music: Honor — Charm — Bravery
Quietness — Vigor — Love
Vigilance — Playfulness — Gentleness
Generosity — Hope — Joy
Trumpets: ROGER VOISIN *and* ANDRÉ COME
English Horn: LOUIS SPEYER
Timpani: EVERETT FIRTH

JOHN WEAVER first studied at the Peabody Conservatory in Baltimore, and later at the Curtis Institute. He is now Organist and Choir Director of the Lutheran Church of the Holy Trinity in New York City.

E. POWER BIGGS, born in England, and an honor graduate of the Royal Academy of Music in London, has lived here since 1929 and made this country his own. He is known by his tours of this country and Europe, by his numerous recordings and broadcasts.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
OCT 13 1963

Symphony Will Sponsor Fourth Organ Series

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Remaining artists in the six-recital series include John Ferris, organist and choirmaster at Harvard University; Robert Lloyd Town, winner of the Young Artists Competition co-sponsored by the Boston Symphony Orchestra and the American Guild of Organists; the young organist John Weaver; and E. Power Biggs, internationally famous concert organist.

Concerts will be held on Sundays at 6 p.m. Season tickets are available at $6 from the Symphony Hall box office. Single concert admission is $1.50, and all seats are unreserved.

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Circ. 283,819
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The Symphony Hall Organ Concerts will be held on Sundays at 6 p.m. and all seats are unreserved.

Marilyn Mason, to be heard next Sunday, is a member of the faculty of the University of Michigan where she had studied previously with Palmer Christian.

Her program will consist of Handel's Concerto in F major; two works by Jean Langlais, Miniature (1958) and Epilogue, for pedal sool; J.S Bach's Prelude and Fugue in D major; Variations, in a Recitative, Op. 40, by Arnold Schoenberg; Scherzo, Op. 2, by Maurice Duruflé; and Flourish and Fugue (1957) by John Cook.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850
OCT 11 1963

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
DEC 8 1963

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As an experiment, the plan was inaugurated in Jan. 1961. Four one-nour recitals by noted organists were presented on Sunday a t6 o'clock. So well did the venture succeed, that this year six recitals were announced. The second one, by the European soloist, Fernando Germani, takes place tonight.

Composers of symphonies and the development of the requisite orchestra came late upon the musical scene—in the late 1700's—whereas music for the organ had been composed as early as 1325.

The oldest master represented is Girolamo Frescobaldi, born 102 years before Johann Sebastian Bach, who studied his works. This influence may be traced in some of Bach's music in this series. Running down the list chronologically, we find that these additional early masters of organ composition will be heard:

Dietrich Buxtehude. Johann Sebastian Bach traveled 200 miles on foot, from Arnstadt to Luebeck, in 1705, to hear him play. As virtuoso organist and composer, Buxtehude left strong influence on Bach.

George Frideric Handel. As organ virtuoso he was a close rival to his contemporary, J. S. Bach, whom he never met. He wrote 18 organ concertos.

Johann Sebastian Bach. Rivaling Handel as greatest organ virtuoso of his time, he is rated by various authorities as the greatest composer of all times.

Louis-Claude Daquin. Celebrated French organist and composer for organ and clavichord.

Wolfgang Amadeus Mozart. Perhaps the greatest pianist of his day, he also played the violin and organ with distinction.

Soloists for this season's recitals on the Symphony Hall organ are Marilyn Mason, Fernando Germani, John Ferris, Robert Town, John Weaver, and E. Power Biggs.

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Sunday Herald
BOSTON, Mass.
Circ. 283,819
FEB 16 1964

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850
FEB 19 1964

DIAPASON
CHICAGO, ILL.
MONNTHLY 22,500
MAR 1964

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The competition is open to organists living or working in New England, New York, New Jersey or Pennsylvania. Applicants must be between 25 and 35 as of the March 31 deadline for initial eliminations.

Write: Jack Fisher, Emmanuel Church, 15 Newbury St. Boston 02116.

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Sunday Globe
BOSTON, Mass.
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The concerts will be held on Sundays at 6 p.m. without intermission. Season tickets for the series of six recitals are available at the Symphony Hall Box Office. Single concert admission will be available. All seats are unreserved.

Mason at console

CSM 11/2/63

By William Saunders

Opening the fourth season of Symphony Hall organ concerts, Marilyn Mason displayed that virtuoso flair that puts the frosting on the musical cake. It is the ability to set forth each composition in its best light, and it lends excitement even to the more subdued works.

Miss Mason proved that skipping around the centuries can provide a refreshing, absorbing program. A crisp, starched traversal of Handel's Concerto in F was followed by the plaintive, nostalgic "Miniature" by Jean Langlais, composed in 1958. The same composer's "Epilogue" offered a dazzling display of pedal acrobatics.

* * *

Bach's spirited Prelude and Fugue in D, which followed, was precise and carefully phrased; the bold modulations and grinding dissonances were not overly dramatized.

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According to the printed program, we shall have to wait at least another year to hear any of the sonatas of Hindemith and Mendelssohn. Nonetheless, these Symphony Hall concerts are a milestone in the new growth of interest in "Bach's royal instrument." Those who pass up the opportunity to hear the entire series (perhaps because some of the recitalists are unfamiliar to them) miss some of the best playing.

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BOSTON, Mass.
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NOV 4 1963

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170

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Herald 12/11/63

Music

Symphony Organ Series Opened by Miss Mason

By McLAREN HARRIS

In the opening recital of the Symphony Hall organ series last night, Marilyn Mason's performance identified her as a member of a certain classic strain of organists.

This is not an indication of her selection of music, which ranged from Bach to the present, or of any restricted temperament; rather, Miss Mason's judicious choice of registration and dynamics revealed a well-conceived and finely wrought balance between emotion and idealism.

Where the music does not call for a cascading curtain of sound, Miss Mason's registrations tend toward conservatism. For the tuttis and solos of Handel's F major Concerto, Op. 4, No. 5 she provided tasteful contrasts, never startling, and set a flute above mellowed strings in the Siciliana. Bach's Prelude and Fugue in D major displayed its bombard pedals, but the organist still avoided great pyramids of sound, picking up the notes to give the counterpoint a clear outline.

But conservatism is not Miss Mason's only device. In the Variations on a Recitative, Op. 40 of Arnold Schoenberg, she explored the possibilities of timbre from contras to clarinos—fortunately, not all at once. Yet the ten variations remain classic (for Schoenberg): the composer largely abandoned functional harmonic progression but not harmony altogether, as melodic lines and chordal combinations retain their points points of restlessness and resolution.

And lest anyone continue to believe that a classicist lacks a virtuoso's touch, be assured that Miss Mason is at no loss for technique, as the Bach fugue and Langlais' "Epilogue" for pedal solo amply proved.

The organist concluded the regular program with Maurice Durufle's Scherzo, Op. 2, which borders on up-dated impressionism, and with the fanfares and squared harmonies of John Cook's "Flourish and Fugue," the latter composer being in attendance. It was a welcome recital, exhibiting Symphony's organ not in frightening aspect, but in most musical perspective.

The Program

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Herald 12/11/63

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Organist 12/1/63

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CSM 12/9/63

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Sunday Herald
BOSTON, Mass.
Circ. 283,819

JAN 19 1964

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Mr. Ferris will begin with two 17th century composers playing the "Grand Jeux," of Pierre du Mage and three works by Francois Couperin; "Recit de Cornet," "Benedictus," and "Dialogues sur les Grands Jeux" from the Mass for Parishes. The program will continue with Mozart's Fantaisie in F minor, K. 608, commissioned for performance on a mechanical organ actuated by a clock.

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Sunday Globe
BOSTON, Mass.
Circ. 465,653

JAN 12 1964

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

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FEB 1964

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Ferris concluded the concert with HENK BADINGS' Passacaglia for Timpani and Organ. He was assisted by timpanist Everett Firth, with Martin Hoherman (celesta) and Charles Smith (percussion).

Also on this date: Mr. Pinkham's Motet No. 3 was performed by the King's Chapel Choir of Greater Boston on the CBS radio network program, Church of the Air; his Wedding Cantata was sung by the Old South Church Choir; and a Gardner Museum recital, given by Helen Keaney, harpsichordist, included the composer's Partita for Harpsichord.

Herald 11/11/63

Music

Symphony Organ Series Opened by Miss Mason

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Box 2078, Boston 6 • RIchmond 2-4200

Record-American (m) (e)
BOSTON, Mass.
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NEW YORK, N. Y.
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FEB 1964

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THE CHRISTIAN SCIENCE MONITOR, MONDAY, JA

1/27/64

Pinkham's new piece

By William Saunders

Sunday evening's Symphony Hall organ concert by John Ferris featured two fresh and stimulating contemporary works.

Daniel Pinkham's Concertante for Organ, Celesta, and Percussion proved to be a forward-looking piece brimming with lively invention. Composed in 1962 under a commission from the Boston Chapter, American Guild of Organists, it assigns distinctive melodic and rhythmic material to the various instruments, while a prevailing mood knits together each of its sections.

By turns haunting, witty, and plaintive, it is propelled by powerful rhythms to gripping climaxes. The work has a patrician cast and is likable at first hearing. With the composer conducting, Martin Hoherman, Everett Beal, and Charles Smith played, respectively, the celesta, timpani, and percussion with singleness of purpose and mutual understanding.

* * *

The second contemporary work, a Passacaglia for Timpani and Organ by the Dutchman Henk Badings, was more angular and aggressive. Its rhythmic tension churned up cascades of grinding dissonances. It is the effort of a distinct musical personality, though its sound and fury left this listener impressed rather than deeply moved.

Mr. Beal took in stride the demands imposed on a timpanist by the 12-tone idiom.

* * *

Mr. Ferris opened the program with an incisive performance of "Grand Jeu" by du Mage. He projected a poetic mood in serene, contemplative excerpts from Couperin's Mass for Parishes. Mozart's vehement Fantasia in F minor (K. 608) was played with a romantic brio that generated intense emotional heat, but at the expense of the work's breadth and grandeur.

Franck's Chorale in E major was infused with suppleness and grace, growing from a broad, calm opening to a triumphant, affirmative conclusion.

Mr. Ferris, organist of Harvard University, demonstrated the ability to discern and communicate the feelings of a wide range of composers. His virtuosity was always within the bounds of good taste; and as he played, the listener was conscious not of the performer, but of the music's meaning.

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Sunday Globe
BOSTON, Mass.
Circ. 465,653

FEB 2 1964

Organist Robert Town

The Symphony Hall organ concerts will present Robert Town in recital on Sunday, Feb. 16. Town was the winner of the 1963 Young Artists Competition, sponsored by the Boston chapter of the American Guild of Organists with the cooperation of the Boston Symphony Orchestra.

The annual competition, which was begun in 1962, is designed to help the young professional organist between the age of 25 and 35 who has finished his formal training but is not yet established in his field. The Boston competition is open to organists whose residential or professional address is in the New England states, New York or New Jersey. Two eliminations take place before the final decision, and the finalists appear in public concert before the Boston chapter of the A.G.O. in the Spring. In addition to to a cash prize which is contributed by the A.G.O. and the Boston Symphony Orchestra, the winner of the Boston Young Artists Competition presents an organ recital in the following season of Symphony Hall organ concerts.

Town was a graduate student at Syracuse University when he entered the competition. He is now engaged in doctoral studies at the University of Michigan with Marilyn Mason, who was heard in the Symphony Hall organ concert of Nov. 10, 1963, and he holds positions at St. John's Episcopal Church in Plymouth, Mich., and at Eastern Michigan University. He has given recitals in New York, Pennsylvania, Maryland, Connecticut, Massachusetts, Michigan, and Canada.

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 178,553

MAR 20 1964

Symphony Members To Assist Organist

Members of the Boston Symphony Orchestra will assist E. Power Biggs in his Symphony Hall organ recital on Sunday, April 5, in a program placing emphasis on early masters. Louis Speyer, retiring from the orchestra at season's end, will be soloist with Mr. Biggs in Jan Koetsier's Partita for English Horn and Organ, the sole contemporary work on the program. Trumpeters Armando Ghitalla and Andre Come will be heard in Frescobaldi's "Canzona Prima," Purcell's Fanfare in C major and Trumpet Tune, "Cebell," and Telemann's overture from "Der getreue Musikmesiter." Everett Firth, timpanist, will join the group for Purcell's trumpet tune, "Bonduca," and the Heroic Music from Telemann's opera, "Melante."

CSM Arts—Entertainment

3/2/64

Symmetry and logic

Weaver at console

By William Saunders

In Sunday evening's Symphony Hall organ concert, the audience was made very much aware of John Weaver's polished technique and mature sense of style.

A genial and melodious allegro from Handel's Concerto No. 4 in F included a cadenza by Mr. Weaver that kept within the bounds of Handel's style, and was projected with crisp precision. Then a sparkling allegro from Bach's Trio Sonata No. 5—a hard nut to crack technically—flowed along with unflagging pulse, its interlacing strands of polyphony being clearly set forth.

Mr. Weaver drew on the instrument's romantic hues for Bach's "Jesu, Joy of Man's Desiring"—a bold gesture in this age of fastidious tracker organs—and he infused the work with noticeable suppleness and grace. At the same time, Bach's Fugue in E flat grew from a broad, calm opening to a heroic climax. Mr. Weaver successfully underlined the symmetry and logic of the Fugue's architecture.

* * *

Next came a sharply etched performance of Liszt's Prelude and Fugue on B.A.C.H. With his daring harmonies and chromatic declamations, Liszt brought more drama to organ literature than it had known since Bach's time. Indeed, the Fugue on B.A.C.H. is so chromatic in spots as to be almost atonal. And Mr. Weaver conveyed to us all its mystery and surging grandeur.

A deft traversal of Bossi's vivacious "Giga" was followed by Messiaen's "Serene Alleluias" from "The Ascension." In this highly original work, Messiaen weaves haunting melodies and intricate rhythms into a fascinating labyrinth of sound.

* * *

The scheduled program closed with Mr. Weaver's own Toccata—a fresh, jubilant work whose wit is reminiscent of Percy Grainger.

As his second encore Mr. Weaver offered a buoyant reading of Bach's high-spirited Fugue in D major. It swept toward its climax with increasing intensity, and everyone breathed a sigh of relief after that final challenging scamper up the pedal board.

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Sunday Herald
BOSTON, Mass.
Circ. 283,819

MAR 29 1964

Biggs Organ Concert Is Next Sunday

E. Power Biggs' Symphony Hall Organ Concert next Sunday at 6 p.m., which will consist predominantly of the music of early masters, will also place emphasis on music for trumpet and organ, in some instances combined with timpani. The one contemporary work, by the Dutch composer Jan Koetsier, is for English Horn and Organ. Members of the Boston Symphony Orchestra will assist Mr. Biggs in these works.

Louis Speyer, who retires this season from the orchestra, will be soloist with Mr. Biggs in Koetsier's Partita for English Horn and Organ, written in 1958.

Armando Ghitalla and Andre Come, trumpeters, will be heard in four works: Frescobaldi's "Canzona Prima"; Purcell's Fanfare in C major, and Trumpet Tune, "Cebell"; and Telemann's Overture from "Der getreue Musikmeister." Everett Firth, timpanist, will join Messrs. Briggs, Ghitalla and Come in Purcell's Trumpet Tune, "Bonduca" and the Heroic Music from Telemann's opera "Melante."

Roger Voisin, principal trumpet of the orchestra, and his young son Peter will appear with Mr. Biggs in a trumpet duet, "My Spirit Be Joyful," from J. S. Bach's Easter Cantata, No. 146.

This evening at 6 E. Power Biggs will be guest artist in a Symphony Hall Organ Recital. His one-hour program, entirely of the early masters with one exception, will place emphasis on music for organ, trumpets and timpani, with assisting artists Armando Ghitalla, Andre Come, Roger Voisin and Everett Firth of the Boston Symphony Orchestra, and Voisin's son Peter who will join him in a trumpet duet. One of the interesting highlights will be Jan Koetsier's Partita for the rare combination of English Horn and organ, with soloist Louis Speyer, who is retiring as the orchestra's English horn player at the end of this season after 46 years' service. Composed in 1958, the work received its U.S. premiere by Biggs and Speyer over the CBS Radio Network.

The final concerts of the Monday Evening and Tuesday Evening series will take place this week, both at 8:30. At each program Leinsdorf will conduct the orchestra in Beethoven's Overture to "Fidelio," the Symphony No. 7 of Beethoven and Richard Strauss' "Also sprach Zarathustra."

GLOBE APR 5th 1964

MUSIC

Biggs Organ, Pealing Brass Fitting Close to Concert Series

By McLAREN HARRIS

E. Power Biggs' recital last night heralded the close of this season's original Symphony Hall Organ Concerts schedule (though Robert Town's recital was postponed from Feb. 16 to April 19)—almost literally a herald, for the bulk of the program was given to music for organ and trumpets.

One Major Work

Indeed, the concert was far from a true solo recital, for only one of the four works for organ alone was of major consequence: Mozart's Prelude and Fugue in C minor. As for the other three, Frescobaldi's D minor Toccata spins some technical flourishes over sustained pedals, Purcell's "Ayre for Organ" served as a songful interlude between two trumpet tunes, and Mozart's Adagio and Rondo for a Glass Armonica was most interesting when one remembers the now-extinct instrument — a row of rotating glass cones, sounded by the fingertips; in terms of a serious effort, its composition probably required less time than the performance.

Mr. Biggs applied the conservative touch to registration for these works, turning to flutes and krummhorns for the solo lines while avoiding strings; meters were kept in tight focus and dynamic variation evolved from linear combinations.

Symphony member Louis Speyer assisted in Dutch composer Jan Koetsier's Partita for English Horn and Organ (1958), five movements in conventional harmonic idiom, one for organ solo. Guided expertly by Mr. Speyer, the English horn progressed through a variety of activity, now agile, now sustained, and concluded by intoning the chorale, "Wie leuchtet schoen der Morgenstern," over more energetic organ lines.

Trumpets held forth in the remaining works. Roger Voisin and his young son Peter joined Mr. Biggs for a duet from Bach's Cantata 146, and a happy combination it was in terms of strength, tone and technique; so it goes for the Voisins—like grandfather, like father, like son.

Brilliant Trumpets

Trumpeters Armando Ghitalla and Andre Come provided brilliance for Frescobaldi's Canzona Prima and a Purcell fanfare, plus two trumpet tunes, "Bonduca" and "Cebell," with timpanist Everett Firth, and the organ-brass-percussion quartet finished with Telemann's overture to "Der getreue Musikmeister." The latter is a series of instructional examples illustrating musical traits of heroism: honor, charm, love, vigilance and others — even generosity. Alternating bombast with tenderness, it served up a vigorous conclusion to a program containing little hard core for the organ, but drawing a cordial response nonetheless.

The Program

E. Power Biggs organist, presented a recital last night in the Symphony Hall Organ Concerts series, assisted by Armand Ghitalia, Andre Come, Roger Voisin and Peter, Voisin, trumpets, Louis Speyer English horn, and Everett Firth, timpanist. The program consisted of works by Frescobaldi, Purcell, Bach, Mozart, Koetsier and Telemann.

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Sunday Herald
BOSTON, Mass.
Circ. 283,819

MAR 8 1964

Robert Taylor's Notes

Symphony Hall Organ Recitals Of Double Value

By ROBERT TAYLOR

The unreserved Symphony Hall organ recitals at a dollar-and-a-half constitute one of the best musical values in town. These concerts have been exceedingly popular and have served to make widely-known an instrument employed sporadically during the regular subscription season.

(The next in a series of six is a program — Frescobaldi, Purcell, J. S. Bach, Mozart, Jan Koetsier, Telemann —by E. Power Biggs on Sunday, April 5.)

Organ building is such an intricate and highly-structured activity that even its professionals are often at odds. Symphony Hall's organ, relatively new, was designed by G. Donald Harrison and installed under the supervision of Joseph S. Whiteford in the summer of 1949.

It was commissioned by the Trustees of the Boston Symphony Orchestra for a coincident anniversary of the bicentennial of the death of Johann Sebastian Bach and the 50th year of the Hall itself.

The Aeolian-Skinner firm of Boston, who built the organ, strove for an all-round instrument, eclectic in character, embodying features of 19th Century English and French organ building as well as of the Middle European baroque.

IN SHORT, the Symphony Hall Aeolian-Skinner organ is adaptable to virtually every condition from the stops and voicing of the pre-Bach era, through the current literature.

The advantages of the installation include a frontal location across the auditorium (and, not least, a brilliant architectural feature of the Hall), while the 4,802 pipes and 67 stops — according to Johnson's "Symphony Hall-Boston," — are "All adjustable at the console either by hand, by eight combination pistons for each department of the organ, or by 12 general pistons controlling the entire instrumental resources."

This kind of instrument is known as "American Classic," to distinguish it from the "Classic" organ for which Bach wrote. And it evolved in response to the ideas of Albert Schweitzer and other organ reformers, who felt that the 'modern' organ (which is to say, the organ of the late romantic period, the years of the fin-de-siecle) had lost much of its quality through orchestral mimicry.

"We are all familiar with the dense symphonic sound of the organs in movie houses, which rose from the pit in a crescendo of thunder and convulsion, with an organist whose dreams of glory, apparently, included being The Phantom of the Opera.

DEBATES BETWEEN organ-builders once revolved around 'purity' or lack of it, what was meant by 'classic" or 'romantic' in terms of tonal palette, and the 'real' nature of the instrument.

The latest technical wrinkle and the return to older principles inspire a continuous dialogue in the field, which has produced impressive results. The current prime topic among organists and the builders of organs involves once again the quintessential concept of what an organ should be.

A correspondent, Frank W. Kimball of Dedham, has written to us about the issue, concerning some of Metropolitan Boston's chief organs:

"Probably you are aware of the controversy in the pipe organ building trade and art, between those who use the electro-pneumatic action and those who favor direct (technically 'tracker') connection between keys and pipes. In Boston, this has boiled over, I understand, because of the replacement of the Aeolian-Skinner electro-pneumatic organ in The Harvard Memorial Church with a tracker by Fisk of Gloucester, an ardent tracker-only builder.

"There is considerable shaking of heads among Boston organists, as a result. The new organ at King's Chapel, by Fisk, is on the tracker side; we have a Casavant electro-pneumatic in Marsh Chapel at Boston University."

TO THE PUBLIC this may seem an abstruse point; but among Boston organists, it is a divisive and passionate question. Personally, we lean toward the electro-pneumatic because of past favorable experience with the instruments of Aeolian-Skinner, particularly the Symphony Hall organ.

On the other hand, it strikes us that the growing influence of the 'tracker' style cannot help but be beneficial, for once again we are confronted with the fundamental problem of the nature, the musical reality of organs themselves.

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Council Of Friends

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Today in Society

Opening Day Reception For Friends of Symphony

By MARJORIE W. SHERMAN

A memorable part of a memorable day will be this afternoon's reception in the ancient instruments room at Symphony Hall which conductor Erich Leinsdorf is giving for the Council of Friends of the Boston Symphony to mark the symphony's 83d season opening. This year the Friday afternoon concerts begin at 1:45.

Mrs. Leinsdorf, an honorary member of the council, and Pres. Henry Cabot of the trustees and Mrs. Cabot and orchestra Mgr. Thomas Perry and Mrs. Perry also will be present to greet the council, whose chairmen are Mrs. Louis Cabot of Wenham and Mrs. Norman Cahners of Brookline.

Mr. Leinsdorf's invitation also will include council members Mrs. James Perkins of Westwood, only woman trustee of the orchestra; Mrs. Richard Higgins of Dedham, Mrs. Charles Lyman of Canton, Mrs. Irving Rabb of Newton, Mrs. Harris Fahnestock of Concord, Mrs. Robert Hopkins of Brookline, Mrs. Charles Hovey and Mrs. Charles Mason of Chestnut Hill, Mrs. Benjamin Tilghman of Cambridge, Mrs. Neil Ayer and others of the board.

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Herald (m)
BOSTON, Mass.
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SEP 27 1963

Reception For Friends Of Orchestra

Many social events have been planned around the opening concert of the Boston Symphony Orchestra, today. A special treat is in store for the Council of Friends of the Boston Symphony Orchestra. Erich Leinsdorf has invited members of the executive committee to a small reception immediately after the concert. It will be held in the Ancient Instruments Room at Symphony Hall.

Receiving with Mr. Leinsdorf will be Mrs. Leinsdorf, who is an honorary member of the Council. Also present will be Henry B. Cabot, president of the trustees, and Mrs. Cabot, and Thomas D. Perry, manager of the orchestra, and Mrs. Perry.

Greeting Council members at their first get-together of the season will be Mrs. Louis W. Cabot of Wenham and Mrs. Norman L. Cahners of Brookline, chairmen of the Council.

Among those who have accepted Mr. Leinsdorf's invitation are Mrs. Neil Ayer, Mrs. Howard C. Dickinson and Mrs. Erick Kauders, Mrs. Benjamin G. Tilghman, Mrs. George Parson, Mrs. William Vogler, Mrs. Robert Wiese, Charles Lyman, Mrs. Roger Voisin and Mrs. Hans Kroto.

Also, Mrs. Robert M. P. Kennard, Mrs. Irving Rabb, Mrs. Harris Fahnestock, Mrs. James H. Perkins, Mrs. Richard Higgins, Mrs. Robert Hopkins, Mrs. Charles F. Hovey and Mrs. Charles E. Mason, Jr.

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Social Chatter

So. Shore Symphony Friends Plan Series of Activities

PARTIES GALORE are being planned by the Council of Friends of the Boston Symphony Orchestra. The Council has been divided into geographical units, and plans are under way for a series of activities involving the Concert Subscribers from each area.

The first contingent to complete their arrangements are the South Shore Council Members, under the chairmanship of Mrs. G. Lincoln Dow Jr. of Duxbury. On Tuesday evening, Nov. 19, a Dutch Treat Dinner will be held in the Old Instrument Room of Symphony Hall, before the Concert that evening.

Hostesses for the evening with Mrs. Dow will be Mrs. Frank S. Christian, Mrs. Charles Devens, Mrs. Atherton Loring, Mrs. H. Whitin Brewer and Mrs. Mayo Shattuck.

The guest of honor will be E. Morton Jennings Jr., a trustee of the Boston Symphony Orchestra, who will give a short talk to the group during supper. Among the guests will be Mrs. Jennings, the George C. Whitings, Mr. and Mrs. Charles G. Carleton, Mr. and Mrs. John E. Andres, the Winthrop Clarkes and Mr. and Mrs. C. L. Emerson Jr.

Others will be Mr. and Mrs. Robert Zildgian, Atherton Loring, the G. Eliot Robinsons, Mr. and Mrs. C. Russell Eddy, Mr. and Mrs. Malcolm Newell, the John Brewers, Mr. and Mrs. Frederick Lane, the Joseph Bowens, Mr. and Mrs. Donald Evans, Dr. and Mrs. Edward Woods, Dr. and Mrs. G. Richard Dickerson, Mrs. Sydney C. Graves, and the John Noxons.

Other parties planned by this enthusiastic group are a luncheon on Wednesday, Nov. 20, at the home of Mrs. Mayo Shattuck in Hingham; a morning coffee on Thursday, Nov. 21, at Mrs. H. Whitin Brewer's house in Cohasset, and tea on Dec. 4 to be given by Mrs. James B. Henry of Duxbury.

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Through a Looking Glass :Ancient Instruments and Modern Concert Goers

Council of Friends of the Boston Symphony Orchestra held a Dutch Treat dinner in the Ancient Instruments Room of Symphony Hall before Tuesday night's performance. (Photo by Ollie Noonan Jr.)

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Sunday Globe
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Dinner at Symphony Hall

By Marjorie W. Sherman

Adding another dimension to Boston's wonderful Symphony Hall, the newly-organized Council of Friends of the B.S.O. held a Dutch Treat Dinner in the Ancient Instruments Room. Dining together before going downstairs to enjoy the second of this season's "Cambridge" concerts were music-minded neighbors from Hingham, Cohasset, Milton, Norwell and Duxbury. Orchestra Trustee E. Morton Jennings Jr. was guest of honor.

FAMILIAR FACES at the Council dinner party—Manager Thomas D. Perry Jr. of the B.S.O., Council co-chairmen Mrs. Norman Cahners (left), Mrs. Louis Cabot (right) and Mrs. Perry.

FAMED CONDUCTOR Gustav Henschel looks out on a music-minded foursome—Atherton Loring, Mrs. Frank Christian, Mrs. Charles Devens and Mr. Christian.

BENEATH THE PORTRAIT of Symphony's great founder Henry Lee Higginson, Friends of the Orchestra dine together before the "Cambridge" concert, so named because the series was held for many years in Sanders Theater.

Globe Photos by Ollie Noonan Jr.

TREASURED INSTRUMENTS of other centuries offer a unique background for the pleasant dinner party before the concert.

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DINNER SYMPHONY

The newly-organized Council of Friends of the Boston Symphony Orchestra held a Dutch Treat dinner in the Ancient Instruments Room before going downstairs for the second of this season's "Cambridge" concerts. Orchestra Trustee E. Morton Jennings of Chestnut Hill and Duxbury was guest of honor, and many music-minded residents of Duxbury, Norwell, Milton, Hingham and Cohasset attended the fair. Shown on the left are, l to r, Atherton Loring, Jr., and Mrs. Frank Christian, both of Duxbury; Mrs. Charles Devens, Milton, and Frank Christian. In the rear you see a portrait of Gustav Henschel, the famed conductor.

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around town

Last Sunday evening, nearly 150 persons were thrilled by a Thanksgiving Concert of "Songs of Love," rendered by Paul Warren Wiggin at the Elder Brewster Parish House of the First Parish Church. The romantic Songs of Love were selections from Handel, Ralph Vaughn Williams, Bohm and Rachmaninoff. The "love of nature" songs were from Rachmaninoff, Tschaikowsky and Dvorak; the "love of God" selections from Handel, Dvorak and Clarke.

Several parties are planned by the Council of Friends of the Boston Symphony Orchestra. The council is divided into geographical units, and plans are underway for a series of activities involving concert subscribers from each area. The first contingent to complete arrangements are the South Shore Council members under the chairmanship of Mrs. G. Lincoln Dow of Duxbury. On Tuesday night a Dutch Treat dinner was held in the Old Instrument Room before the concert. Hostesses for the evening with Mrs. Dow were Mrs. Frank Christian, Mrs. Charles Devens, Mrs. Atherton Loring, Jr., and Mrs. Mayo Shattuck. Guest of honor was E. Morton Jennings, Jr., of Chestnut Hill and Duxbury, a trustee of the Boston Symphony Orcestra. He spoke briefly. Among guests were Atherton Loring, the Winthrop Clarkes and the Russell Eddys. One of the parties planned is a tea to be given on Dec. 4 by Mrs. James Henry of King Caesar Rd.

There will be an antique sale from 11 a.m. to 10 p.m. on Friday and Saturday, Nov. 29-30, at the Janet Smith auction galleries, center of Kingston. On the committee from Duxbury are Mrs. William Montgomery and Mrs. George McLaughlin.

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Today in Society

Boston Symphony Friends Plan Dutch Treat Fete

By MARJORIE W. SHERMAN

Founded to share new ideas, the Council of Friends of the Boston Symphony Orchestra already has thought up a new and delightful addition to tomorrow's concert.

Council members from the South Shore area will have a Dutch Treat Dinner in the Ancient Instruments Room at Symphony Hall before the concert, with B.S.O. Trustee E. Morton Jennings Jr. as their dinner speaker and guest of honor.

Dining with Mr. and Mrs. Jennings will be Mr. and Mrs. Malcolm Newell, Mr. and Mrs. C. Russell Eddy, Mr. and Mrs. John Brewer, Mr. and Mrs. Donald Evans, Dr. and Mrs. Edward Woods, Dr. and Mrs. G. Richard Dickerson, Mr. and Mrs. John Andrews, Mr. and Mrs. George Whiting, Mr. and Mrs. Winthrop Clarke, Mr. and Mrs. Frederick Lane, Mr. and Mrs. Charles Carleton and many more.

Mrs. G. Lincoln Dow Jr. is chairman. Mrs. Atherton Loring, Mrs. Charles Devens, Mrs. H. Whitin Brewer, and Mrs. Mayo Shattuck are committee members.

Still other projects planned by the south area group of the Council include a luncheon on Wednesday at Mrs. Shattuck's, in Hingham, a morning coffee Thursday at Mrs. Brewer's in Cohasset, and a tea Dec. 4 at Mrs. James Henry's in Duxbury.

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Coffee Held By Friends Of Symphony

The Council of Friends of the Boston Symphony Orchestra met for a morning coffee yesterday at the home of Mrs. Hugh Harwood of Waban. Hostesses who are members of the council were Mrs. Edward A. Caredis, Mrs. Stephen B. Wellington, Mrs. Lucius E. Thayer and Mrs. Miles N. Clair.

Members of the council's executive committee who were present included Mrs. Norman L. Cahners, who spoke on the activities of the Friends of the Boston Symphony Orchestra, Mrs. Robert M. P. Kennard and Mrs. Samuel A. Levine.

Others present were Mrs. David O. Wicks, Mrs. Edward C. Uehlein, Mrs. Richard M. Millard, Mrs. E. D. Locke, Mrs. Watson G. Cutter, Mrs. Norman McCutcheon, Mrs. L. James Nagy, Mrs. Warren G. Reed, Mrs. Daniel M. Brande and Mrs. William Knickerbocker.

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DEC 5 1963

WANT TO JOIN?

Mrs. Thomas Perry, wife of the manager of the Boston Symphony Orchestra, will be guest of honor at a Tea, to be given by the Council of Friends, on Dec. 10 at the home of Mrs. James B. Henry of King Caesar Rd.

Mrs. G. Lincoln Dow, Jr., is chairman for the South Shore area. Her committee includes Mrs. Atherton Loring, Mrs. C. Russell Eddy, Mrs. Frank Christian, and Mrs. James Henry.

Mrs. Perry will outline the needs of the Orchestra and will invite all to become Friends. Only one in six of the total audience of 12,900 subscribers became Friends last year.

YOU ARE INVITED

If you are interested in the future of the Boston Symphony Orchestra, and in having it maintain its position as the number one orchestra in the nation, and have not received an invitation, please call Mrs. Dow at 934-2576.

TORN PAGE

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Traveler (e)
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First Post Symphony Party Set

By PEGGY BROWN, Society Editor

Pre-Symphony luncheons are not new to Friday afternoon Symphony.

The Chilton Club had them way back when—with pre-luncheon lectures to boot.

Of late the Council of Friends of the Boston Symphony has scheduled pre-concert luncheons.

But now the Friends have scheduled some other delightful "little" events. They're post-Symphony champagne parties for subscribers. And the first of these is scheduled for this Friday at 4 p.m. in the Ancient Instruments Room.

Conductor Erich Leinsdorf and Mrs. Leinsdorf will be on hand to greet the 100-125 expected guests. Of course, Trustees President Henry B. Cabot will be there, too. And the guest artist of the day, 20-year-old pianist Lorin Hollander.

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JAN 10 1964

Symphony Friends Luncheon Today

THE COUNCIL OF FRIENDS of the Boston Symphony Orchestra is continuing its series of get-togethers for concert subscribers. Cambridge subscribers to the Friday afternoon series will lunch together today at 12:30, in the Old Instruments Room at Symphony Hall. Co-chairmen for this group are Mrs. John C. Coolidge, Mrs. Benjamin Tilghman and Mrs. Charles Gessner.

Guests of honor at the luncheon, both of whom will speak, will be Henry Cabot, president of the Trustees of the Boston Symphony Orchestra, and Rosario Mazzio, bass clarinetist and personnel manager of the orchestra.

Several events are planned for Boston subscribers. One of these, for Back Bay residents, will be a champagne reception in honor of Mr. and Mrs. Erich Leinsdorf, in the Old Instruments Room, after this afternoon's concert. Special guests at the reception will be Loren Hollander, piano soloist, and Mr. and Mrs. Henry Cabot.

More than 200 acceptances have been received for the reception. Among those planning to attend are Gov. and Mrs. Endicott Peabody, Mrs. Arthur Allen, Mr. and Mrs. Albert Creighton, Mrs. Douglas Crocker, Mrs. Alfred Donovan, Mrs. F. Murray Forbes Jr., and Mrs. Robert Steinert.

Mrs. Michael White heads the Boston group. On her committee are Mrs. Sidney Rabb, Mrs. S. Abbot Smith, Mrs. Richard Solomon, Mrs. Lewis Cabot and Mrs. Arthur Livingston.

* * *

Today in Society

Reception For Leinsdorf At Symphony Tomorrow

By MARJORIE SHERMAN

The great men who made Symphony history will look down from their gold frames in the Ancient Instrument Room at Symphony Hall tomorrow on two contemporary scenes that will add a pleasant luster to the present season.

At 12:30 p.m., Cambridge subscribers who are members of the enterprising Council Friends of the B.S.O. will lunch together in front of the glass cases holding the rare instruments that have fascinated more than one generation of symphony-goers. (Incidentally, the instruments missing are on loan to New York's I.B.M. Gallery of Arts and Sciences.)

Co-chairmen for the luncheon, at which Symphony President of Trustees Henry Cabot will speak, are Mrs. Benjamin Tilghman, Mrs. John T. Coolidge, and Mrs. Charles Gessner.

At 4 o'clock, following the regular Friday concert, Boston members of the council are giving a champagne reception for Conductor Erich Leinsdorf and his attractive wife who are bringing as their reception guest of honor Loren Hollander, piano soloist for tomorrow's concert.

Mrs. Michael White is chairman of the reception and council members of this delightful idea are Mrs. Sidney Rabb, Mrs. Louis Cabot, Mrs. Abbott Smith, Mrs. Richard Solomon, and Mrs. Arthur Livingston.

The many invited guests will include Dr. and Mrs. J. H. Means, Mr. and Mrs. Albert Creighton, Mrs. Douglas Crocker, Mr. and Mrs. F. Murray Forbes, Mrs. Alfred Donovan, Mrs. Robert Steinert, Mrs. Allen Allen.

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SMART SET
By ROSE WALSH

Symphony, Group Hears Leinsdorf

Erich Leindorf, brilliant conductor of the Boston Symphony Orchestra, appreciates R.C.A.'s reference to Boston Symphony as "The Aristocrat of Orchestras," but he doesn't want anyone to think that it is so aristocratic as to be beyond the reach of anyone who loves music. Mr. Leinsdorf after conducting Friday afternoon's concert, joined the Council of Friends of the Boston Symphony Orchestra at a champagne reception in the Old Instruments Room of Symphony Hall.

He talked to the group—all of whom had attended the concert—about their big project of conveying to the public the needs and objectives of the world-renowned orchestra

Mrs. Endicott Peabody, noted for her keen interest in the arts, congratulated piano soloist Loren Hollander, who had played in the afternoon program.

Others enjoying the champagne hour were Mr. and Mrs. Henry Cabot, Mrs. Norman [illegible]ers, Mrs. Charles E. [illegible]on, Mrs. Lewis Cabot, Mrs. [illegible]red Donovan, Mrs. F. Murray Forbes, Mrs. William Kus[illegible]ell, Mrs. Joseph W. Lund, Mrs. William Arthur Reilly, Mrs. James C. Roy, Mrs. H. Frederick Hagemann, Mrs. C. Hodgkinson Gordon, Mrs. Arthur Beale, Mrs. Urbain Robert and Mrs. Richard Solomon.

* * *

Leinsdorf Feted at Champagne Reception

By MARJORIE W. SHERMAN

Just like many another proper Bostonian, Governor Peabody's beauteous blue-eyed wife, Toni, spent the better part of six hours Friday in a favorite pastime—the Boston Symphony Orchestra. From the time when she sat at luncheon at the Midtown between Boston's distinguished Edward Forbes, director-emeritus of the Fogg Art Museum, and the museum's eminent present director, John Coolidge, listening to the orchestra's incomparable Harry Ellis Dickson, to nearly six o'clock at the first of a series of gala post-concert receptions honoring the B.S.O.'s marvelous Leinsdorf, Toni Peabody was a cynosure for all eyes. She talked art and music at luncheon, joining in the fervent applause for Mr. Coolidge's scholarly, excellent speech ("any institution today would feel uncivilized if it confined itself to one field") after the Bruckner and Prokofiev and joined Mr. Leinsdorf in plans for the tremendous Kennedy Memorial Service here a week from Sunday, at which the Boston Symphony will play.

Slim and soignee in her Massachusetts blue and keeping an eye on the clock so as to pick up her children on time, the governor's wife confided plans for her brand-new series of State House teas, for which lovely, antique cabinets will be moved into the Capitol to display the beautiful old state china service. She also took time to make plans with Mrs. Sidney Rabb for the entertainment of their mutual friend, Mrs. Abraham Harman, wife of the ambassador from Israel when the Harmans come to Boston this month for the Ambassadors Ball.

A number of Mrs. Anthony Kutten's guests who lunched with Mrs. Peabody, Mr. and Mrs. Coolidge, Mr. and Mrs. Forbes, members of the Fogg Museum staff, and the Harvard Fine Arts department (who will join forces in the Spring to present an unusual concert of 20th century music at the Fogg) were also at the champagne reception in the Ancient Instruments Room. Mr. and Mrs. Leinsdorf brought as their guest the brilliant young pianist of the concert, 20-year-old Loren Hollander. Charming, dark-haired Mrs. Leinsdorf was affectionately greeted by many of her Brookline neighbors as she arrived at Symphony Hall, pink camellias in her hand.

A Council of Friends party, the informal, delightful reception at which Mr. Leinsdorf gave the amazing concert statistics of a single symphony season (more than a hundred "home" concerts) took place, appropriately enough, under the approving eyes of the great men who made the Symphony—founder Henry Lee Higginson; conductor Karl Muck, who gave the Bruckner Symphony its first performance in Austria when he was a young music director in Graz; Serge Koussevitzky, and many another familiar portrait. Reception guests included more than one half-century symphony subscriber, such as Mrs. Alexander Steinert, Mrs. William Aldrich and Mrs. Charles E. Bacon. Coming upstairs from the concert with Symphony President and Mrs. Henry Cabot and attractive, dark-haired Mrs. Norman Cahners, co-chairmen of the enterprising Council of Friends of the B.S.O.

Still others toasting the orchestra and Mr. Leinsdorf with a glass of champagne were beautiful Mrs. Brooks Botter, whose late father, H. Wendell Endicott, was among the Symphonys longtime supporters and trustees; Mrs. Valentine Hollingsworth; slim, patrician Mrs. Charles P. Howard; Mr. and Mrs. Thomas Proctor; Mrs. Jasper Whiting; Mrs. Joseph Lund; Mrs. Otis Russell; Mrs. Arthur Beale; Mrs. Richard Ely Danielson; Mrs. Edward Rose; Mrs. Alfred McIntyre; Mrs. Livingston Davis; Mrs. Alfred Donovan; Mrs. James Hooper Grew; handsome Mrs. F. Murray Forbes, a coral felt with her straight wool dress; Miss Rosamond Lamb; Mrs. Frederick Leviseur; Mr. and Mrs. John Palmer; Mr. and Mrs. Georges Moleux; Mrs. Sidney Shurcliff; Mr. and Mrs. David Howie, and scores more.

In the glass-cased room earlier, before the concert, Cambridge Council members lunched together, with Mrs. Benjamin Tilghman chairman. Still others symphonying yesterday in the Friday pattern of three generations of Bostonians—Judge Raymond Wilkins, leaving his coat in the Symphony office along with many another Symphony trustee; Mrs. Francis Sears, as slimly suited as her handsome grandchildren; Mrs. Edward B. Simmons, looking as pretty as her debutante daughter; Mrs. Robert Daley, another young-looking, attractive grandmother; Mr. and Mrs. Paul Clark; Mrs. Arthur Mitton; Eleo Sears; Mrs. Richard Sears; Mrs. Paul Bernat, being congratulated on her ladies committee job for the Museum, her black and white very smart and becoming; Mrs. Stephen Casey in deft, decorative blue; Mrs. James Hunnewell; Mrs. Charles Hovey; Mrs. Edwin S. Webster, another subscriber of more than half a century; Mrs. Thomas Gardiner; Mrs. B. Phippen Donnell; handsome Mrs. Allan Forbes; Mrs. Harris Fahnestock, Harvard's Wallace Woodworth, and, on from the Statler and a fashion show pre-symphony luncheon, Mrs. Howard David and Women's City Club Pres. Mrs. Melvin Guptill, and a table of guests; Mrs. Charlotte Gordon, who modeled with her five-year-old daughter, Laura; Mrs. Gael Mahony, titian-haired Boston beauty, and lovely, blonde Gloria Kent.

A QUIET MOMENT—Erich Leinsdorf has quiet chat with Mrs. Endicott Peabody.

SYMPHONY PRES. Henry Cabot and Mrs. Thomas Mahony of Mt. Vernon st. talk orchestra affairs.

CONDUCTOR and Mrs. Leinsdorf greet a friend, Mrs. James Hooper Grew of Andover (right).

Globe Photos by Ollie Noonan Jr.

SYMPHONY TOAST—Distinguished patron Mrs. William T. Aldrich toasts orchestra at champagne party.

(Herald Staff Photo by George Dixon)

LISTENING INTENTLY to Erich Leinsdorf (left), director of the Boston Symphony Orchestra, are (left to right) Henry B. Cabot, Mrs. Michael White, Mrs. Arthur Livingston and Mrs. Leinsdorf. At the right is part of an adoring group waiting to shake his hand.

SYMPHONY TOAST—Distinguished patron Mrs. William T. Aldrich toasts orchestra at champagne party.

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Post - Symphony Fete Is Innovation Of Council

A champagne reception was given last Friday afternoon following Symphony for Conductor Erich Leinsdorf and his attractive wife, who brought with them as their reception guest of honor, Loren Hollander, piano soloist at the concert.

Mrs. Michael White was chairman of the reception and council members assisting with this delightful idea included Mrs. Louis W Cabot of Wenham. Mrs. Cabot, co-chairman of the Council of Friends of the Boston Symphony Orchestra, has been an active participant in their other activities including luncheons before the concerts each Friday during the Symphony season.

This first post - Symphony party was held in the Ancient Instruments Room. Included among the distinguished guests at this new "little" event planned by the Councils of Friends was Henry B. Cabot, president of the board of trustees of the Boston Symphony.

Champagne Reception for Leinsdorfs

All social events center around the Symphony on Fri[illegible]. One of these was a champagne reception yesterday, for Boston members of the Council of Friends of the Boston Symphony Orchestra. To be a true patron, one must be a "Friend."

The reception was held in honor of Mr. and Mrs. Erich Leinsdorf, in the Old Instruments Room at Symphony Hall following the afternoon concert. Special guests were Loren Hollander, paino soloist, and Henry B. Cabot of Dover, president of the trustees of the orchestra, and Mrs. Cabot.

Looking on from his portrait in the background is Boston's beloved Henry Lee Higginson, who founded the orchestra in 18[illegible]

ALISON ARNOLD

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Times (e)
BEVERLY, Mass.
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JAN 17 964

State House Setting For Spring Social Events

Mrs. Endicott Peabody's project of reviving the past glories of the State House and making it an intimate part of the life of the people of Massachusetts, in emulation of Mrs. John Fitzgerald Kennedy's restoration of the White House, will be reflected in the many 1964 spring social events to be held there.

The Massachusetts Federation of Women's clubs will gather there on Wednesday, February 12. There'll be a reception in the Hall of Flags for the Friends of Symphony on March 10. A morning coffee for members of the Massachusetts Federation of Garden Clubs is scheduled for [illegible]day morning, March 31, at 10:30.

[illegible]rth Shore women are particularly active in all three of these organizations. Members of the Lothrop club will be among the guests at the February gathering. Mrs. Louis W. Cabot of Wenham is co-chairman of the Council of Friends of the Boston Symphony and Mrs. Neil M. MacLaren of Hamilton is president of the Federation of Garden Clubs.

The first of these parties, however, was described as a Boston Tea Party, 1964 style on Wednesday, January 15, when guests presented Mrs. Peabody with the State House china. She, in turn, will donate it to the State House and eventually it will be placed in the governor's mansion, when and if one materializes.

The Women's Clubs of Greater Lawrence had a sample of china made up for Mrs. Peabody's approval last spring and Wednesday at Greater Lawrence Day it was presented to Mrs. Peabody. It is Lennox china with a gold band and the blue seal of Massachusetts in the center.

Flowers on the tea table for this occasion, arranged by Ruth Traynor, were French roses that matched the Bulfinch beige of the walls, combined with masses of cornflowers of Massachusetts blue. There were also green plants of the type found in Massachusetts woodlands.

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JAN 19 1964

At Symphony Reception

Two committee Cabots salute Erich Leinsdorf at the Boston Symphony group's opening champagne reception. Mrs. Louis Cabot, co-chairman of the ladies committee, and Henry Cabot, president of the Boston Symphony Trustees.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
JAN 16 1964

Social Chatter

By Alison Arnold

Set of China for State House Presented to Mrs. Peabody

A BOSTON TEA PARTY, 1964 style, was held at the State House yesterday afternoon. Instead of dumping the tea in Boston Harbor as at the original tea party, the guests presented Mrs. Endicott Peabody with the State House china. She, in turn, will donate it to the Sate House and eventually it will be placed in the governor's mansion, when and if one materializes.

* * *

To revive the past glories of the State House and to make it an intimate part of the life of the people of Massachusetts is an important project for Mrs. Peabody. Inspired by Jacqueline Kennedy's restoration of the White House, the first lady of Massachusetts has plans for beautifying the State House.

Last spring, the Women's Clubs of Greater Lawrence had a sample of china made up for Mrs. Peabody's approval. It is Lennox china with a gold band and the blue seal of Massachusetts in the center. Yesterday, at Greater Lawrence Day in Doric Hall at the State House, it was presented to Mrs. Peabody.

This tea party is only one of many social events to be held there. Members of the Morgan Memorial will meet there for tea next Monday, and on Feb. 12, the Massachusetts Federation of Women's Clubs will gather there. On March 10 there'll be a reception in the Hall of Flags for the Friends of Symphony.

There'll be a morning coffee for the members of the Massachusetts Federation of Garden Clubs, at 10:30, March 31. And perhaps, later, under crystal chandeliers, there'll be a ball as resplendent as in the early days of the Massachusetts Colony.

At yesterday's party, the flowers on the tea table, arranged by Ruth Traynor, were French roses that matched the Bulfinch beige of the walls, combined with masses of cornflowers of Massachusetts blue. There were also green plants of the type found in Massachusetts woodlands.

The pourers were Mrs. Roland R. Siskind, Mrs. Bert Siskind and Mrs. Irving Rogers of Andover, Mrs. John J. Buckley of Lawrence and Miss Miriam G. Demers of West Andover. A small table, set for two, displayed some of the State House china on a cloth of antique lace. With it was some of Mrs. Peabody's own antique silver.

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Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
JAN 27 1964

DISTINGUISHED MUSICIANS and music partons will be invited to the reception which the Boston Symphony Orchestra's Council of Friends will give Friday afternoon following the first American performance of Leonard Bernstein's Symphony No. 3. Mrs. Louis Cabot of Wenham and Mrs. Norman Cahners of Brookline are co-chairmen of the Council and helping them arrange the post - concert party for Mr. Bernstein will be Mrs. Harris Fahnestock, Concord; Mrs. Benjamin Tilghman, Cambridge; Mrs. Irving Rabb, Newton; Mrs. C. Hodgkinson Gordon, Boston; Mrs. Charles Hovey and Mrs. Charles E. Mason Jr., Brookline; Mrs. G. Lincoln Dow Jr., Duxbury, and Mrs. James Perkins, Westwood.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 452,333
JAN 29 1964

DISTINGUISHED musical personages and other guests will attend the informal reception planned by The Council of Friends of the Boston Symphony Orchestra to honor the American premiere of Leonard Bernstein's Symphony No. 3 (Kaddish). It will be held on Friday in the Ancient Instrument Room at Symphony Hall, following the afternoon concert at which Charles Munch will conduct the new work. Admission will be by invitation only.

Mrs. Louis W. Cabot of Wenham and Mrs. Norman L. Cahners of Brookline, co-chairmen of the Council of Friends, have chosen for hostess roles, Mrs. Lewis P. Cabot, Mrs. C. Hodgkinson Gordon, Mrs. Robert H. Cain, Mrs. Charles F. Hovey, Mrs. Charles E. Mason, Jr., Mrs. Benjamin Tilghman, Mrs. Harris Fahnestock, Mrs. G. Lincoln Dow, Jr., Mrs. Irving W. Rabb and Mrs. James H. Perkins.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
JAN 29 1964

Symphony Friends Plan Parties for Newtonites

The Newton Area of the Council of Friends of the Boston Symphony Orchestra has planned a series of parties for subscribers from the many vilages which comprise the City of Newton.

In December, two morning coffees were held in private houses, and Saturday, March 7, a Dutch Treat Dinner will be held at Symphony Hall for subscribers, from Newton, to the Saturday Evening Series of Symphony Concerts.

This Friday, Jan. 27, a Dutch Treat Luncheon in the Old Instruments Room at Symphony Hall has been arranged for subscribers to the Friday Afternoon Series, from Newton, by the three co-chairman of the area. They are Mrs. Robrt M. P. Kennard, Mrs. Irving Rabb and Mrs. Samuel A. Levine.

On their committee are Mrs. Stephen B. Willington, Mrs. Carl P. Waldinger, Mrs. Hugh Harwood, Mrs. Langdon Parsons, Mrs. W. Lloyd Allen, and Mrs. Edward A. Caredis, treasurer.

Guests of honor will be Mr. Charles H. Stockton, a trustee of the Boston Symphony Orchertra, who will speak at the luncheon, and Joseph Silverstien, the orchestra's concert master.

Among those who have already accepted are Mr. and Mrs. Thomas Perry (he is manager of the orchestra) Mrs. Raymond Ashley, Mrs. George P. Buell, Mrs. Henry Cummings, Mrs. Grosvenor Calkins, Mrs. William W. Cowles, Mrs. Charles Grover, Mrs. Dwight Shepler, Mrs. Worthing West, Mrs. John B. McKittrick and Mrs. Harold R. Keller.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Townsman
WELLESLEY, Mass.
Weekly Circ. 7,683
FEB 27 1964

Dinner Before Boston Symphony Concert March 10th

A dinner on March 10, is planned for Wellesley subscribers who attend the Tuesday evening series of Boston Symphony Concerts. It will take place in the Old Instruments Room at Symphony Hall, preceding the performance.

Members of the Wellesley Council of Friends of Symphony who will greet the guests are Mrs. William Vogler, Mrs. Bartlett Stone, Mrs. Thomas Chesterton, Mrs. Robert D. Chellis, and Mrs. Russell Sanders. Mrs. Robert G. Wiese, CE 5-0983 is in charge of reservations.

Among those who plan to attend are Mr. and Mrs. Jarvis Farley, Mr. and Mrs. Robert Colburn, Mr. and Mrs. Richard Muzzy, Mr. and Mrs. Gardner Bolster ,Dr. and Mrs. Francis M. Woods, Mrs. Ruth Shepardson. Guests are also welcome.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BEVERLY, Mass.
Circ. 8,350
FEB 3 1964

"Apres-Symphone" In Boston Celebrates "Kaddish" Premiere

"Apres-Symphone" on Friday afternoon, January 31, a reception, sponsored by the Council of Friends of the Boston Symphony Orchestra was held to celebrate the American premiere of the new Symphony No. 3, "Kaddish," by Leonard Bernstein.

The Old Instruments Room at Symphony hall was again the setting for the reception, at which many distinguished personages mingled with Bostonians. Charles Munch, who returned to Boston to conduct the performance was among the guests of honor. Other guests of honor were Mr. and Mrs. Bernstein, Jennie Tourel and Mr. Bernstein's parents, Mr. and Mrs. Samuel Bernstein.

Bernstein's work was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation in celebration of the orchestra's 75th anniversary in 1955-56 when Dr. Munch was music director. Bernstein was able to complete the work only recently and Erich Leinsdorf invited Dr. Munch to conduct it on this significant occasion.

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Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
FEB 13 1964

Social Chatter

By Alison Arnold

Series of Parties Planned Before and After Symphony

BEFORE AND AFTER Symphony is THE favorite time for entertaining in Boston this winter. The Council of Friends of the Boston Symphony Orchestra has arranged a number of area parties at Symphony Hall during the next few weeks. Tomorrow, the Ancient Instruments Room will be gay with Valentines' Day flowers for a Dutch Treat Luncheon before the concert and a tea after it, for subscribers to the Friday afternoon concerts.

The luncheon is the first of a series of events planned for the North Shore and Andover committees for subscribers from those areas. In charge of the luncheon are Mrs. Howard Dickenson and Mrs. Erick Kauders of Marblehead, Mrs. Richard K. Thorndike of Beverly Farms and Mrs. James Grew of Andover. Hostesses will be Mrs. Nelson Aldrich, Mrs. Albert Goodhue, Mrs. John McCandless, Mrs. Henry B. Cabot, Jr., Mrs. Frederick Kauders and Mrs. William C. Loring.

Henry Cabot will speak of the needs of the orchestra from his point of view as president of the board of trustees. Speaking for the orchestra will be Pasquale Cardillo, the E-flat clarinet player, who is a member of the Orchestra Committee.

After tomorrow's concert, the Brookline-Chestnut Hill Committee will give a tea and reception in honor of Mr. and Mrs. Erich Leinsdorf and Mr. and Mrs. Henry Cabot, in the Ancient Instruments Room.

Co-chairmen of the committee are Mrs. Robert H. Cain and Mrs. Charles E. Mason, Jr.

Hostesses will be Mrs. James T. Baldwin, Mrs. John L. Grandin Jr., Mrs. Robert T. Hamlin, Mrs. Herbert Hoffman, Mrs. Robert H. Hopkins, Mrs. Charles F. Hovey. Mrs. Robert Reiser and Mrs. Ralph B. Williams Jr. Pouring tea will be Mrs. George Estin, Mrs. Charles R. Carney, Mrs. William T. Aldrich and Mrs. Augustus Thorndike.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
FEB 2 1964

All in Honor Of Our BSO

By Marjorie W. Sherman

The Boston Symphony Orchestra is one of a kind. Belonging in Boston, where it is a far more valid symbol than the sacred cod, it draws the best of Boston traditions together: the love of excellence in its musicians, who are the country's great ones; the tradition of service, which is part of Boston's quality; and the dedication of its friends and supporters, who help to spread music-making of the highest order here and abroad.

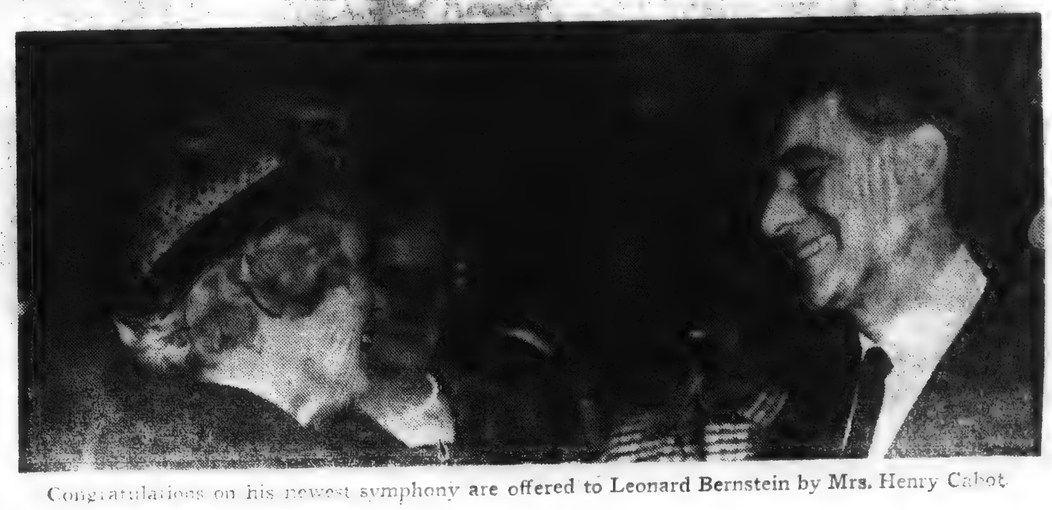
Bostonians by the hundreds devoted the day to honoring the Symphony on Friday. There wasn't a symphony breakfast, B.S.O. friends and subscribers were too busy with meetings. There were three luncheons, one at Symphony Hall for the Newton subscribers interested in becoming Friends of the Symphony; another at the Midtown Motor Inn honoring the 70th birthday of composer Walter Piston; and a third at the Statler. Crowning the day after a concert premiere in this country of Leonard Bernstein's Third Symphony, was a champagne reception for the Boston composer-conductor and his wife Felicia Monteleagre who served as narrator, givin by members of the Council of Friends of the B.S.O.

LUNCHEON IS SERVED at Symphony Hall's ancient instruments room to Newton subscribers as part of Council of Friends of the B.S.O. program. Scores enjoyed the occasion.

MUSIC ON MINDS—At reception honoring American composer Walter Piston (center) at Mrs. Anthony Kutten's pre-symphony luncheon at the Midtown. With the composer and Mrs. Piston are the B.S.O.'s Harry Ellis Dickson (left) and Harvard's Elliott Forbes.

GLOBE PHOTOS BY JOHN M. HURLEY AND EDISON FARRAND

(Leonard Bernstein, Felicia Monteleagre) and B.S.O. President Henry Cabot.



Congratulations on his newest symphony are offered to Leonard Bernstein by Mrs. Henry Cabot.

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Boston Sunday
MAGAZINE • TV-RADIO PULLOUT SECTION
MARCH 1, 1964

Friends of the Boston Symphony Orchestra

Story and Photos on Pages 4, 5, 6

The steering co
to right, Mrs. E
James Perkins

n In

BOSTON SUNDAY

182

Sunday

Friends of the Boston Symphony Orchestra

Story and Photos on Pages 4, 5, 6

Mrs. Erich Leinsdorf, wife of the musical director of the Boston Symphony Orchestra, with Mrs. Alexander Steinert, a long-time friend of the Symphony and a member of the Friends.

The steering committee of the new Council of Friends of the Boston Symphony Orchestra, left to right, Mrs. Edward A. Stimpson of Wellesley Hills, Mrs. Louis M. Cabot of Wenham, Mrs. James Perkins of Westwood, the first woman trustee of the orchestra; Mrs. Benjamin Tilghman of Cambridge and Mrs. Norman Cahners of Brookline.

Friends of B.S.O. Play an Important Role

By Herbert A. Kenny

The friends (no capital letter) of the Boston Symphony Orchestra are legion and the Friends (capitalized) of the Boston Symphony Orchestra number about 4000, but they will not rest easy until they, too, are legion, and all friends are Friends.

The financial facts of life for a symphony orchestra are peculiar. The better it is, the more it is likely to cost. All symphony orchestras run at a deficit. Hence, the need for outside support. It is the Friends who set out determinedly to raise the money to fill the gap. In the case of the Boston Symphony Orchestra it goes over $300,000 a year.

If the seats were priced in order to insure meeting operating costs very few persons, indeed, could afford to attend. The hall seats only 2631. With perhaps a total of 80 concerts a year at the most, the financial return from tickets would be small. That from recordings is better, and the Boston Symphony records sell well. But whatever happens, however, things are stretched, there is that deficit at the end of the year like a spectre at the feast.

Nor are all seats reserved for those who can afford a year's subscription, although it could easily be done that way. Each Friday 251 balcony seats are sold on a "rush" basis at 60 cents each—surely the biggest cultural bargain in the world. When all expenses are toted up it costs about $2,692,665 a year to run the B.S.O., as it familiarly called.

The Boston Symphony Orchestra was established in 1881 by Henry Lee Higginson, and its first concert was given Oct. 22 of that year in the Boston Music Hall. On Oct. 15, 1900, the group gave its first concert in the then new Symphony Hall, now its permanent home, and owned and operated by the orchestra.

In the 1930's, the Friends of the Symphony Orchestra was formed, the years when the financial going was the roughest. There is no qualification for membership other than a contribution, no matter the size. The Friends, each and all, contribute.

The B.S.O. earns more of its annual budget through musical means than any other orchestra in the United States, more than 70 percent against a national average of 57 percent. Last year the operating deficit was $641,981, before income from investments and from the Friends. The Friends this year will have to meet $350,000 of the deficit.

To intensify the work of the Friends, they have formed a Council of Friends of the Boston Symphony Orchestra. These will assist the trustees in increasing the number of Friends and in generally spreading knowledge of the orchestra's cultural role and contribution to the Greater Boston community.

The council plans to sponsor a series of events to which Friends and subscribers will be invited. At present the Friends run a pre-Symphony luncheon in the famous Old Instruments Room at Symphony Hall. The co-chairmen of the Council of Friends of the Boston Symphony Orchestra are Mrs. Louis W. Cabot of Wenham and Mrs. Norman L. Cahners of Brookline.

The pre-Symphony luncheon of the Friends is, for them, or for those who attend, one of the most delightful aspects of the association. Here they meet Erich Leinsdorf, music director of the orchestra; Mrs. Leinsdorf, members of the orchestra, veteran supporters of the orchestra, members of the board of trustees, visiting musicians, guest performers and, best of all, each other.

Continued on Page 6

At one of the luncheons of the Friends, Mrs. Erich Leinsdorf, left, greets Lisa Nyquist of Concord, one of the youngest of the Friends, and her mother, Mrs. Richard N. Nyquist.

The Cover

Erich Leinsdorf, music director of the Boston Symphony, left, waits with Joseph Silverstein, orchestra concertmaster and often soloist, in the Symphony Hall green room for the signal to go on stage.

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Friends of the Boston Symphony Orchestra

Continued from Page 5

Perhaps they hear a brief lecture on the afternoon's performance, perhaps a few words on the problems that will face the orchestra in the coming year.

In the event, they find a sense of being a part, and an essential part, of one of the greatest musical organizations on the face of the earth.

This is not a small consolation in an age in which musical accomplishment is having a struggle for survival. It is not a small consolation in a decade in which, apart from its aesthetic accomplishments, the orchestra is found to be one of the major treasures of the city, a boon to its economic growth, a lure that brings men of intellect to the city and its environs so that Boston manages to maintain in an age of rabid competition, its reputation as one of the most civilized of communities.

Erich Leinsdorf, musical director of the Boston Symphony Orchestra, with Mrs. Endicott Peabody, wife of the governor and a long-time friend of the orchestra.

Minnie Wolk, left, piano teacher, presents check to Henry B. Cabot, president of the trustees of the orchestra, as Mrs. James Perkins looks on. The check was the residue in the treasury of the Music Guild of Boston, which dissolved after many years of promoting musical talent in Boston.

At a pre-concert luncheon in the Old Instrument Room of Symphony Hall, Henry B. Cabot, right, discusses some of the orchestra's problems with a group of Friends.

BOSTON SUNDAY GLOBE, MARCH 1, 1964

New England Newsclip Agency Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
CONCORD, Mass.
Weekly Circ. 3,459

MAR 5 1964

Concord Friends of the Boston Symphony will gather in the Ancient Instruments Room at Symphony Hall on March 6 for sherry and a Dutch Treat luncheon before the regular Friday afternoon concert. During the luncheon, Edward Taft will speak for the trustees and Louis Speyer for the orchestra.

Mrs. Alexander Ellis, Jr., chairman of this event, will be assisted by Mesdames David B. Arnold, Jr., William C. Brengle, Henry M. Keyes, Carl Koch, Frederick H. Lovejoy, William B. Moses, Jr., Donald B. Sinclair, Brooks Stevens, Jr., John R. Whitney, Benjamin Wilson and Orrin G. Wood, Jr.

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Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Circ. 8,350

MAR 2 1964

Farms Home Setting For Open House In Honor Of Symphony

Mrs. Richard K. Thorndike of 69 West street, Beverly Farms will welcome guests to her home on Wednesday evening, March 4, from 6 to 8 o'clock at an open house party planned for the Council of Friends of the Boston Symphony Orchestra.

Henry Cabot, president of the board of trustees of the Boston Symphony, will greet guests. Bernard Zighera, harpist of the Boston Symphony, will speak about the orchestra. Also among the guests will be Mrs. Louis W. Cabot of Wenham, co-chairman of the Council of Friends.

Other guests expected to attend the open house are: Mrs. William Ellis of Gloucester, Mrs. Thomas Gardiner of Manchester, Mrs. J. L. Gardner, Mrs. John Bryant, Mr. and Mrs. Frederick Kauders and Mr. and Mrs. William Loring, all of Beverly Farms; Mr. and Mrs. Neil Ayer and Mr. and Mrs. Louis W. Cabot of Wenham and Mr. and Mrs. Howard C. Dickinson of Marblehead.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Circ. 7,683

MAR 5 1964

Luncheon Before Symphony Concert

Wellesley subscribers to the Boston Symphony's Friday Series have received invitations to a luncheon on March 20. It will take place in the Old Istrument room at Symphony Hall preceding the concert. Mrs. William Vogler and Mrs. Robert G. Wiese of Wellesley are co-chairmen. Members of the Wellesley council of Friends of Symphony who will be hostesses are: Mrs. Walter Amory, Mrs. Marshall Bolster, Mrs. Robert Dean, Mrs. Frank Homeyer, Mrs. Lewis Mustard Jr., Mrs. Edward Stimpson, Mrs. Mark Wheeler and Mrs. Lyman B. Brainerd.

Early acceptances have been received from Mrs. Frederick Atherton, Mrs. Daivd Boyd, Mrs. Forest Davidson, Mrs. Brackett Parsons, Mrs. Clinton Shattuck and Mrs. Frederick Haffenref-

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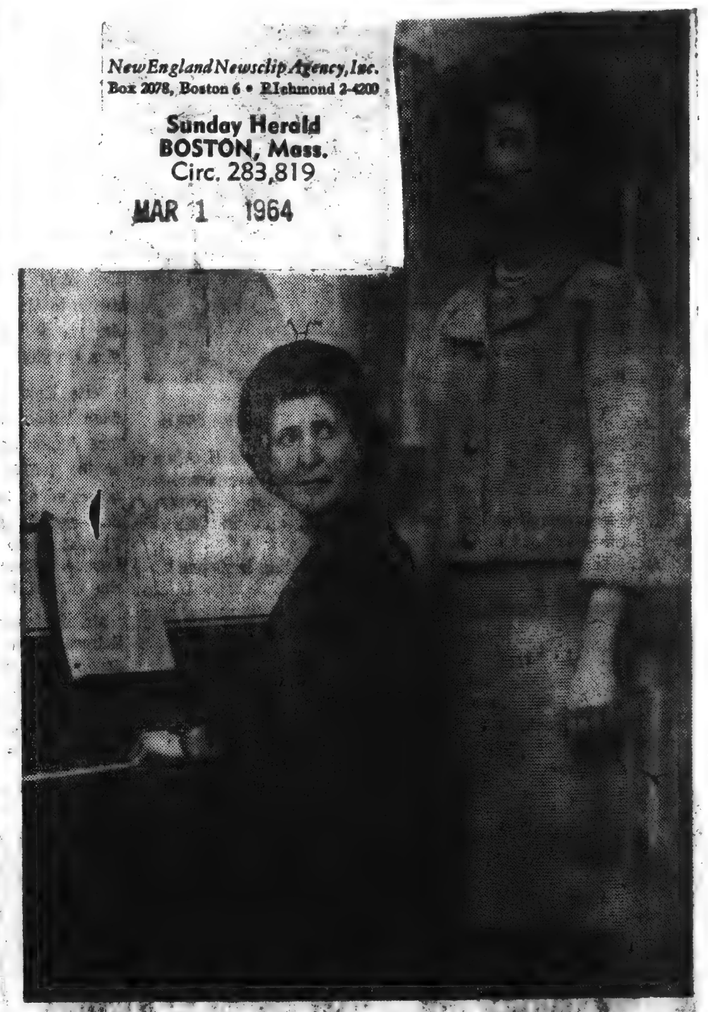
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
MAR 1 1964



(Above) In front of a portrait of the late Henry Lee Higginson, founder of the Boston Symphony Orchestra, are (left to right) Mrs. Robert Wiese, Mrs. Howard C. Dickinson and Mrs. Erick Kauders. (Below) A bust of Sibelius by Mrs. Serge Koussevitzky is admired by Mrs. G. Lincoln Dow Jr. of Duxbury, and Mrs. Benjamin C. Tilghman of Cambridge.

(Above) Proper Bostonian "Beatles" include (left to right) Mrs. Robert M. P. Kennard, Mrs. Richard K. Thorndike, Mrs. Michael M. White and Mrs. Samuel Levine, with some antique stringed instruments. (Below, right) Examining an unusual clock in the Ancient Instruments Room are (left to right) Mrs. Richard Higgins, Mrs. Alexander Ellis, Jr., and Mrs. Charles E. Mason Jr.

At an early piano in the Ancient Instruments Room at Symphony Hall is Mrs. Arthur J. Livingston. Beside her is Mrs. Louis W. Cabot, co-chairman of the Council of Friends.

Members of the Council of Friends of the Boston Symphony Orchestra met Tuesday in the Ancient Instruments Room at Symphony Hall to discuss final plans for Symphony Week, March 2-12, that will focus attention on the orchestra's contribution ot the city and Commonwealth and its need for continuous support.

(Photos by George Dixon)

NewEnglandNewsclipAgency,Inc.
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Herald (m)
BOSTON, Mass.
Circ. 178,553
MAR 2 1964

Symphony Friends Open House

OPEN HOUSE at "Forthorns," their home in Beverly Farms, will be held by Mr. and Mrs. Richard Thorndike, Wednesday, from 6 to 8 o'clock, for Friends of the Boston Symphony Orchestra, Henry B. Cabot, president of the Board of Trustees, will introduce Bernard Zighera, harpist, and other members of the orchestra.

Mrs. Louis Cabot, chairman of the Women's Executive Council, and others of the North Shore Committee will attend. Hostesses will be Mrs. John Bryant, Mrs. Frederick Kauders, Mrs. William Loring, Mrs. Thomas Gardiner, Mrs. John Gardner and Mrs. William Ellis.

The Concord Committee has planned two events for this week. On Thursday, Mr. and Mrs. Harris Fahnestock will give a cocktail party at their house for concert-goers who are interested in becoming Friends of the Orchestra. Mr. Cabot and Leonard Moss of the orchestra's violin section, will be guests of honor.

On Friday, Concord Friends will gather in the Ancient Instruments Room at Symphony Hall for sherry and a Dutch Treat luncheon before Friday's concert. During luncheon, Edward A. Taft will speak for the trustees, and Louis Speyer, for the orchestra.

Mrs. Alexander Ellis, Jr., is chairman of the luncheon. She'll be assisted by Mrs. Benjamin Wilson, Mrs. Donald B. Sinclair, Mrs. David B. Arnold, Jr., Mrs. Brooks Stevens, Mrs. Frederick H. Lovejoy, Mrs. William B. Moses, Jr., Mrs. William C. Brengle, Mrs. Orrin Wood, Jr., Mrs. John R. Whitney, Mrs. Carl Koch and Mrs. Henry Keyes.

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Box 2078, Boston 6 • RIchmond 2-4200
Italian News
BOSTON, Mass.
Weekly Circ. 13,822
MAR 1 1 1964

BOSTON'S BEST

Boston is not used to having champions except for the Celtics and the Symphony. The Celtics are able to hold their own and better against all comers, but the Boston Symphony would be fighting a losing battle against rising costs if it were not for the aid that it receives from the dedicated group known as "Friends of the Boston Symphony Orchestra."

Although not a new group, their work is just now being officially recognized with a "week." This is as good a time as any then to join this group and keep our champion on top.

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Herald (m)
BOSTON, Mass.
Circ. 178,553
MAR 24 1964

Symphony Hall Supper Tonight

This evening, subscribers to the Cambridge series of the Boston Symphony Orchestra will gather for a buffet supper in the Ancient Instruments Room at Symphony Hall, to meet Doriot Anthony Dwyer.

The Cambridge Committee of the Council of Friends of the Boston Symphony Orchestra is headed by Mrs. Benjamin Tilghman, Mrs. Charles Gessner and Mrs. John C. Coolidge. Others are Mr. and Mrs. Ross McFarland, Mr. and Mrs. John M. Maguire and Mr. and Mrs. Amos Wilder.

Among others are Dr. and Mrs Laurence Ellis, Dr. and Mrs. Derek Denny-Brown, Mr. and Mrs. Alfred Romer, Mr. and Mrs. Herbert Agoos, Dr. and Mrs. Herbert Harris, Dr. Clement A. Smith and Mr. and Mrs. James Rousmaniere.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald
BELMONT, Mass.
Weekly Circ. 5,052
MAR 19 1964

Boston Symphony Men Guests At April 12 Party - Reception Here

A gala reception and cocktail party will be given Sunday afternoon, April 12, at the home of Mr. and Mrs. Hans J. Kroto, 253 Marsh street, with distinguished representatives of the Boston Symphony Orchestra as honor guests.

Henry B. Cabot, president of the orchestra's Trustees, and Mrs. Cabot will attend the second annual party given by the Belmont Council of the Friends party for three famed musicians who are leaving the orchestra at the end of the season, and their wives.

Mrs. Carlton Perry Fuller, 12 Fletcher Road, and Mrs. Kroto are co-chairmen of the affair, for which invitations are being mailed to a goodly number of Belmont's many Symphony-goers who are prospective Friends' members.

Co-chairmen and committee alike feel fortunate that Samuel Mayes, Louis Speyer and Joseph de Pasquale, virtuosi of the cello, English horn and viola, respectively, will attend the party. The musicians are being royally feted in Boston and its suburbs as a mark of affection and respect before they take leave of the orchestra.

The Friends' Belmont guests will hear of the Symphony from Mr. Cabot at 5 o'clock, and will also be briefed on the plans and projects of the Friends.

Members of the executive committee of the Belmont Council of the Friends, with Mrs. Fuller and Mrs. Kroto, are Mrs. S. Roy Burroughs, Mrs. B. T. Edwards and Mrs. Claude E. Welch.

The committee helping with arrangements for the party includes Mesdames Theodore G. Ames, Robert Baldwin, C. Harold Berry, Harold S. Bird, Alden C. Brett, John Bunker, James S. Duesenberry, George M. Fenollosa, Charles H. Gushee, Malcolm Hecht, Jr., Warren B. Kahn, Joseph H. Keenan, Richard Van S. Lenk, Henry Hixon Meyer, William M. Murray, Talcott Parsons and Warren W. Point.

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Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
MAR 20 1964

Events at Symphony Hall

BEFORE AND AFTER the Symphony is Boston's favorite time for entertaining. Fashion shows, lectures, luncheons and champagne receptions fill the social calendar to overflowing each Friday and Saturday. Three big affairs will be held in the Ancient Instruments Room at Symphony Hall, today and tomorrow.

Wellesley subscribers to the Friday afternoon concerts. who are members of the Council of Friends of Symphony, will give a luncheon this noon. Tomorrow, a buffet supper for subscribers from the Dedham and North Shore areas will be held before the concert. Afterwards the Chestnut Hill and Brookline Areas will give a champagne reception for Mr. and Mrs. Erich Leinsdorf.

Mrs. William Vogler and Mrs. Robert Wiese are co-chairmen of today's luncheon. Henry Cabot, president of the trustees, will speak, as will Georges Moleux, first bass viol player.

Luncheon hostesses will be Mrs. Walter Amory, Mrs. Marshall Bolster, Mrs. Robert Dean, Mrs. Frank Homeyer, Mrs. Lewis Mustard, Jr., Mrs. Edward Stimpson, Mrs. Mark Wheeler and Mrs. Lyman Brainerd.

In charge of tomorrow's buffet supper are Mrs. Richard Higgins of Dedham and Mrs. Nelson Aldrich of Marblehead. Abram Berkowitz, a trustee, and James Stagliano of the orchestra, will be the speakers.

Mrs. Charles Mason, Jr., and Mrs. Robert Cain are co-chairmen of the champagne reception, tomorrow evening, when more than 100 are expected. Judge Raymond Wilkins will speak, and hostesses will include Mrs. E. Morton Jennings, Mrs. William F. Ray, Mrs. Frederick Weed, Mrs. Francis Barnum, Mrs. Ralph Katz, Mrs. Abram Berkowitz and Mrs. Thomas Perry.

* * *

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Citizen
BELMONT, Mass.
Weekly Circ. 4,173
MAR 20 1964

Sunday Reception to Honor Three Members of Symphony

PAGE ONE

A gala reception and cocktail party will be given Sunday afternoon, April 12, at the home of Mr. and Mrs. Hans J. Kroto, 253 Marsh st., with distinguished representatives of the Boston Symphony Orchestra as honor guests.

Henry B. Cabot, president of the orchestra's Trustees, and Mrs. Cabot will attend the second annual party given by the Belmont Council of the Friends of the Symphony, a farewell party for three famed musicians who are leaving the orchestra at the end of the season, and their wives.

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The Friends' Belmont guests will hear of the Symphony from Mr. Cabot at 5 o'clock, and will also be briefed on the plans and projects of the Friends.

Members of the executive committee of the Belmont Council of the Friends, with Mrs. Fuller and Mrs. Kroto, are Mrs. S. Roy Burroughs, Mrs. B. T. Edwards and Mrs. Claude E. Welch.

The committee helping with arrangements for the party includes Mesdames Theodore G. Ames, Robert Baldwin, C. Harold Berry, Harold S. Bird, Alden C. Brett, John Bunker, James S. Duesenberry, George M. Fenollosa, Charles H. Gushee, Malcolm Hecht, Jr., Warren B. Kahn, Joseph H. Keenan, Richard Van S. Lenk, Henry Hixon Meyer, William M. Murray, Talcott Parsons and Warren W. Point.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 448,810
APR 26 1964

BSO Reception For Subscribers

Mrs. Alexander Steinert is opening her home on Commonwealth ave., this afternoon at 5 o'clock for a reception sponsored by the trustees and the Council of Friends of Boston Symphony Orchestra for Boston Symphony subscribers who reside in Boston.

Mr. and Mrs. Erich Leinsdorf and Mr. and Mrs. Henry B. Cabot with other Boston Symphony trustees and their wives will attend.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 146,915
APR 7 1964

BELMONT SYMPHONY-GOERS will have a party with a purpose next Sunday. In fact, the festive reception at Mr. and Mrs. Hans Kroto's will serve a double purpose—to welcome prospective members of the Belmont Council of Friends of Symphony, and to honor three musicians leaving the B.S.O. at the end of this season, Louis Speyer, Samuel Mayes, and Joseph de Pasquale.

Symphony Pres. Henry Cabot will also be a special guest on Sunday. Mrs. Carlton P. Fuller is co-chairman with Mrs. Kroto for the reception, and their committee includes Mrs. Robert Baldwin, Mrs. Henry Meyer, Mrs. William Murray, Mrs. Harold Bird, Mrs. Theodore Ames, Mrs. Alden Brett, and Mrs. Malcolm Hecht Jr.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
MAR 3

Today in Society

Luncheons, Suppers Aid Hub Symphony Orchestra

By MARJORIE W. SHERMAN

Dedicated attendance at Symphony, for years the hallmark of the true Bostonian, is the same privilege that founder Henry Lee Higginson thought it would be, but even that astute planner didn't realize what rising costs could do to the B.S.O. in the way of an annual deficit.

As orchestra president Henry Cabot explained so forthrightly at the meeting of the Friends this month, the earning power of the orchestra, increased by extra concerts and recordings, cannot physically, be pushed much further, yet the gap which is causing the use of capital funds must be closed.

The Friends of the orchestra are a devoted group, giving what they can, from a dollar to a thousand, but though this helps stem the financial tide, it is still imperative to find more funds.

The Women's Council of Symphony was formed to do just that, by somehow increasing a hundredfold the interest in, and support of, the orchestra.

Mrs. Charles F. Hovey, Mrs. Norman Cahners, and Mrs. Louis Cabot, and a score of other concerned committee members have planned and set in agreeable motion a series of luncheons and suppers at Symphony Hall before concerts, shared by different communities.

Informal and extremely pleasant, these music-minded occasions are sparked by orchestra members and trustees as guests.

On Friday, President Cabot and bass violist Georges Moleux shared guest honors at a Wellesley subscribers' luncheon in the Ancient Instruments Room, and on Saturday, a buffet supper [illegible] Dedham and North Shore patrons preceded the concert, and a reception for the Leinsdorfs was given after the concert by the Brookline and Chestnut Hill groups.

Tomorrow, Tuesday, subscribers to the Cambridge series of the Orchestra will have as their buffet supper guests at Symphony Hall the orchestra's Doriot Anthony Dwyer. The Cambridge Council, headed by Mrs. John C. Coolidge, Mrs. John C. Coolidge, Mrs. Charles Gessner, and Mrs. Benjamin Tilghman, will have some 70 guests, among them San Francisco critic Alfred Frankenstein, who will come with the Diggory Venns.

Still others of the many attending will be Mr. and Mrs. James Rousmaniere, Dr. Clement Smith, Dr. and Mrs. Derek Denny-Brown, Mr. and Mrs. Ross McFarland, Mr. and Mrs. Amos Wilder, Dr. and Mrs. Laurence Ellis, Mr. and Mrs. Herbert Agoos, Dr. and Mrs. Herbert Harris, Mr. and Mrs. Alfred Romer.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
APR 25 1964

Symphony Event At 5 Tomorrow

Mrs. Alexander Steinert of Commonwealth avenue asks us to announce that the reception at her house tomorrow afternoon for Boston Symphony subscribers who live in the city will be held at 5 o'clock instead of 3, the hour given erroneously to the newspapers.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Citizen
BELMONT, Mass.
Weekly Circ. 4,173
APR 10 1964

187

Friends of Symphony Party Here Sunday

Plans are progressing apace for the reception and cocktail party to be given next Sunday afternoon, April 12, at the 253 Marsh st. home of Mr. and Mrs. Hans J. Kroto, the second annual party sponsored by the Belmont Council of the Friends of the Boston Symphony Orchestra.

Mrs. Kroto and Mrs. Carlton Perry Fuller, co-chairmen, and a large committee have been working for the success of the affair which is in the nature of a farewell to three distinguished members of the orchestra—Samuel Mayes, Louis Speyer and Joseph de Pasquale — who are leaving the orchestra at the end of this season, and their wives.

Among those Belmont Symphony-goers who are planning to attend are Mr. and Mrs. Earnest B. Dustan, Dr. and Mrs. Samuel S. Hanflig, Mrs. William G. Taussig, Mr. and Mrs. James H. Messing, Mr. and Mrs. John R. Markham, Mr. and Mrs. Alfred Willmann, Dr. and Mrs. Henry H. Babcock, Mrs. B. Abbott Cope, and Mr. and Mrs. Arthur T. Ippen.

Also Mrs. Raynor G. Wellington, Mr. and Mrs. Harold E. Seder, Mrs. Lewis S. McCreary, Miss Grace McCreary, Mr. and Mrs. Paul D. Caskey, Mr. and Mrs. Gerard Salton and Mr. and Mrs. David R. Pokross.

Henry B. Cabot, president of the orchestra's trustees, and Mrs. Cabot will also be honored guests, with Mr. Cabot speaking briefly.

Mrs. Kroto and Mrs. Fuller urge Belmont Symphony go-ers, and prospective Friends' members, who did not receive invitations last year or this, and who would like to attend, to get in touch with either of them. The same applies to those who would like to be included next year.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
APR 8 1964

Morning Coffee Today for Orchestra Friends

A MORNING COFFEE for the Council of Friends of the Boston Symphony Orchestra will take place today at 10:30 at the home of Mrs. Robert C. Dean, 29 Hundreds Rd., Wellesley Hills, as again Symphony appears in the social news.

This is the final affair in a series of luncheons and dinners the Wellesley Council has sponsored this spring for subscribers and friends of the orchestra living in Wellesley. Henry B. Cabot, president of the trustees of the orchestra, will speak briefly on the work and needs of the orchestra, which will end its 83rd season, April 17.

Mrs. H. Starr Ballou and Mrs. Mark C. Wheeler are co-chairman for the coffee. They will be assisted by Mrs. Robert W. Bennett, Mrs. Marshall C. Bolster, Mrs. Russell M. Sanders, Mrs. Robert G. Saunders and Mrs. F. Walker.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald
BELMONT, Mass.
Weekly Circ. 5,052
APR 9 1964

Second Annual Party Of Boston Symphony

Plans are progressing apace for the reception and cocktail party to be given next Sunday afternoon, April 12, at the 253 Marsh street home of Mr. and Mrs. Hans J. Kroto, the second annual party sponsored by the Belmont Council of the Friends of the Boston Symphony Orchestra.

Mrs. Kroto and Mrs. Carlton Perry Fuller, co-chairman, and a large committee have been working for the success of the affair which is in the nature of a farewell to three distinguished members of the orchestra — Samuel Mayes, Louis Sperer and Joseph de Pasquale — who are leaving the orchestra at the end of this season, and their wives.

Among those Belmont Symphony-goers who are planning to attend are Mr. and Mrs. Ernest B. Dustan, Dr. and Mrs. Samuel S. Hanflig, Mrs. William G. Taussig, Mr. and Mrs. James H. Messing, Mr. and Mrs. John R. Markham, Mr and Mrs. Alfred Willmann, Dr. and Mrs. Henry H. Babcock, Mrs. B. Abbott Cope, and Mr. and Mrs. Arthur T. Ippen.

Also Mrs. Raynor G. Wellington, Mr. and Mrs. Harold E. Seder, Mrs. Lewis S. McCreary, Miss Grace McCreary, Mr. and Mrs. Paul D. Caskey, Mr. and Mrs. Gerard Salton and Mr. and Mrs. David R. Pokross.

Henry B. Cabot, president of the orchestra's Trustees, and Mrs. Cabot will also be honored guests, with Mr. Cabot speaking briefly.

Mrs. Kroto and Mrs. Fuller urge Belmont Symphony go-ers and prospective Friends' members, who did not receive invitations last year or this, and who would like to attend, to get in touch with either of them. The same applies to those who would like to be included next year.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
23 1964

Symphony Hall Buffet Supper

Tomorrow, subscribers to the Cambridge series of the Boston Symphony Orchestra will gather for a buffet supper in the Ancient Instruments Room at Symphony Hall to meet Doriot Anthony Dwyer. The Cambridge committee of the Council of Friends of the Boston Symphony Orchestra is headed by Mrs. Benjamin Tilghman, Mrs. Charles Gessner and Mrs. John C. Coolidge.

Among others who will attend are Mr. and Mrs. Ross McFarland, Mr. and Mrs. John Mazure, Mr. and Mrs. Amos Wilder, Mr. and Mrs. Laurence Ellis, Miss Penelope Noyes, Dr and Mrs. Derek Denny-Brown, Mr. and Mrs. Alfred Romer, Dr. and Mrs. Herbert Harris, Dr. Clement A. Smith and Mr. and Mrs. James Rousmaniere.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Townsman
WELLESLEY, Mass.
Weekly Circ. 7,683
APR 2 1964

Mrs. Dean Has Coffee For Symphony Council

Mrs. Robert C. Dean of 29 Hundreds Road, Wellesley Hills, is opening her home on Wednesday, April 8, at 10:30 a.m. for a morning coffee for the Council of Friends of the Boston Symphony Orchestra. This is the final affair in a series of luncheons and dinners the Wellesley Council has sponsored this spring for subscribers and friends of the orchestra living in Wellesley.

Henry B. Cabot, President of the Trustees of the Boston Symphony Orchestra, will be the guest of honor and will speak briefly on the work and needs of the orchestra which is finishing its 83rd season on April 17.

Mr. H. Starr Ballou and Mrs. Mark C. Wheeler are co-chairmen for the coffee. They will be assisted by Mrs. Roger W. Bennett, Mrs. Marshall C. Bolster, Mrs. Russell M. Sanders, Mrs. Robert S. Saunders and Mrs. Rufus F. Walker as hostesses. Any Friend of the Orchestra who was not able to attend any of the earlier parties will be welcome at this final one.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-42C
Traveler (e)
BOSTON, Mass.
Circ. 164,299
APR 24 1964

By PEGGY BROWN
Society Editor

This season's final reception for Boston Symphony subscribers, sponsored by the Trustees and Council of Friends of the Orchestra will be held Sunday (April 26) afternoon.

Mrs. Alexander Steinert, tireless devotee and supporter of all things musical, will open her home at 401 Commonwealth Ave. at 3 p.m.

This reception is for Symphony subscribers residing in the city of Boston. Attending will be the Orchestra's music director, Erich Leinsdorf, and Mrs. Leinsdorf. Also Mr. and Mrs. Henry B. Cabot and other Trustees and their wives.

Mrs. Louis Cabot and Mrs. Albert Titcomb are co-chairmen. Among those who have accepted invitations are Adm. and Mrs. Samuel Eliot Morison, Mrs. Charles Codman, William Hunnell and Mrs. Richard Sears.

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Symphony Week.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
FEB 27 1964

March 2-12 Declared As "Symphony Week"

Governor Endicott Peabody and Mayor John Collins have each issued proclamations designating March 2-12 as "Symphony Week." Thus Massachusetts and Boston will join in a period of special tribute to the Boston Symphony Orchestra in recognition of its unique contributions to the city and the entire Commonwealth. "Symphony Week" will serve to honor the orchestra for its achievements at home and abroad and to emphasize the need for continuous support of the orchestra by the community at large.

Several downtown stores are planning complete window displays on the Boston Symphony Orchestra, and many other merchants in metropolitan Boston will contribute display areas for "Symphony Week" posters. In addition, Boston newspapers, radio and television stations will generously give extra attention to the orchestra during the period. On Tuesday, March 10, Governor and Mrs. Peabody will honor the Boston Symphony Orchestra and Mr. and Mrs. Erich Leinsdorf with a Governor's Reception in the Doric Hall of the State House.

"Symphony Week" will close on Thursday, March 12, with the annual meeting of the Friends of the Boston Symphony Orch stra, those who have made a contribution to the orchestra during the 1963-1964 season. A surprise program, suggested by members of the orchestra especially for the annual Friends meeting, will be followed by an informal reception in the Gallery.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
FEB 26 1964

Symphony Week Proclaimed In Honor of BSO

BOSTON—Gov. Endicott Peabody and Mayor John Collins of Boston have each issued proclamations designating March 2-12 Symphony Week.

Thus the commonwealth and the city will join in a period of special tribute to the Boston Symphony Orchestra in recognition to its contributions to the city and the entire commonwealth. Symphony week will honor the orchestra for its achievements at home and abroad and to emphasize the need for continuous support of the orchestra by the community at large.

Several Boston stores are planning window displays on the orchestra, and many other merchants in Metropolitan Boston will contribute display areas for Symphony Week posters. In addition, Boston newspapers, radio and television stations will give extra attention to the orchestra during the period. On March 10, Gov. and Mrs. Peabody will honor the Boston Symphony Orchestra and Conductor and Mrs. Erich Leinsdorf at a governor's reception in the Doric Hall of the State House.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BEVERLY, Mass.
Circ. 8,350
FEB 28 1964

Proclaim March 2-12 Boston Symphony Week

Governor Endicott Peabody of Massachusetts and Mayor John Collins of Boston have each issued proclamations designating March 2 to 12 as "Symphony Week."

Thus the Commonwealth of Massachusetts and the City of Boston will join in a period of special tribute to the Boston Symphony Orchestra in recognition of its unique contributions to the city and the entire Commonwealth. "Symphony Week" will serve to honor the orchestra for its achievements at home and abroad and to emphasize the need for continuous support of the orchestra by the community at large.

Several Boston stores are planning complete window displays on the Boston Symphony Orchestra, and many other merchants in Metropolitan Boston will contribute display areas for "Symphony Week" posters. In addition, newspapers, radio and television stations will generously give extra attention to the orchestra during the period.

On March 10 Governor and Mrs. Peabody will honor the Boston Symphony Orchestra and Mr. and Mrs. Erich Leinsdorf with a Governor's Reception in the Doric Hall of the State House. "Symphony Week" will close on Wednesday, March 12, with the annual meeting of the Friends of the Boston Symphony Orchestra, those who have made a contribution to the orchestra during the 1963-1964 season. A surprise program, suggested by members of the orchestra especially for the annual Friends Meeting, will be followed by an informal reception in the gallery. Henry B. Cabot, president of the Trustees of the Boston Symphony Orchestra, will also address the audience.

All of Boston and much of the United States were brought together recently to share in the January 19th Memorial Service for President Kennedy at the Cathedral of the Holy Cross, and before that, in the days immediately following the assassination, the orchestra was also seen on national television in memorial concert.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
FEB 27 1964

A GOVERNOR'S RECEPTION in Doric Hall at the State House will be given by the Peabodys Mar. 10 in honor of Symphony Week—a tribute to the Boston Symphony Orchestra's contribution to Boston and the Commonwealth.

On Mar. 12, the annual meeting of the Friends of Symphony will be held at Symphony Hall. There will be a surprise program by the orchestra, and a reception afterward. Pres. Henry Cabot and conductor Erich Leinsdorf will be honor guests.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299
FEB 27 1964

Tribute To Hub's Symphony

By PEGGY BROWN
Society Editor

Socially Speaking

No pre - Symphony luncheons to talk about this week, for the Boston Symphony Orchestra is on tour. But NEXT week! — Now that's another matter.

By proclamation of Gov. Endicott Peabody and Mayor John Collins, Mar. 2 to 12 has been designated a "Symphony Week."

SPECIAL TRIBUTE TO ORCHESTRA

Our fingers count 10—no, 11—days in that week. No matter. The period will be a special tribute to the Boston Symphony Orchestra by Massachusetts and Boston in recognition of its unique contributions to the Commonwealth and the city.

"Symphony Week" will serve to honor the Orchestra for its achievements at home and abroad. It will also emphasize the need for continuous support of the Orchestra by the community at large.

Gov. and Mrs. Peabody will honor the B.S.O. and its musical [illegible] Leinsdorf and Mrs. Leinsdorf with a reception Mar. 10 in the Doric Hall of the State House.

The annual meeting of the Friends of the Boston Symphony are those who have made a contribution to the Orchestra during the 1963-64 season.

A surprise program, suggested by members of the Orchestra especially for the Friends meeting, will be followed by an informal reception. Henry B. Cabot, president of the Trustees of the Boston Symphony Orchestra, will also address the audience.

Without the Friends there would be no Boston Symphony Orchestra. In an open letter to the Friends following the magnificent Jan. 19 Memorial Service for President Kennedy, Cabot noted that "Cardinal Cushing recognizes this and has made a generous gift to the Orchestra."

Cabot added, "We still need $150,000 for this season. To obtain this we hope our old Friends will increase their gifts . . . and that those who have not contributed heretofore will do so now."

The Orchestra contributes not only to the city and Commonwealth but carries the name of Boston far abroad. Its international tours have taken it from Moscow to Tokyo.

Local thousands see and hear the Orchestra annually through its six series of subscription concerts at Symphony Hall, open rehearsals, Boston Pops concerts, Esplanade concerts and Tanglewood programs.

In addition, the Orchestra is seen and heard regularly in Providence, Brooklyn, New York City and many other cities. The audience is greatly increased through radio, television and recordings.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
MAR 7 1964

By MARJORIE W. SHERMAN

Symphony Week is being observed right round the clock by the enterprising members of the Women's Council. Five towns will share the dinner hour before the regular Monday series concert, dining in the historic Ancient Instruments Room beneath the gold-framed portraits of founder Henry Lee Higginson and great conductors of the orchestra.

Dedham, Dover, Needham, Millis, and Marblehead are dividing the gold chairs, with Mr. and Mrs. Thomas Perry and Mr. and Mrs. John Sant Ambrogio as their honor guests. Mr. and Mrs. James Jackson, Mr. and Mrs. Richard Higgins, Mr. and Mrs. Nelson Aldrich are among the chairmen for the occasion. Tonight Newton Friends of the Orchestra and Council members will have supper at Symphony Hall, their honor guest Sidney Rabb of the Symphony Trustees. Mrs. Robert M. P. Kennard and Mrs. Samuel Levine were cochairmen, and Michael Sasson, violinist, will be a special guest.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
MAR 11 1964

Peabodys Host Leinsdorfs

Boston Symphony Director and Mrs. Erich Leinsdorf were given a reception in Doric Hall of the State House by Gov. and Mrs. Endicott Peabody.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299

Big Symphony Treat

By PEGGY BROWN
Society Editor

Today starts "Symphony Week" in Boston and the Commonwealth. And ticket-holders for the Symphony concerts this Friday and Saturday (Mar. 6 and 7) and next Monday and Tuesday (Mar. 9 and 10) are in for a special treat.

Erich Liensdorf, music director of the Boston Symphony Orchestra, has invited Leopold Stokowski to be guest conductor of the Orchestra for the first time. The 82-year-old conductor now works primarily with the American Symphony Orchestra, which he created in 1962, in New York City.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
MAR 11 1964

189

CONDITOR HONORED (Herald Staff Photo by Frank Cushing) — Erich Leinsdorf, music director of the Boston Symphony Orchestra, and his wife were lauded yesterday at a State House reception given by Gov. and Mrs. Peabody. Sampling refreshments are, from left, Gov. Peabody, Mrs. Leinsdorf, Mrs. Toni Peabody and Mr. Leinsdorf. About 200 attended.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
MAR

Today in Society

Peabodys Hosts to Leinsdorfs at Doric Hall

By MARJORIE W. SHERMAN

Tuesday was just the kind of a day for a really nice tea party, like the Peabodys' party for the Leinsdorfs at the State House.

The fragrance of tea and coffee mingled with the soft spring scent of flowers in handsome pillared Doric Hall as members of the Boston Symphony Orchestra and its trustees joined Mrs. Peabody and Ladies Council members after B.S.O. Director Erich Leinsdorf's special tour of the House and Senate with Gov. Peabody.

Cited by the governor for his "Towering genius and uncompromising dedication to excellence," and named "one of the truly great citizens of this state and of the world," Leinsdorf took a keen interest in the tour and the history of the beautiful old Bulfinch-designed hall.

Half a dozen United States Presidents, Lafayette and many other famous visitors have been honored at receptions in Doric Hall, but it has been more than 100 years since a party like Tuesday's has been given there.

There was more talk of music than politics as the little frosted cakes were handed round, and plans for Washington visits the end of this month to coincide with the orchestra's first concert in the White House.

Children of embassy families in Washington will be President and Mrs. Johnson's guests for the concert on the 31st, and Boston Cabots and Peabody's with sons or daughters in embassy service, will share a double interest in the concert.

Slim and chic and greeting most of the day's more than 200 guests by name, Toni Peabody kept watch over her visitors and made sure that the top-hatted sergeant-at-arms got some tea.

Her husband drank his tea with Mr. and Mrs. Leinsdorf, the Anthony Kuttens, and Atty. Gen. Edward Brooke.

Orchestra member Harry Dickson, who has done the music community such an outstanding service with the Youth Concerts, was kept busy explaining what symphonies children like best.

Members of the Youth Concerts advisory committee at the reception Tuesday included Mrs. Manuel Kurland who has helped get out more than 5000 tickets for this season's series.

The big hallful of old friends also included longtime trustees like Supreme Court Justice Raymond Wilkins, composer Leon Kirchner, distinguished visitor Mme. Serge Koussevitzky, widow of the renowned BSO conductor and Harvard's able Elliot Forbes, Women's Council chairman Mrs. Charles Hovey, dynamic, pretty music committee member Carol (Mrs. Avram) Goldberg, the John Cooliges, the Edward Counihans, the orchestra's sole woman trustee, Mrs. James Perkins, the Edward Tafts, the John Bradleys, the Thomas Newells, Mrs. Robert Saltonstall, Mrs. Samuel Levine, the Michel Sassons, the John Gardners, and scores more.

The occasion was part of Symphony Week in Boston, which ends tomorrow with the annual meeting of the Friends at Symphony Hall

HONORED GUEST at the State House, Boston Symphony's distinguished Erich Leinsdorf (right), with Atty. Gen. Edward Brooke, Mrs. Leinsdorf and Mrs. Avram Goldberg of Brookline. (Photo by Herbert Capwell)

190
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
MAR 15 1964

State House Pays Tribute to Symphony

Gov. Peabody greets Erich Leinsdorf, director of Symphony Orchestra.

Photos by Herbert Capwell, Globe Staff

Mme. Serge Koussevitzky, widow of the long-time Boston Symphony conductor, chats with Leon Kirchner of Harvard Music Department.

Mrs. Anthony Kutten, a worker on the Symphony Council and Youth Concerts and the Cambridge Drama Festival, and Atty. Gen. Edward Brooke, president of the Boston Opera Group.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press (e)
BRISTOL, Conn.
Circ. 14,439
MAR 12 1964

WELCOME NEW CONDUCTOR: Gov. and Mrs. Peabody held the first civic reception to honor Mr. and Mrs. Erich Leinsdorf since the renowned conductor became Music Director of the Boston Symphony Orchestra. Here Mr. and Mrs. Leinsdorf (L) meet with Gov. and Mrs. Peabody in the State House. (UPI Telephoto)

ANNUAL FRIENDS MEETING

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
FEB 2 0 1964

Players Plan Surprise for BSO Friends

Members of the Boston Symphony Orchestra are planning a special surprise program for the annual meeting of the Friends of the Boston Symphony Orchestra on Mar. 12.

Attendance will be by invitation to all the Friends for the 1963-64 season, those who have made contributions during the current season. The annual meeting will be the climax and conclusion of "Symphony Week," March 2-12, which has been designated by Gov. Peabody and Mayor Collins to honor the orchestra for its achievements at home and abroad and to emphasize the need for continuous support of the Orchestra by the entire community.

Although the orchestra has for many years played a short musical program at the Annual Friends Meetings, this is the first time the members themselves have suggested a special surprise program of this nature.

Plans for "Symphony Week," including the March 12 Annual Friends Meeting, have been coordinated by the Council of Friends of the Boston Symphony Orchestra, Mrs. Louis W. Cabot and Mrs. Norman L. Cahners, co-chairmen. The Council of Friends includes representatives from over fifty communities in the Metropolitan Boston area.

During "Symphony Week" merchants in the downtown and outlying areas will contribute display space to spotlight the orchestra; the newspaper, radio and television media will give extra attention to the Boston Symphony Orchestra; and on March 10 Gov. and Mrs. Peabody will hold a Governor's Reception at the State House to honor Mr. and Mrs. Erich Leinsdorf and the Boston Symphony Orchestra.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
MAR 2 1964

The Symphony Needs Help

Of all the glittering jewels in Boston's cultural crown, the Boston Symphony Orchestra should certainly rate among the most precious. It is a unique institution in the United States, earning more of its annual budget through musical means than any other orchestra.

And yet, with its emphasis on a quality that the whole world admires, the B.S.O. runs up a heavy deficit. This year that amounts to some $350,000, and the generous 4000 who comprise the Friends of the Boston Symphony Orchestra have raised all but $150,000 of that.

This has been proclaimed Symphony Week, in honor of the orchestra. The occasion serves to point up the need for support of the B.S.O. by the community at large—which should take a special pride in its accomplishments, its lustre, and its immeasurable contributions to the cultural life of the entire Boston area.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
MAR 13 1964

MUSIC

Players Giveth Great Pleasure And Taketh Same, Forsooth

My Dear and Most Honoured Friends:

It should give me the greatest pleasure to record in this journal, an account of the happenings that befell at Symphony Hall during a brief time after yesternoon; these happenings were climax to the period beginning a week from last Monday, in which many utterances of gratitude were expressed to members of the Towne's band, or the Symphony, for performance of deeds deserving honour most high, and were attended by respected Persons from every corner of the Commonwealth.

The Event was first occasion'd by sundry remarks from Mr. Cabot, president of the Trustees, pertinent to the state of the band's organization. He reveal'd an adjustment of admission prices for the season ensuing in October, and likewise the amount of the current obligation—$350,000; a momentous sum, from which he petitioned most respectfully for relief, an entreaty that I humbly extend unto you.

All Bewigged

Following these statements the entire Hall was plunged into a profound darkness, and one could hear muffled mumbling and rustling of stage furniture through the void. When lamps and candles were lit, the Ladies and Gentlemen beheld a modest number of the Towne's ablest musicians, bewigged according to fashion and attired in habits of tasteful colour and classic design. They assigned themselves to their desks without fuss, the players of the French horns having brought a table with refreshment.

Having prepared a program of the finest Symphonies composed for us by Mr. Mozart, the band demonstrated the prowess and musicianly character for which they are reknowned—notwithstanding some notes struck with dissonant candor by the hornistes, done so with such authority that one would almost suspect the composer of putting them there with purpose.

As the Adagio was begun the horn players lay aside their instruments and betook themselves to their table, sipping wine from the cup with utmost calm and dignity; furthermore, they did not disdain a whit to try a hand with the cards. Indeed, vintage wine it must have been, for it attracted the leader's attention, and he was offerred the same by the principal hornist, for his eccentricity a man of obvious culture and grace.

Though the leader was given to wand'ring a bit during his cadenza, by good fortune he failed to upset the remainder of the Ensemble, and the players took to their duties in the Finale with great zeal. There were sounds disturbing to the ear in the penultimate and final harmonies, but by a stroke of goodness they gave the Audience great delight and added hilarity to the proceedings.

After Mr. Mozart's piece (A Musical Joke) the Ladies and Gentlemen retired to the rear chamber for tea, and the occasion was blessed with enduring gay spirit.

Render'd this 13th day of March, I remain your most humble and obedient servant,

McLAREN HARRIS

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
MAR 8 1964

Special Week's Climax

FRIENDS OF SYMPHONY WILL MEET THURSDAY

"Symphony Week," which was designated by the proclamations of Gov. Peabody and Mayor Collins to honor the Boston Symphony Orchestra and to emphasize its need for continuous support by the community and Commonwealth, will conclude on Thursday with the annual meeting of the Friends of the Boston Symphony Orchestra, those who have made a contribution to the orchestra for the 1963-64 season.

Members of the orchestra will present a special surprise program for the Friends, which was suggested by the orchestra members especially for this meeting and which is now in secret preparation. The Friends will also hear a short address by Henry B. Cabot, President of the Trustees, and have an informal reception afternoon in the Gallery

On Tuesday afternoon, March 10, Governor and Mrs. Endicott Peabody will honor Mr. and Mrs. Erich Leinsdorf and the Boston Symphony Orchestra with a Governors Reception at the State House. Invitations have been extended to the members of the orchestra, members of the Legislature and heads of State, and the Council of Friends of the orchestra.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
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LOWELL, Mass.
Circ. 45,001
MAR 29 1964

MEMBERS OF THE Boston Symphony orchestra are planning a special surprise program for the annual meeting of the Friends of the Boston Symphony Orchestra, on Thursday, March 12. Attendance will be by invitation to all Friends of the Orchestra for the 1963-64 season, those who have made contributions during the current season. The annual meeting will be the climax and conclusion of "Symphony Week", March 2-12, which has been designated by Gov. Endicott Peabody and Mayor John F. Collins to honor the Orchestra for its achievements at home and abroad and to emphasize the need for continuous support of the Orchestra by the entire community.

Although the orchestra has for many years played a short musical program at the annual Friends meetings, this is the first time the members themselves have suggested a special surprise program of this nature.

Plans for "Symphony Week", including the March 12 annual Friends meeting, have been co-ordinated by the Council of Friends of the Boston Symphony orchestra, Mrs. Louis W. Cabot and Mrs. Norman L. Cahners, co-chairmen.

On March 10 Gov. and Mrs. Peabody will hold a Governor's reception at the State House to honor Mr. and Mrs. Erich Leinsdorf and the Boston Symphony Orchestra.

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has invited Leopold Stokowski to be guest conductor of the orchestra for the first time. The 82-year old conductor, who now works primarily with the American Symphony Orchestra in New York City which he created in 1962, will conduct the concerts of Friday and Saturday, March 6 and 7, and the following week, the programs of Monday and Tuesday.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,870

MAR 13 1964

Today in Society

Symphony Players Don Knee Pants

By MARJORIE W. SHERMAN

The sight of Symphony's good men and true in satin knee pants and brocaded coats is a treat not soon to be forgotten (especially since it was back in the Koussevitzky era that these gorgeous garments made their last appearance). Lighting candles, playing cards and drinking wine, the orchestra perfectly illustrated Mozart's "Musical Joke," the occasion the 30th annual meeting of the Friends of Symphony.

It was a delightful party, with tea and coffee afterwards, and a host of longtime Symphony neighbors full of pleasant nostalgia. One was conscious, as always, of the remarkable versatility of these peerless players, remembering the goodwill as well as the consumate skill that makes up a working year of 208 concerts, from the Esplanade to the tall pines of the Berkshires, from the unsurpassed marvel of the Kennedy Memorial music to the smallest bit of musical byplay at the Youth Concerts.

Yet these men, at the top of their profession, held in the highest esteem by their own and every other world community of music, earn about an assistant professor's salary, and face with Henry Cabot, president of the trustees, the recurrent lack of funds ensuring the future of the orchestra.

Mr. Cabot spoke gratefully of 5000 "friends" of the orchestra and the fact that the orchestra has "earned" all but $350,000 of its $2,700,000 way this year, and stand $17,000 ahead of last year's deficit. But it still means "dipping into capital," a fearsome phrase to Bostonians since the first Adams argued against it.

Boston is increasingly conscious of its Symphony orchestra, according to Mr. Cabot, who also explained that tickets are not raised in price "because these are not meant to be concerts for the rich." He went on to point out that there are still seats in the second balcony for 60 cents, and they're likely to remain at that price.

Some of Thursday's guests at tea wondered aloud if Boston couldn't follow the pattern of other cities and hold a tremendous annual ball—with the orchestra as drawing card—a Mozart dinner, a Strauss champagne supper, a Bach breakfast—with talented Symphony wives planning menus, decorations and program. It seems like a wonderful idea for a wonderful cause.

Nearly a thousand Friends were at Symphony Hall for the 4 o'clock meeting—and in case a few early arrivals wondered why the doors weren't open as promptly as usual, it was because pianist van Cliburn was practicing for today's concert with the orchestra.

Former orchestra players as well as trustees, Women's Council members, and those who attend the concerts of Friday, Saturday, Monday or Tuesday made a most appreciative audience for the orchestra's Mozartian scene.

A few of the familiar faces —the Oliver Wolcotts, the Charles S. Birds — Mrs. George Lewis, Mrs. Robert H. Stevenson, the Charles Hoveys the Edward Tafts, Mrs. Thomas Gardiner with a Women's Council badge, attractive Mrs. James Grew also wearing the scarlet badge—the Robert Kennards, Mrs. John Enders, the Anthony Kuttens, Mrs. Alexander Steinert, the Albert Titcombs, and scores more.

The Boston Globe

Women's Pages

Confidential Chat • Fashions • Food • Society

FRIDAY, MARCH 13, 1964 Twenty-Three

AWAITING CUE—Members of Boston Symphony Orchestra wait for call to perform Mozart's "Musical Joke." (Herb Capwell Photo)

AWARDS.

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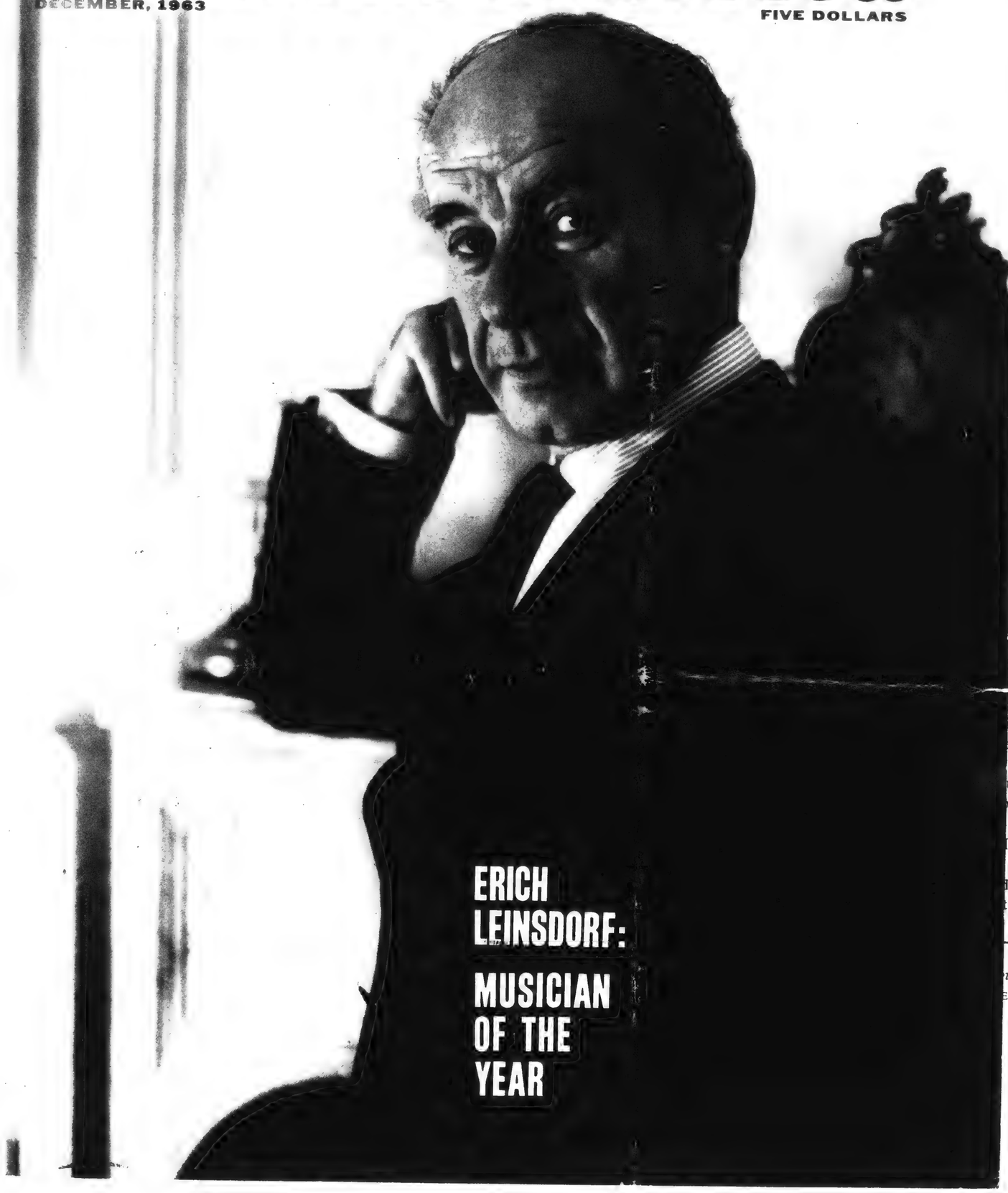
musical america

DECEMBER, 1963

FIVE DOLLARS



ERICH LEINSDORF: MUSICIAN OF THE YEAR

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(Photo by John Ardoin)

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AWARDS.

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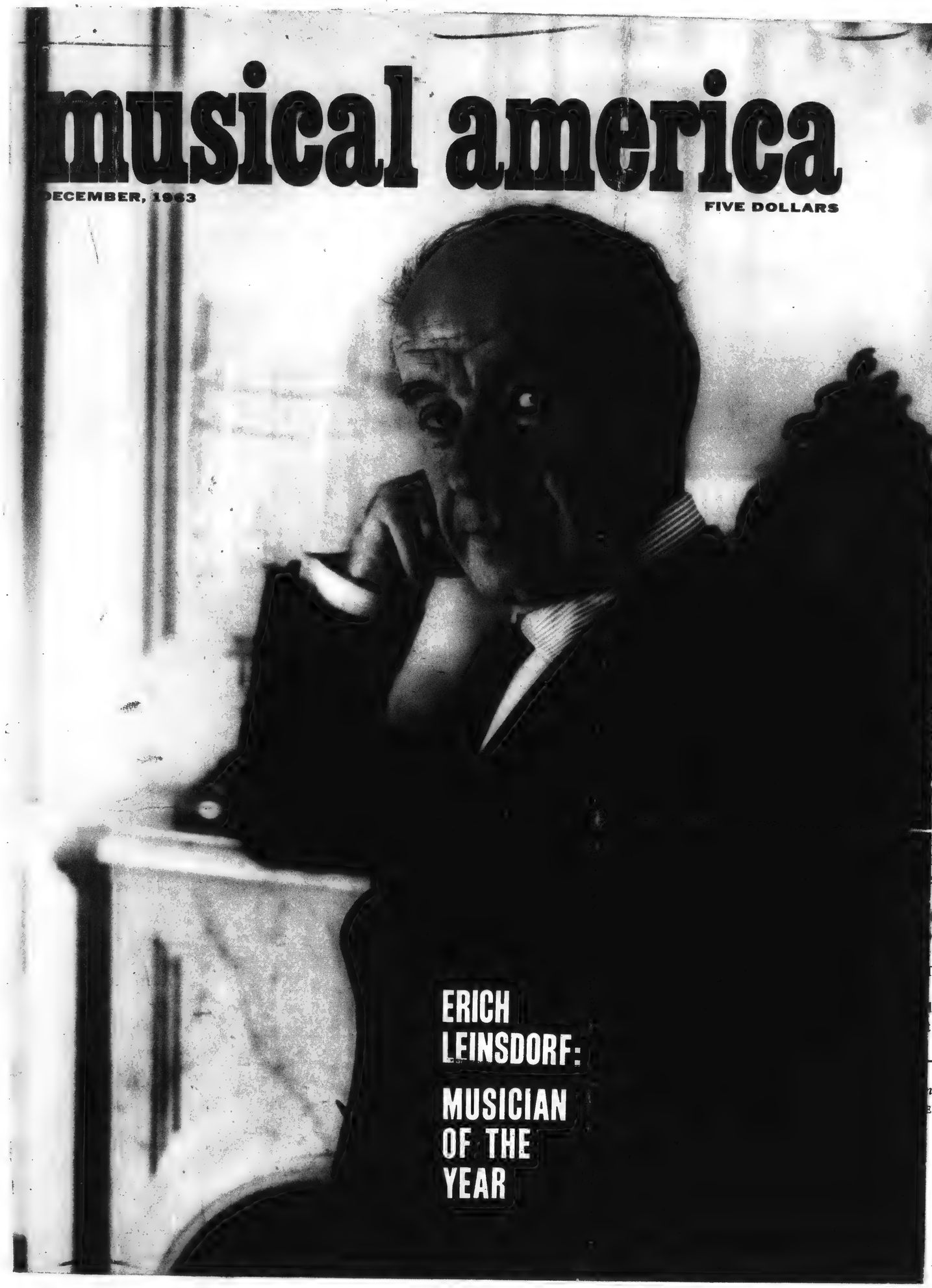

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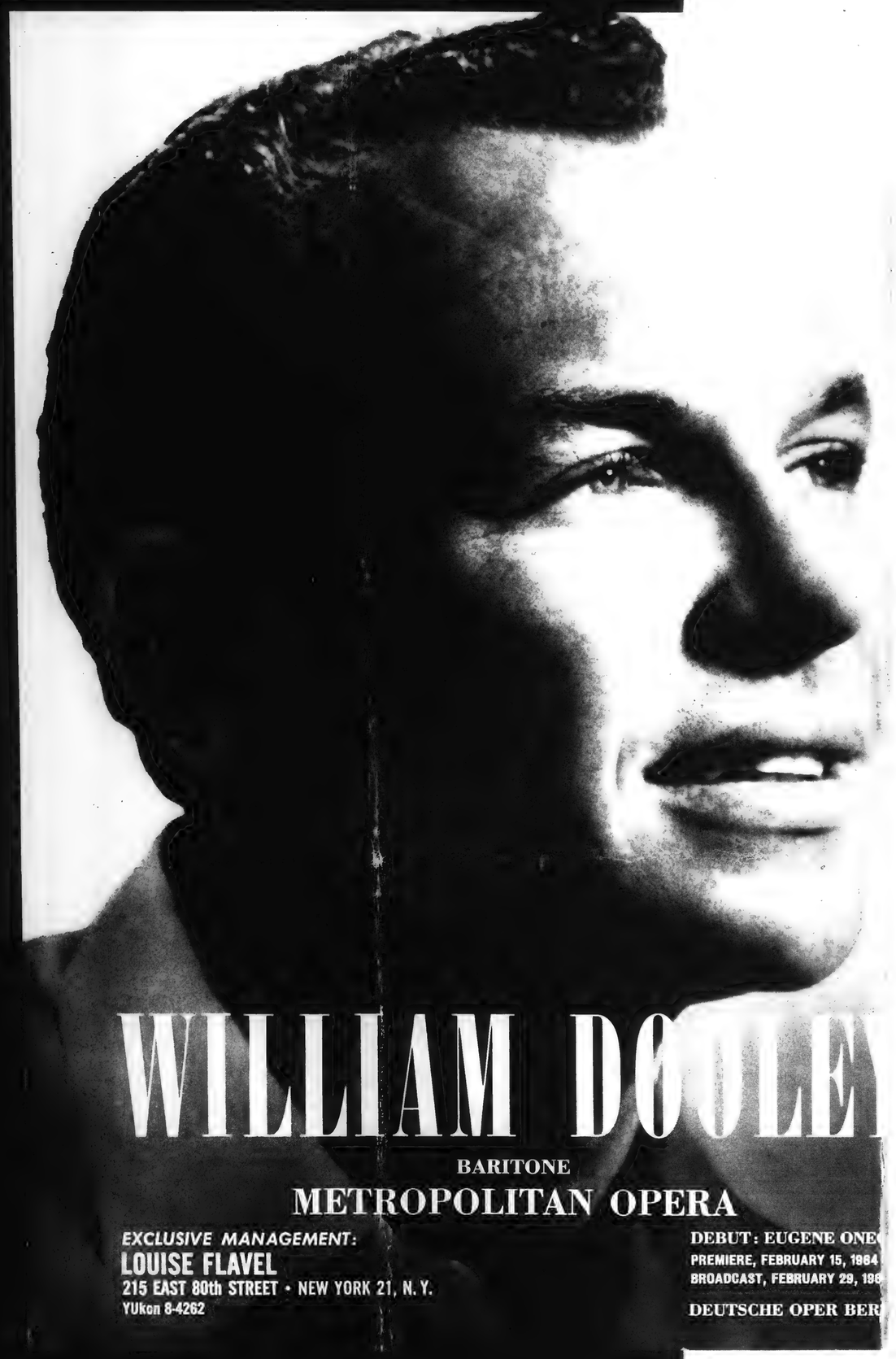

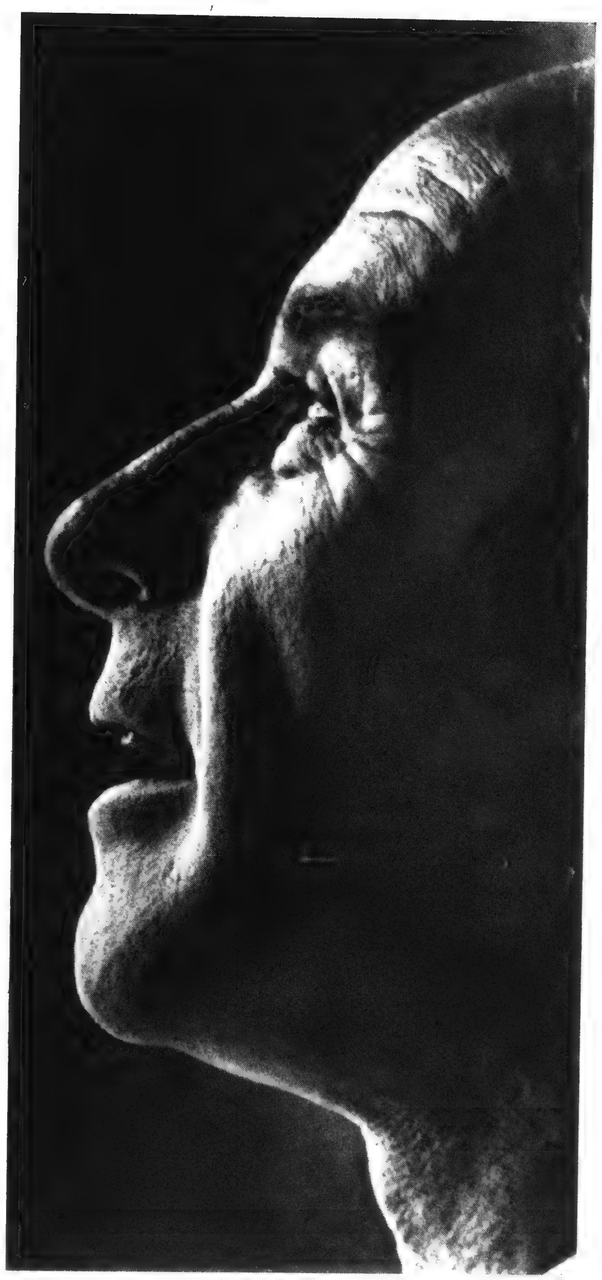

ERICH LEINSDORF:

By Milton Esterow

One day in 1961, Thomas D. Perry, manager of the Boston Symphony, called Erich Leinsdorf. "Henry Cabot would like to meet you," he said. "Could you have lunch with us on Monday?" Leinsdorf said he could. He was not sure what Cabot, president of the orchestra's board of trustees, had in mind, but suspected that "Cabot wanted to look me over for future reference." Cabot, it developed, was thinking not only about the future but also about the present. After some casual talk about a number of things, including how Cabot played the clarinet, he offered Leinsdorf one of music's biggest plums—the post of musical director of the Boston Symphony.

"Later," Leinsdorf recalls, "it occurred to me that I had never formally accepted. I sat down and wrote a note to Cabot. I said, 'In general, when one is invited, one should reply. Since you have invited me, I just want to tell you "Thank you, I accept."' "

Leinsdorf has a passion for thoroughness. "I think," says a recording-company executive, "that he'd rather cut his throat than waste time." A friend says, "He knows exactly what he's going to do, when and how. If his car is to call for him at 7:30 at his house, you can be sure that at 7:29 he'll come through the door. He's tremendously organized, sort of a musical computer. There is this tremendous self-discipline."

The word "discipline" evokes harsh images in Leinsdorf's mind. "I think willpower is a better word than discipline," he says. "I have limitless confidence in human willpower.

"You know, the difference between the professional and the amateur performer is one of control over his faculties. The amateur is the person who is equally gifted but says, 'Tonight I don't feel like doing Brahms. I must do the Schubert.' The professional is the one who has a commitment to the public and must do the Brahms if Brahms is scheduled that night. I have a considerable feeling of responsibility to the audience."

He smiles and adds: "I could be an absolute bum with the greatest of ease. I flatter myself that I could enjoy it more. The man in a world of competition is a prisoner; anyone who thinks differently fools himself. The freedom of the bum appeals to me."

To the music world, the picture of Leinsdorf needing a shave and wearing tattered clothes is about as easy to

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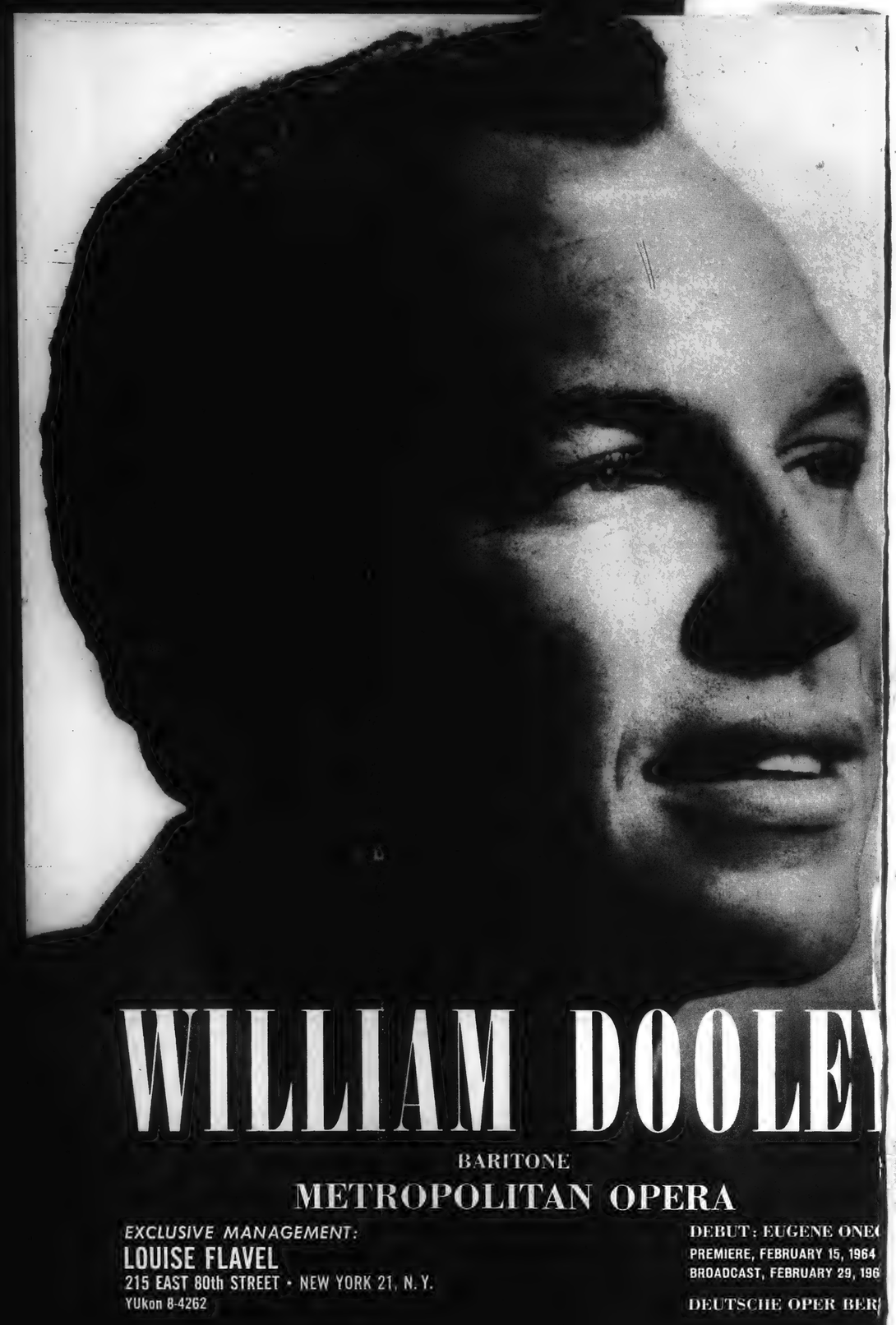

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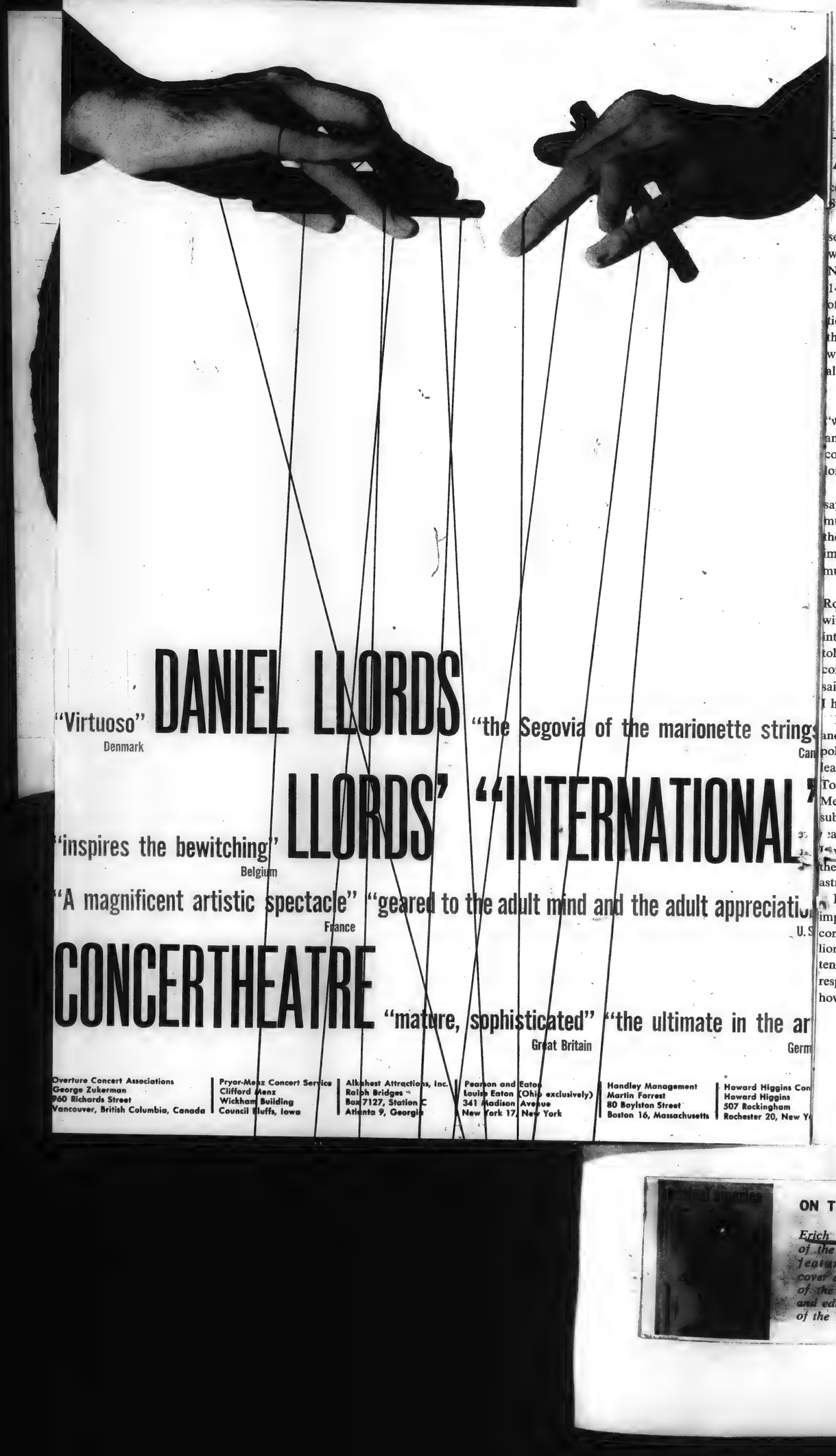

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MUSICIAN OF THE YEAR

conjure up as one of Jimmy Durante conducting the Boston Symphony in Beethoven's "Eroica."

In the 51 years since his birth in Vienna, the world has seen several Erich Leinsdorfs. One was the *Wunderkind* who skyrocketed to the top: asistant to Toscanini at 22, a New York debut as a conductor at the Metropolitan Opera 14 days before his 26th birthday. Another was the Leinsdorf of the 1940s and early '50s: a roly-poly man with a reputation in some circles as "a bear with a short temper." Today there is the Leinsdorf, short, thin and meticulously dressed, whose temper hasn't exploded publicly in years, and with all of Boston—musicans and the public—in love with him.

What has caused the transformation?

"When I worked with Toscanini," Leinsdorf explained, "what he consciously practiced and I admired was this: If an oboe or horn phrases a solo differently from your own conception, it is better for the end result to let him be, so long as he is anywhere in a reasonable avenue of good taste.

"I have not always managed this, but I think I can also say why. I have a short tolerance for any but the best musicians. Since I have not always been associated with them, this short tolerance has sometimes, I guess, made me impatient. I feel the most profound affection for the good musician.

"When I did the Bartók Concerto for Orchestra with the Rochester Symphony, that it couldn't be done as well as with the Philadelphia Orchestra got me into a mood of intolerance that was not entirely reasonable. I have no tolerance for the second-rate. In Rome last year at a recording session, a musician came up to me. 'Maestro,' he said, 'this year you are in such good humor.' I replied, 'Yes, I have a good orchestra.'"

Leinsdorf paused and went on. "What had been lacking, and it was not entirely my fault—it was partly through the political constellation of the world—was the normal minor-league experience. It's a large order when you start at 22, Toscanini's only assistant. At 26, your're conducting at the Met. Obviously, there was a human lag. Everything is subject to change. What caught up with me was a complete realization that a technocrat is not what the world wants. It wants a rounded man. I might also suggest that I'm not the only one whose association with Toscanini led him astray."

Leinsdorf credits Rudolf Bing with having played an important role in the transformation. "He's exceedingly concerned for his personnel. The whole picture of a cruel lion tamer is something in which he has to indulge five or ten per cent of the time. He feels an intense loyalty and responsibility to the people he works with. Yet I've seen how this man, with a few strokes, got his name in the news with a totally different slant, as if seen through a false lens. I realized that this could happen to anybody. What I'm saying is that I became aware that one may project oneself so that other people see one differently from how one sees oneself. I have in the last five years learned more about what communicates to the outside world.

"My main problem was the lack of minor-league seasoning and the lack of a person whose advice I could trust. I don't think people can exist without advice. I believed that if one had ability it was the beginning and the end of the story. One must have more than ability. You can pound the hell out of a piano. But the conductor's instrument is the human being. The No. 1 thing when you work as a conductor is your ability with humans on a thousand different levels. Over the years, this gradually dawned on me."

Of Leinsdorf before Boston, a friend says: "Erich was getting nowhere fast. He was getting lots of exposure, but he was like a lot of conductors who haven't made it. They put on a big show, make themselves more important than they are. But all this irritation with life is a thing of the past."

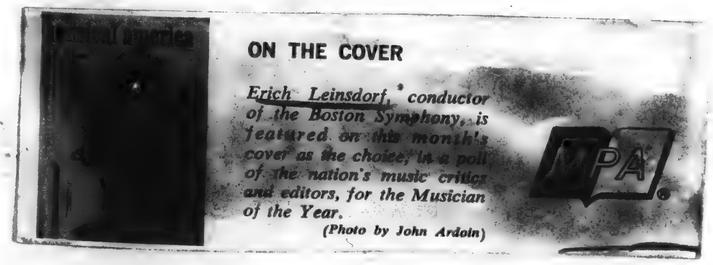
At rehearsals, a musician says, there is the iron hand in the velvet glove, but the velvet is very thick. "The Boston Symphony hasn't worked so hard since the Koussevitzky days."

"He's amazing in sizing up a situation," says one Boston observer. "You must be honest with him. If you try to wiggle, he zooms in on you. If you level with him, anything is all right. He will forgive you if you say 'I don't know,' but if you're not honest, well, then his eyes get steely. The musicans admire and respect him. I don't think there is the same emotional relationship that they had with Munch. Munch was very warm, but with Leinsdorf there's a certain formality. At the Berkshire Music Festival, Leinsdorf would wander into a class unannounced. The kids used to say, 'Don't relax. Big Daddy is watching you.'"

Leinsdorf was born on February 4, 1912. His father died when Erich was three. "I was started in music by my mother," Leinsdorf said. "Her plan was to get me—through the help of one of her uncles, who was an editor—into the newspaper business. I started playing the piano when I was five. Up to my 15th year, I was in doubt what I was going to be. I was interested in soccer. I played left fullback, and when I was tired of running I was the goalie. I had a very good kick with my left foot.

"By the age of 18, I knew I was going to be a performer. I didn't know in what capacity. At that age you can't make up your mind. I tell the kids at Tanglewood that the casting is done a little bit by forces outside ourselves.

"I studied orchestral conducting in Vienna and tried to



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On the porch of Leinsdorf's house, plans are made for Tanglewood: Leonard Burkat, former music administrator of the Boston Symphony; conductor Leinsdorf; and Thomas D. Perry, Jr., the orchestra's manager

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In 1934, Toscanini was in Vienna to conduct the Vienna Philharmonic. "I was sitting and listening to one of the rehearsals," Leinsdorf said. "One of the officials of the orchestra came into the hall and said they couldn't find anyone to play Kodaly's 'Psalmus Hungaricus' on the piano for the old man. I told him I could. Toscanini liked the way I played it."

For the next three summers, Leinsdorf was Toscanini's assistant in Salzburg. In 1938, Leinsdorf was hired as a conductor at the Metropolitan. How did he get the job in New York? "Lotte Lehmann had a lot to do with it. I knew her well in Salzburg. I coached her in some of her roles. But I've never quite pinned down who did what. Toscanini? He wasn't on speaking terms with the Met. The direct line was Lehmann, Edward Johnson and Artur Bodanzky."

On Leinsdorf's arrival in this country, there was visa trouble. His visa expired in 1938. "It took the help of a freshman Congressman named Lyndon Johnson to prepare the necessary legal formula for me to leave the country, go to Canada briefly, and apply to the American consulate for quick re-entry."

Leinsdorf made his debut at the Met on January 21, 1938, conducting "Die Walküre." Noel Straus wrote in *The New York Times:* "Although but 26 years old, the new director led his forces with a sure hand and in general made a favorable impression. If there was nothing startling about his work, it evidenced solid musicianship and was ripe with exceptional promise."

Some months later, the Met was ripe with complaints. The Wagnerian wing, led by Lauritz Melchior and Kirsten Flagstad, felt that Leinsdorf was not yet ready to conduct at the Met.

"To my fairly accurate memory, there was never an overt fight between us," said Leinsdorf. "There was a disapproval of my musical ways. Bodanzky had got them used to a

Above: Leinsdorf and concertmaster Joseph Silverstein discuss musical problems en route to an engagement. Right: Leinsdorf at home in Symphony Hall

style—to get through as fast and easily as they could. He speeded up Wagner's tempos till it wasn't even funny. Lauritz told me, 'You know, you may be right with your tempos, but nobody can sing these operas three times a week your way.' "

Leinsdorf was at the Met until 1943. He left to become conductor of the Cleveland Orchestra. A few months later, he was inducted into the army. He was honorably discharged 18 months later. From 1947 to 1955, he was conductor of the Rochester Philharmonic. Then there was a season as director of the New York City Opera. He went back to the Met as guest conductor and was there until the call came from Boston.

Leinsdorf lives in Brookline, Massachusetts, with his wife, Anne, whom he married in 1939. They have five children: David, 21; Gregor, 19; Joshua, 18; Hester, 15; and Jennifer, 11.

At one time, Leinsdorf played bridge not infrequently. Now, he says, he finds all games, after the first few minutes, exceedingly boring. He reads a great deal about politics, government and European history. "My greatest relaxation is moving mentally in totally different directions, meeting people on a totally different track—for example, Cambridge or M.I.T. people."

A Leinsdorf admirer says, "For the first time in his career, Erich is in the right job at the right time."

Leinsdorf replies: "If this is true, one has to believe in certain constellations." He adds: "I remember my first rehearsal, as guest conductor, in Boston. It was January 31, 1961, a Tuesday. From my first second on that stage, I was at home." ●

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Leinsdorf lives in Brookline, Massachusetts, with his wife, Anne, whom he married in 1939. They have five children: David, 21; Gregor, 19; Joshua, 18; Hester, 15; and Jennifer, 11.

At one time, Leinsdorf played bridge not infrequently. Now, he says, he finds all games, after the first few minutes, exceedingly boring. He reads a great deal about politics, government and European history. "My greatest relaxation is moving mentally in totally different directions, meeting people on a totally different track—for example, Cambridge or M.I.T. people."

A Leinsdorf admirer says, "For the first time in his career, Erich is in the right job at the right time."

Leinsdorf replies: "If this is true, one has to believe in certain constellations." He adds: "I remember my first rehearsal, as guest conductor, in Boston. It was January 31, 1961, a Tuesday. From my first second on that stage, I was at home." ●

ON THE COVER

Erich Leinsdorf, conductor of the Boston Symphony, is featured on this month's cover as the choice, in a poll of the nation's music critics and editors, for the Musician of the Year.

(Photo by John Ardoin)

194

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

PEEKSKILL STAR
Friday, December 27, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, December 22, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW ROCHELLE STANDARD
Thursday, December 26, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

YONKERS HERALD STATESMAN
Thursday, December 26, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

MAMARONECK TIMES
Thursday, December 26, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

MOUNT VERNON ARGUS
Thursday, December 26,

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

OSSINING CITIZEN REGISTER
Thursday, December 26, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY TIMES RECORD
December 28,

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Tuesday, December 24, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

White Plains Reporter Dispatch
Friday, December 27, 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 126,360
JAN 7 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press (e)
BRISTOL, Conn.
Circ. 14,439
DEC 27 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 105,605
JAN 5 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 101,591
DEC 20 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
DEC 22 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
DEC 22 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
DEC 19 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 11,206
DEC 18 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BEVERLY, Mass.
Circ. 8,350
DEC 26 1963

New England Newsclip Agency, Inc.
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Sun (e)
LOWELL, Mass.
Circ. 45,001
DEC 21 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
DEC 22 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
DEC 19 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times
NEW MILFORD, Conn.
Weekly Circ. 4,129
DEC 23 1963

Chattanooga Daily Times
CHATTANOOGA, TENN.
D. 52,218 S. 82,245
DEC 22 1963

THE REPORTER DISPATCH
WHITE PLAINS, N. Y.
D. 32,821
DEC 27 1963

San Francisco Chronicle
THE VOICE OF THE WEST
D. 300,065 S. 330,671
DEC 30 1963

Atlantic City Press
ATLANTIC CITY, N. J.
D. 49,351 S. 35,543
DEC 22 1963

The Daily Argus
MOUNT VERNON, N. Y.
D. 18,830
DEC 26 1963

The Hartford Times
D. 126,360
JAN 7 1964

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245,100
APR 1964

Baltimore American
BALTIMORE, MD.
SUN. 312,266
DEC 29 1963

New York Post
D. 372,679 S. 255,557
DEC 27 1963

VARIETY
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.
DEC 25 1963

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 336,484 S. 370,535
DEC 29 1963

The Denver Post
The Voice of the Rocky Mountain Empire
D. 249,867 S. 347,167
JAN 12 1964

Honolulu Star-Bulletin
D. 100,858
JAN 1 1964

BROOKLYN, N. Y.
BAY NEWS
W. 12,100
DEC 28 1963

BROOKLYN, N. Y.
KINGS COURIER
W. 15,200
DEC 28 1963

St. Louis Globe-Democrat
D. 306,470 S. 375,265
DEC 28 1963

Leinsdorf 'Musician Of Year'

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, has been named Musician of the Year by Musical America, one of the leading magazines in its field in the United States. This designation was based on a poll of the nation's music critics and editors. As Musician of the Year Leinsdorf will appear on the cover of the January, 1964 Annual Booking Edition of Musical America and will be the subject of a major article.

In the 1962-63 music season Erich Leinsdorf began his first year as Music Director of the Boston Symphony Orchestra During his first season he introduced the world premiere of Samuel Barber's Piano Concerto, the world premiere of the Benjamin Lees Violin Concerto, and the American premiere of Benjamin Britten's War Requiem. He led the Orchestra in all eleven concerts of its Transcontinental Tour in April.

In July he began his first summer of directing the Orchestra in its Berkshire Festival programs at Tanglewood, Lenox, Mass., conducting 18 of the 24 concerts. At the same time he began his duties as director of the Berkshire Music Center, taking an active part with his seminars for conductors.

Leinsdorf is a Fellow of the American Academy of Arts and Sciences, Boston, and a member of the Advisory Committee on the Arts of the National Cultural Center, Washington, D. C.

MUSIC VENDOR
NEWARK, N. J.
W. 6,600

DEC 2 8 1963

Leinsdorf of Year'

...and music editors of ...papers and magazines ...Leinsdorf their choice ...for "Musician of the Year" for 1963. Poll was conducted and the results announced by *Musical America* in its annual artists issue.

Leinsdorf, now in his second season as music director of the Boston Symphony Orchestra, was the choice of the critics, who have ...of the brilliance he has ...ton orchestra in the two-

...ar. RCA Victor has is-...rdings of Leinsdorf con-...ston orchestra as well as ...which he conducted for an operatic ...ning with Bartok's Concerto for Orchestra and continuing with Mahler's Symphony No. 1 (the first Mahler recording ever to gain a place on the popular best-selling charts), Leinsdorf has subsequently recorded Beethoven's Eroica Symphony, Richard Strauss' Ein Heldenleben, Mendelssohn's Incidental Music to a Midsummer Night's Dream, and two recordings with soloists—Dello Joio's Fantasy and Variations and Ravel's Concerto in G with pianist Lorin Hollander and Tchaikovsky's Piano Concerto No. 1 with Artur Rubinstein.

In opera, Leinsdorf was the conductor for the Red Seal recording of "Madam Butterfly," with Leontyne Price, Richard Tucker, Rosalind Elias and Philip Maero. Issued as the first opera in "Dynagroove" "Madama Butterfly" was heralded by many critics.

In addition to the regular Boston Symphony seasons in Boston and at Tanglewood, Leinsdorf has also directed the orchestra's sold-out New York and Brooklyn seasons and brought the ensemble renewed national attention by way of an extensive transcontinental tour last winter.

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

DEC 2 8 1963

Mag Poll Names Leinsdorf As "Musician Of The Year"

ERIC LEINSDORF

...K—Conductor Erich Leins-...n the nod of the nation's ...ics and music editors as ...of the Year" for 1963.

...was conducted by Musical ...nag, and the results are in ...t annual artists issue.

...orf, in his second season as ...or of the Boston Symphony, ha... a busy disk year, having been inv...d in eight RCA Victor Red Sea... releases. Seven of the releases were instrumental classics, one was an opera, "Madama Butterfly," Victor's first opera in Dynagroove and the label's fastest-selling opera package ever.

PAGE ONE
CRIMMED

BILLBOARD
NEW YORK, N. Y.
W. 50,000

MAY 2 3 1964

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

MAY 1 3 1964

RECORD WORLD
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.

MAY 30 1964

The News American
BALTIMORE, MD.
D. 213,257 SUN. 312,266

MAY 2 4 1964

New York World-Telegram and The Sun
D. 423,849 SAT. 142,176

MAY 1 3 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 146,915

MAY 1 3 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

MAY 1 3 1964

Leinsdorf Wins Two Grammys

NEW YORK — Erich Leinsdorf, conductor of the Boston Symphony Orchestra won two Grammy awards Tuesday night at the annual awards banquet of the National Academy of Recording Arts and Scientists.

His first was for best classical performance - orchestral — "Bartok Concerto for Orchestra," in which he conducted the BSO.

The second was for best opera recording — Puccini's "Madama Butterfly" with Leinsdorf conducting the RCA Italiana Orchestra and Chorus.

Bandleader Henry Mancini won the Grammy for the Record of the Year, for "The Days of Wine and Roses."

The melody composed by Mancini and Johnny Mercer also received the Maris Award as the Song of the Year.

Barbra Streisand won the Album of the Year Award for "the Barbra Streisand Album" and also received the Grammy for the best female vocal performance for the same album.

The Album of the Year in the classical category was Benjamin Britten "War Requiem."

There were 42 prizes awarded. Among the leading recipients were:

Best instrumental jazz performance by soloist or small group: "Conversations with Myself" by pianist Bill Evans.

Best instrumental jazz performance by large group: "Encore Woody Herman 1963"" by Woody Herman.

Best performance by an orchestra primarily not jazz or for dancing—"Java" by Al Hirt.

Best new artists of 1963—The Swingle Singers. Same group won best performance by a chorus for "Bach's greatest hits."

Best gospel or other religious recording—"Dominique" by Soeur Sourire.

Best performance by a vocal group—"Blowing in the Wind," by Peter Paul and Mary.

Best original score from a motion picture or television show—"Tom Jones."

Best score fro man original cast show album—"She Loves Me."

Best classical performance—vocal soloist—"Great Scenes from Gershwin's Porgy and Bess," by Leontyne Price.

Best classical composition by contemporary composer—"War Requiem," by Benjamin Britten.

Best comedy performance—"Hello Muddah, Hello Faddah," by Allen Sherman.

Best documentary spoken word or drama recording other than comedy—"Who's Afraid of Virginia Woolf," by the original cast.

Best Rock 'n' Roll recording —"Deep Purple," by Nino Tempo and April Stevens.

Best country and western recording—"Detroit City," by Bobby Bare.

Best folk recording—"Blowing in the Wind," by Peter Paul and Mary.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419
DEC 1 9 1963

U.S., French Prizes Given Charles Munch And Erich Leinsdorf

Boston Symphony Orchestra music directors, past and present, have been named winners of national and international honors.

Charles Munch, who left Boston in August, 1962, is the recipient of the 1964 Grand Prix National du Disque for his Boston Symphony recording of Berlioz' "Romeo and Juliet." Erich Leinsdorf, who replaced Dr. Munch last year, has been named "musician of the year" by the magazine Musical America.

"Romeo and Juliet" was recorded April, 1961 at Symphony Hall, with Rosalind Elias, Giorgio Tozzi and Cesare Valletti soloists. The New England Conservatory Chorus accompanied.

Leinsdorf, selected by a magazine poll of the nation's music critics and editors, conducted the world premieres of Benjamin Lee's Violin Concerto and Samuel Barber's Piano Concerto and the American premiere of Benjamin Britten's "War Requiem" during his first year as music director. A fellow of the American Academy of Arts and Sciences, Boston, and a member of the advisory committee on the arts of the National Cultural Center, Washington, D.C., Leinsdorf won the Grand Prix last year for his recording of "Die Walkure" with the London Symphony Orchestra and soloists.

CUE
NEW YORK, N.Y.
W. 167,032

DEC 28 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 164,299

FEB 3 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,870

JAN 3 0 1964

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Invited guests include faculty, trustees, and friends of the New England Conservatory; trustees and members of the Boston Symphony Orchestra; representatives of the French government, and civic and community leaders. Conservatory Pres. Chester W. Williams will confer the degree.

During his association with the Boston Symphony Orchestra, Munch performed and recorded several major works with the New England Conservatory Chorus, Lorna Cooke deVaron, conductor. One of their recent RCA Victor recordings has won three separate awards; their performance of Berlioz' "Romeo and Juliet," won the award for the best classical choral recording of 1962 given by the National Academy of Recording Arts and Sciences; the Berlioz recording also won the Grand Prix des Discophiles 1963 and the Prix du President de la Republic of the French Academy.

MUSIC VENDOR
NEWARK, N. J.
W. 6,600

DEC 2 8 1963

Orch Name Leinsdorf 'Musician of Year'

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...ch Le...f

Leinsdorf, now in his second season as music director of the Boston Symphony Orchestra, was the choice of the critics, who have w... glow... ...y of the brilliance he has ...ught to th... Boston orchestra in the two-... period.

In the past year, RCA Victor has issued seven recordings of Leinsdorf conducting the Boston orchestra as well as one in which he conducted for an operatic recording. Beginning with Bartok's Concerto for Orchestra and continuing with Mahler's Symphony No. 1 (the first Mahler recording ever to gain a place on the popular best-selling charts), Leinsdorf has subsequently recorded Beethoven's Eroica Symphony, Richard Strauss' Ein Heldenleben, Mendelssohn's Incidental Music to a Midsummer Night's Dream, and two recordings with soloists—Dello Joio's Fantasy and Variations and Ravel's Concerto in G with pianist Lorin Hollander and Tchaikovsky's Piano Concerto No. 1 with Artur Rubinstein.

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CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

DEC 2 8 1963

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ERIC LEINSDORF

N... RK—Conductor Erich Leinsd... won the nod of the nation's m... critics and music editors as "... an of the Year" for 1963.

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PAGE ONE CLIPPED

BILLBOARD
NEW YORK, N. Y.
W. 50,000

MAY 2 3 1964

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

MAY 1 3 1964

RECORD WORLD
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.

MAY 30 1964

The News American
BALTIMORE, MD.
D. 219,257 SUN. 312,266

MAY 2 4 1964

New York World-Telegram and The Sun
D. 423,849 SAT. 142,176

MAY 1 3 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 146,915

MAY 13 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

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Best folk recording—"Blowing in the Wind," by Peter Paul and Mary.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419

DEC 1 9 1963

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CUE
NEW YORK, N.Y.
W. 167,032

DEC 28 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 164,299

FEB 3 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,870

JAN 30 1964

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN DAY NEWS
Saturday, January 4, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN KINGS COURIER
Saturday, January 4, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

FLATBUSH LIFE
Saturday, January 4, 1964

MUSIC VENDOR
NEWARK, N. J.
W. 6,600

DEC 2 1 1963

BROOKLYN, N. Y.
KINGS COURIER
W. 15,200

JAN 4 1964

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 604,828 S. 1,000,980

DEC 2 2 1963

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500

JAN 4 1964

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

JAN 1964

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

JAN 1964

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

JAN 4 1964

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

DEC 1 9 1963

VARIETY
NEW YORK, N.Y.
W: - CIRC.N.AVAIL.

JAN 1 1964

BROOKLYN, N. Y.
BAY NEWS
W. 12,100

JAN 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Circ. 8,350

JAN 2 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
MALDEN, Mass.
Circ. 10,537

DEC 1 8 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302

DEC 2 2 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

MAY 2 6 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 178,553

DEC 2 0 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,870

DEC 1 8 1963

Munch, BSO Win French Record Award

The RCA Victor recording of Berlioz's "Romeo and Juliet" has been awarded one of France's highest international prizes, "Prix du President de la Republique."

Notification was made to Victor by the Academie du Disque Francaise this week. It is the second international prize awarded to the two - record album this year, the first having been the "Grand Prix des Discophiles 1963."

Three Soloists

The performance is by the Boston Symphony Orchestra, Charles Munch conducting, with soloists mezzo - soprano Rosalind Elias, tenor Cesare Valletti and basso Giorgio Tozzi, with the New England Conservatory Chorus.

The album was released in September, 1962, in RCA Victor's Soria Series, and immediately met with critical acclaim in the U. S. and abroad.

Another Soria Series package, Wagner's opera, "Die Walkure," in a performance starring Birgit Nilsson, Rita Gorr, Jon Vickers and George London and directed by Erich Leinsdorf, also was a recipient of the Grand Prix des Discophiles 1963.

New England Newsclip Agency, Inc.
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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419

DEC 7 1963

Pierre Monteux Honored In London

LONDON (AP) — Pierre Monteux, eminent symphony conductor, received a gold medal and acclaim as a "great conductor —one of the greatest living."

The 89-year-old musician, former conductor of the Boston Symphony, led the London Symphony and then was awarded the Gold Medal of the Royal Philharmonic Society. Sir Adrian Boult, English conductor, presented the medal for musical achievement and spoke of Monteux as "our hero."

Monteux replied he was "very touched, very honored, grateful and happy."

The Telegraph critic said: "Clearly it is above all for his great services to the kind of music that springs from the free play of fantasy and is domiciled in the world of dreams" that Monteux was awarded the medal.

The Times said the Royal Philharmonic Society was years late in giving Monteux its medal and added:

"The honor was well deserved, for Monteux is and always has been a natural spontaneous musician of the greatest distinction."

The critic said Monteux "could not conduct an unmusical performance if he tried." The paper added, however, that Monteux had given better performances.

B.S.O. Members' Activities. 197

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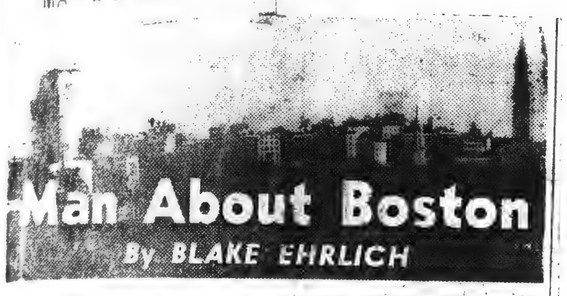
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299
MAY 23 1963



Green Stamp Customers Get Best Of Symphony

YOU KNOW WHAT YOU CAN GET with Green Stamps now? Culture, that's what.

Since Monday, 13 redemption stores, or centers or whatever they call them, have been test-offering in the Boston area fine recordings of fine music. The response of the book-bearing customers has been very good, I'm told.

JAMES STAGLIANO

This should mean that eventually all Green Stamp customers everywhere will be able to get the records. When this comes to pass, it will be good news for a bunch of the boys in the Boston Symphony.

FOR TEN YEARS NOW, these eminent chairholders have been cutting records in their spare time and selling them under the label, "Boston Records." It doesn't say anything on the label about the artists belonging to the Boston Symphony. It seems a rather larger record company has an exclusive contract for recording the Symphony.

For the ten years that Boston Records has been operating, it has been losing money at the rate of $10,000 a year. Losing money in exchange for artistic achievement hasn't bothered them unduly, but the idea of making money in appreciable chunks is rather exhilarating.

I lunched with the man who started the business, James Stagliano, principal hornist of the Boston Symphony. A principal hornist plays the French horn and is usually referred to in the music world as a "horn player," I am happy to say.

STAGLIANO IS NOT at all averse to money, but all his life he hasn't been able to resist the lure of the arts. For example, when he was making $125 a week blowing the horn in a Detroit theater, he allowed himself to be shanghaied into the Detroit Symphony.

Then he took the title of principal hornist and a raise in pay of sixty dollars a week.

Somewhat the same thing happened when he came to Boston to play at Koussevitsky's urging. To come here, he left off blowing bubbles of pure gold in Hollywood with the Los Angeles Philharmonic, the Hollywood Bowl Orchestra, for movie studios and for network radio.

BUT HE CAME TO BOSTON. His recording company has this simple aim: "To record the best of chamber music and the needlessly neglected large works, with the best musicians, under the best possible conditions."

He pointed out to me that there are 37 different recordings of Beethoven's Fifth on the market, and more than 20 of the Ninth. They set out to record those works not considered commercially exploitable by the big companies.

"We're not against money," Jim told me, "but we are for music. We play 48 weeks a year with the Symphony, and we are too tired to do something we don't really want to do just for the sake of money."

THE MUSICIANS, not the engineers or the advertising men are the ones who decide when a recording is right for release. This, of course, drives everybody but the musicians crazy.

Composer Walter Piston was delighted by a recording session of his "Quintet for Wind Instruments." He told the men, "Marvelous! You'll never do better than that." They didn't believe him, and made four more recordings before they were satisfied.

When engineers follow their usual practice of fattening up sounds or of lopping them off for fear they'll peak, Boston Records refuses the master record.

SO JIM STAGLIANO IS HAPPY that the collectors of Green Stamps will form a new, broad audience for his little gems. And there'll be money coming in.

When I asked if he'd observe the Green Stamp connection with a recording of Bach's, "I Know That My Redeemer Liveth," he said no.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
OCT 9 1963

Trumpeter Roger Voisin Will Speak

FIRST TRUMPETER of the Boston Symphony Orchestra, Roger Voisin, will give a talk before the Pre-Symphony Luncheon in the Terrace Room of the Hotel Statler Hilton, Friday. He will discuss this week's Symphony program, "From the Point of View of the Trumpeter."

The Women's City Club, which is sponsoring this series of Pre-Symphony Luncheons, is cooperating with the Boston Symphony Orchestra, through weekly talks, in acquainting the public with the workings of this great musical institution.

Mr. Voisin and his wife will remain for the luncheon and will meet the guests. He will discuss in detail the difficult trumpet solos of the Mahler Fifth Symphony, which will be played that day, and which has not been played since the time of the late Serge Koussevitzky.

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Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
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OCT 1 0 1963

TALL, HANDSOME, French-born Roger Voisin, first trumpeter of the Boston Symphony Orchestra, will be the guest speaker before Friday's Pre-Symphony Luncheon in the Terrace Room of the Statler-Hilton Hotel. Internationally renowned as a soloist and for his recordings Mr. Voisin (whose subject will be, "From Point of View of the Trumpeter") is going to talk about the difficult trumpet solos of the Mahler Fifth Symphony which will be played at the afternoon concert

The Women's City Club, sponsors for the series of pre-symphony luncheons, is co-operating with the Boston Symphony Orchestra in acquainting the the public with its workings.

During the luncheon French-designed furs and hats will be modelled by Mrs. Raymond C. Gordon (co-master of the Millwood Hunt Club); Mrs. Charlotte Hodgkinson Gordon, Mrs. Robert Chick, Mrs. Samuel Batchelder Jr., Mrs. Victor Kazanjian, Mrs. Laurence O. Albre, Miss Gloria Kent, Mrs. Howard K. Holladay, Mrs. Alexander Welch and Mrs. Robert Downer.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
REVERE, Mass.
Weekly Circ. 8,250
NOV 14 1963

North Shore Unit To Begin Concerts

The North Shore Philharmonic Orchestra of Lynn will open its 16th season with a concert on Sunday evening. The program will begin at 8:00 p.m. in Memorial Auditorium, Lynn City Hall.

Roland Tapley of the Boston Symphony Orchestra will conduct, as he has since the founding of the Orchestra in 1948. Robert Marra of Revere, a teacher at the high school, is concertmaster (first violinist) of the Orchestra. He is also a charter member of the Orchestra.

The concert will feature Rachmaninoff's Second Piano Concerto in C Minor with Yasuko Tsukamoto as soloist. The other major work programmed is the Second Suite from the ballet "Bacchus et Arianne" by Albert Roussel.

Tickets and subscriptions are obtainable from orchestra members or by contacting F. L. Jones, Manager, 125 Boardman Ave., Melrose.

SAVANNAH, GA.
NEWS
D: 55,202 S: 60,313
NOV 5 1963

Symposium Picks Work Of Gruber

A new composition by Savannah composer Albion Gruber has been selected for performance at the first annual Symposium of Contemporary Music for Brass at Georgia State College in Atlanta this weekend.

Roger Voisin, principal trumpeter with the Boston Symphony Orchestra who is nationally recognized for his brass recordings, will be guest lecturer, conductor, and performer at the three-day forum.

Gruber's score, "Variations on an Easter Theme," calls for an ensemble of trumpets, horns, and trombones. It is based on the ancient hymn "Ye Sons and Daughters."

Music by 14 Southern composers will be featured during the forum. It will be performed by the Georgia State College Brass Ensemble.

Gruber is a member on the faculty of Savannah Country Day School and directs the Copps Memorial Choir at the Cathedral of St. John the Baptist.

The symposium is a part of the college's 50th anniversary observance.

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BOSTON, Mass.
Circ. 452,333
NOV 30 1963

String Quartet '64 Schedule

The Nova Quartet, string quartet in residence at the New England Conservatory, has scheduled a series of three performances in Jordan Hall on Jan. 8, Feb. 7 and Mar. 20.

The newly formed quartet is composed of distinguished virtuosi from the Boston Symphony Orchestra—concertmaster Joseph Silverstein, violinist George Zazofsky, principal violist Joseph de Pasquale and principal cellist Samuel Mayes. In addition to their individual accomplishments in orchestral and chamber music, each of the quartet members has been soloist with the Boston Symphony.

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Herald (m)
BOSTON, Mass.
Circ. 178,553
NOV 26 1963

Chamber Concert Aids Civil Liberties Union

Six musicians of three different occupations combined talents last night at Jordan Hall in a chamber concert benefitting the legal fund of the Civil Liberties Union of Massachusetts.

Three of the participants are Boston Symphony members: — Harry Ellis Dickson, violin, Eugene Lehner, viola, and Richard Kapuscinski, cello — for years associated with chamber groups in this area. They were joined by Robert Koff, violinist of the faculty at Brandeis University and former member of the Juilliard String Quartet; Gregory Tucker, pianist, composer and teacher at M. I. T.; and Gerald A. Berlin, lawyer by trade, clarinetist by choice.

Of the evening's two works, Mozart's Clarinet Quintet in A major, K. 581, utilizes the clarinet and first violin as more or less equal partners for solo honors, answering and accompanying one another in the opening Allegro, exchanging prominence among variations of the finale and in the Austrian-folk-flavored Menuetto.

To the mellow timbre of the clarinet are given the Larghetto's long melodic lines, and with these Mr. Berlin particularly excelled. He possesses an expansive tone, a dynamically acute sense of phrase, and a fine ability to sustain extended passages without a break. Mr. Koff led a closely-knit ensemble with metric precision and artistic grace.

In the Brahms Piano Quartet No. 1 in G minor, emphasis was on the darker colors of the combination, arising from Brahms' predilection for unisons and octaves, as well as melodies set in the tenor register of the cello. In such situations and with the muted strings of the Intermezzo, the balance between Mr. Tucker at the piano and Messrs. Koff, Lehner and Kapuscinski was especially noteworthy. For the finale, a vigorous Rondo on a folk dance theme, the ensemble again moved with spirit and accuracy through a quick succession of rests and entrances to an energetic conclusion.

In its dedication to the memory of President Kennedy, an active worker for equality under law, this concert became worthy in every respect: sponsorship, purpose and execution.

McL. H.

The Program

A concert of chamber music for the benefit of the Legal Fund of the Civil Liberties Union of Massachusetts was given last night at Jordan Hall, by the following: Gerald Berlin, clarinet; Robert Koff and Harry Ellis Dickson, violins; Eugene Lehner, viola; Richard Kapuscinski, cello; and Gregory Tucker, piano.

Clarinet Quintet in A maior, K. 581 ..... Mozart
Piano Quartet No. 1 in G minor, Op. 25 ..... Brahms

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
NOV 23 1963

Nova Arte Quartet

The Nova Arte Quartet, in residence at the New England Conservatory, is composed of artists from the Boston Symphony Orchestra; concertmaster Joseph Silverstein, violinist George Zazofsky, principal violinist Joseph de Pasquale, and principal cellist Samuel Mayes. They are presenting a series of three performances at Jordan Hall on Jan. 8, Feb. 7, and March 20. Tickets are now on sale at the Jordan Hall box office.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Advocate
SHARON, Mass.
Weekly Circ. 2,700
NOV 28 1963

MIDWINTER CONCERT

Inquiries have arrived from Belmont, Winthrop, East Bridgewater, and Whitman, in addition to the usual orders from the nearby towns, regarding the Sharon Civic Orchestra's concert and art exhibit, Sunday December 8, at Sharon High School.

The appearance of Boston Symphony Orchestra violinist, Ayrton Pinto, together with the Sharon Orchestra's new composer-conductor, John Bavicchi, has excited the interest of many in the Boston music community, too.

As happens every year, Sharonites are reminded by residents of surrounding communities of the envy in which Sharon residents are held simply because of the continued existence of the Sharon Civic Orchestra. How fortunate we are, indeed, to have a live orchestra, and this year, as in the past, a fine guest soloist, within a few minutes drive from our respective homes.

The program is beautifully planned, and the two pieces chosen by the soloist, Tartini's Concerto in G Minor, and Baal Shem (Three Pictures of Chassidic Life) by Bloch, make it complete.

Mrs. Max Clere, Art Exhibit Chairman, has announced the completion of all arrangements. Our ticket chairman, Mrs. Victor Ellins, finds bundles of ticket orders in her mailbox each day.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Advocate
SHARON, Mass.
Weekly Circ. 2,450
NOV 21 1963

Soloist at Sharon Concert

AYRTON PINTO

It is with great pride and satisfaction that the Sharon Civic Orchestra presents its guest soloist for the Mid-Winter Concert, Sunday, December 8th.

Ayrton Pinto, Brazilian violinist began his career at the age of nine at the Brazalian Conservatory of Music in Rio de Janeiro. There he studied with Yolanda Peixoto who markedly influenced his initial endeavors in his chosen career. He received his Bachelor's Degree in 1952, in Brazil. Here in the United States he studied with Richard Burgin, concert master and associate conductor of the Boston Symphony Orchestra. At the New England Conservatory, he received a Master's Degree in 1955 and the Artist's Diploma in 1957.

He became a member of the Boston Symphony Orchestra in 1959, and has been made an honorary professor at the Brazilian Conservatory of Music.

Mr. Pinto will play the Tartini Concerto in G Major, and the "Baal Shem" Suite of Bloch, with the Sharon Civic Orchestra on December 8th.

Ticket chairman for the concert is Mrs. Victor Ellins, 14 West Street.

CAPITAL CITY NEWS BUREAU
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BENNINGTON, Vt.
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NOV 15 1963

SAMUEL MAYES, principal cellist for the Boston Symphony Orchestra, will be soloist for the Berkshire Community Symphony Orchestra's concert at Williams College next Wednesday evening. Mayes was a soloist before the age of 10 and became a member of the Philadelphia Orchestra at 19. He appeared frequently at Tanglewood.

Berkshire Symphony To Play at Williams College

WILLIAMSTOWN, Mass.—The second concert of the Berkshire Community Symphony Orchestra's 19th season will take place next Wednesday, Nov. 20 at 8:30 p.m. in Chapin Hall of Williams College.

The orchestra will be joined by Samuel Mayes, principal cellist of the Boston Symphony Orchestra, in a performance of Dimitri Kabalevsky's "Cello Concerto" which was written in 1948-9 and introduced in the United States by Mayes in 1953.

The cellist also had the distinction of performing this work in 1959 under the composer's direction. At that performance in Boston, the audience response was so wild that the second movement—considered by many to be one of the most lyric of twentieth century cello works—had to be repeated. Kabalevsky is at present professor of composition at the Moscow Conservatory.

Mayes was soloist with his native St. Louis Symphony before the age of 10, and was one of the youngest musicians ever to be admitted to the Curtis Institute in Philadelphia. Before joining the Boston Symphony as its first cellist 14 seasons ago, Mayes held that same post with the Philadelphia Orchestra.

The concert, which will be conducted by Irwin Shainman, professor of music at Williams, will open with the first area performance of "Three Old Spanish Pieces" by Joaquin Nin-Culmell, formerly a member of the Williams College music faculty and the first conductor of the Berkshire Community Symphony. Known widely as a composer and pianist, Nin-Culmell is at present professor of music at the University of California.

This will be Shainman's last performance with the orchestra this season as he leaves for study and research in Europe in early February. His place on the podium will be taken by Edgar Curtis of the Albany Symphony, who will appear locally in March.

Tickets will be available at the door on Wednesday evening, and may also be obtained in advance by telephoning the following Williamstown members of the orchestra's ticket committee: Mrs. Russell Bastert, Mrs. William Fox, Mrs. John MacFadyen, Mrs. John Martin, and Mrs. Harold White. Children under the age of 12 are admitted free of charge and are cordially invited to attend.

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Herald (m)
BOSTON, Mass.
Circ. 178,553
NOV 14 1963

THE ROVING EYE

A Dream Violin

By ROBERT TAYLOR

IT ISN'T as if George Zazofsky objected to the $50,000 Guarneri del Gesu violin that a generous friend lent him for the performance. He just didn't want to pin his faith on a label.

For tomorrow afternoon, Saturday night and Tuesday evening, Mr. Zazofsky, a member of the Boston Symphony Orchestra's violin section more than 21 years, will appear as the soloist in Alban Berg's Concerto. This honor rarely comes to an ensemble player. The itinerant virtuoso, the established name performers, usually occupy the spotlight. When the conductor of a major orchestra chooses one of his own men, the act itself constitutes a handsome tribute.

ROBERT TAYLOR

Moreover, when Mr. Zazofsky steps before his colleagues he will carry a violinist's dream instrument, a Guarnerius made in Cremona, Italy, in 1731, one of a dozen extant, and probably the only one analyzed by M.I.T. electronic devices.

"They did it by my request," he told us the other day. "I wanted to find out if it excelled my own Guadagnini, which was made in Milan in 1752. I bought that instrument years ago, but of course I could never hope to own a Guarnerius, an almost priceless violin. Then, a little over a year ago, I met a collector named Irving Levick from Buffalo, an amateur violinist and a connoisseur.

He offered to lend me a Del Gesu known to history as 'The Baltic' (one of the violins made by Giuseppe Bartolomeo Guarnerius, who often put the initials I H S on his label, and who is considered the peer of Stradivarius) if I ever appeared as soloist with The Boston Symphony Orchestra.

★ ★ ★

"I HAD INFORMED Mr. Levick of the possibility, resulting from the auditions held by Erich Leinsdorf when Richard Burgin retired as concertmaster. Mr. Leinsdorf asked 20 violinists to play the second movement of the Berg Concerto. The work was close to my heart for a number of reasons: I had studied with Louis Krasner, who had commissioned the score; I attended the American premiere, with Krasner as soloist and Serge Koussevitzky conducting, in 1936; and I thought the music itself one of the masterpieces of this century.

"Presently, the field of 20 narrowed to three finalists. Since the closing chord of the first movement is related to the opening chord of the second, I asked Mr. Leinsdorf if he would have any objection to presentation of the entire concerto. He did not, I played the Concerto; as matters turned out, my colleague, Joseph Silverstein, was selected concertmaster, but Mr. Leinsdorf immediately wanted to know if I would appear as soloist in the Berg.

"The dates remained to be settled, eventually these were arranged, and Mr. Levick presented me with 'The Baltic.' I've spent over six months determining how much the violin will take, the pressures, the individual weight of the bow. Oddly enough, my Guadagnini proved superior in a small room. As a member of the Nova Arte Trio I turned up one night for a concert at the St. Botolph Club and casually produced the Guarnerius.

"Joe Silverstein took one look, and exclaimed that it wouldn't do, and he was right: for chamber orchestra my own instrument had more flexibility, though without the sustaining power of a mellow Guarnerius.

★ ★ ★

"I'M A PRACTICAL-minded person, however, and didn't think I ought to ride on the label, so I got in touch with another colleague, the violinist George Humphrey, who has been collaborating on the laboratory study of instruments at M.I.T. After a Symphony concert Professor Bosch and a number of assistants set up their equipment at the rear of the hall, and I played first on "Violin A" and then on "Violin B," vibrato scales, double stops, harmonics and various tests, and in the end the Guarnerius came out far ahead for the concert hall.

"Berg's Concerto has been offered only twice before at Symphony—by my teacher, Krasner, and by Isaac Stern. The results of M.I.T.'s experiments are incomplete. To date the secrets of the master Italian violin makers have not been unlocked.

"The score is a lovely and technically difficult expression that demands miracles. At the close, a G over G near the bridge held 12 beats, you're out there at the mercy of your rosin and bow." George Zazofsky grinned. "And the magic of Cremona."

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Sun (e)
LOWELL, Mass.
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DEC 7 1963

Joseph Silverstein

THE NOVA ARTE QUARTET whose membership includes such distinguished artists as Joseph Silverstein, concertmaster of the Boston Symphony orchestra; George Zazofsky, violinist, concertmaster and musical director of the Zimbler Sinfonietta; Joseph de Pasquale, principal violist of the Boston Symphony orchestra, and Samuel Mayes, principal cellist of the Boston Symphony orchestra, has been selected as string quartet in residence at the New England Conservatory.

A series of three concerts will be given in Jordan hall at the Conservatory starting Jan. 8, 1964. The program will be announced at a later date.

Erich Leinsdorf, music director of the Boston Symphony orchestra, has invited Joseph Silverstein, the orchestra's concertmaster, to be soloist at the concerts of Friday and Saturday of next week. Mr. Silverstein, who is serving his second season as concertmaster of the orchestra, will play the Violin Concerto No. 2 by Bela Bartok. The concerts will open with the Symphony No. 3 of Schubert and will continue with the Suite from "Le Coq d'Or by Rimsky-Korsakov.

During 1964 The Stratford (Canada) festival will celebrate the 400th anniversary of the greatest poet-playwright who ever lived. In April, the month of Shakespeare's birth, the festival company will make its first visit to England to present "Love Labour's Lost" and "Timon of Athens," along with Moliere's "Le Bourgeois Gentilhomme," at the Chichester festival theater—on a stage that was planned after that of Stratford festival theater.

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Herald (m)
BOSTON, Mass.
Circ. 178,553
DEC 2 1963

Cambridge Symphony To Begin Workshops

With five years of accomplishment behind it, the Cambridge Civic Symphony opens its new season on Sunday evening, Dec. 15, in Sanders Theatre, under its founder and conductor, Victor Manusevitch, Boston Symphony Orchestra musician. Offering solid experience in concert-giving and in "workshop" sessions during forty Sunday evenings each year, it has enabled young musicians to enter major orchestras throughout the country.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Advocate
SHARON, Mass.
Weekly Circ. 2,700
DEC 5 1963

BIG EVENT OF '63-'64 SEASON IN SHARON SET FOR THIS SUNDAY NIGHT

This Sunday, December 8th, at 8 p.m. in Sharon High School's beautiful 1200-seat auditorium, John Bavicchi, new conductor of the Sharon Civic Orchestra, will conduct the first concert of the 1963-64 season. The program, as previously announced, has been carefully and thoughtfully chosen for its variety and interest; the added attraction of Boston Symphony Orchestra violinist, Ayrton Pinto, further enhances the attractiveness of the evening's fare. To further delight the members of the audience, the traditional Art Exhibit promises to be as rewarding as always, and to complete the evening everyone is invited to a coffee hour reception in the cafeteria following the concert, to meet John Bavicchi and the guest soloist, Mr. Pinto.

There is no doubt in anyone's mind as to the rewarding evening in store for all Sharonites and their friends. Newspapers in Belmont, Brookline, Quincy, Boston, and all surrounding towns have noted the coming event. There is only one thing to be desired — let's fill the auditorium to capacity Sunday night. Let every family in Sharon show its appreciation for having live music available in its home town. Not many towns or cities can boast of having had an Orchestra for 16 years; give your support now!

One of the many statements attributed to Mr. Bavicchi was the following.

"With the people of this town supporting their Orchestra in such style for so long, one can only dream what may happen in the future." Let's give John Bavicchi a warm welcome to Sharon, and show him just what can happen NOW.

for ticket information.

See the ad on amusement page

New England Newsclip Agency, Inc.
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Gazette (e)
WORCESTER, Mass.
Circ. 93,580
DEC 30 1963

Concert Opens Winter Series At Auditorium

By JOHN F. KYES
Gazette Music Critic

The Worcester Orchestra of 47 players, conducted by Harry Levenson, began its season of winter concerts-in-the-round yesterday at the Auditorium. A noteworthy feature of the program was the appearance of Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Joseph de Pasquale, its principal violinist. The vehicle for these outstanding musicians was Mozart's "Symphonie Concertante," in three movements, using an orchestra of 26 strings, two oboes and two horns.

That the elaborate passages of the "Allegro Maestoso" and the final "Presto" would be both shining and crisp, and that the tranquil episodes of the "Andante" would sing, was of course to be expected at the hands of such skilled artists. It was also gratifying that Levenson preserved good balances between the solo instruments and the ensemble. The work of the latter was alert, though not faultless.

Interesting Spots

Some of the most interesting spots in the work were the duet cadenzas, taken with elegance and easy accuracy.

The earlier program was melodious without developing much impact. Glinka's "Russlan and Ludmila" Overture was standard fare. Wagner's "Siegfried Idyll," a lovely thing, becomes still more interesting when its story is recalled. Its tender themes were inspired by Wagner's baby son, Siegfried, and the piece was played in his home on Christmas, 1870, the birthday of Wagner's wife Cosima, amid the most happy surroundings.

The Idyll needs a continual delicacy of handling, to produce its full charm. Yesterday the thoughtful and cooperative work of leader and orchestra did much to reach that end, without achieving completely luminous tone or inspired phrasing.

Of interest, and seldom heard, Elgar's "Three Bavarian Dances" proved to be Nos. 1, 3 and 6 from his choral suite, "Scenes from the Bavarian Highlands," revised by Charles Godfrey. Written in 1896, this music shows its date, with forthright melodies and tricks of phrasing which are pleasant but not astonishing today. "The Dance," "The Lullaby" and "The Marksmen" brought out warm colorings in the orchestra.

'Porgy and Bess'

Nine of the best tunes from Gershwin's "Porgy and Bess" gave the group a chance to be heard in one of its best mediums, music from famous shows. Some of the liveliest "swing" was found in "Summertime," "I Got Plenty O'Nuttin" and "It Ain't Necessarily So." The encore was Leroy Anderson's Winter Sleighride."

Another concert will be given Jan. 19. The soloist will be Samuel Mayes, first cellist of the Boston Symphony.

The sponsors for these free community events are Art Photo Service, Inc., Fitchburg; Astra Pharmaceutical Products, Inc., B-W Footwear, Inc., Webster; Crompton & Knowles Corporation, Guaranty Bank & Trust Co., Harr Motor Co., Massachusetts Electric Co., Worcester Gas Light Co. and the Worcester Telegram and The Evening Gazette.

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BOSTON, Mass.
Circ. 178,553
JAN 9 1964

Music

Nova Arte Quartet Superior Ensemble

By McLAREN HARRIS

Last year there was the Nova Arte Trio, consisting of Joseph Silverstein, violin; Joseph de Pasquale, viola, and Samuel Mayes, cello—all leaders of their respective sections in the Boston Symphony Orchestra. This year the ensemble has assumed quartet proportions with the addition of Violinist George Zazofsky, also a Symphony member.

Such was the group that performed last night at Jordan Hall, playing three quartets and one movement from another, ranging in style from classic to modern. Haydn, Mozart, Hindemith and Mendelssohn make solid material upon which a quartet may test its capabilities; a large audience was quite pleased with the results, and well it should be.

The Program

The Nova Arte String Quartet, consisting of Joseph Silverstein, violin, George Zazofsky, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello, performed the first of three chamber music programs last night at Jordan Hall.

Quartet, Op. 50, No. 6 (The Frog) Haydn
Adagio from Quartet in B flat major, K. 458 Mozart
Quartet No. 3, Op. 22 Hindemith
Quartet in E minor, Op. 44 Mendelssohn

The opening Haydn Quartet, Op. 50, No. 6 (The Frog), mostly dominated by the first violin, progressed with clearly-etched design. The Adagio sang with a peaceful emotion, there was firm metric declamation in the Menuetto, and the fast movements were nimbly propelled, with impulse but without impatience. The following Adagio from Mozart's B flat major Quartet (the "Hunt" quartet, K. 458) was played in memory of Philip Allen, 28-year trustee of the New England Conservatory; here beauty was in serene melody, colored by a lightly romantic sentiment.

Hindemith's Quartet No. 3, Op. 22 provided diversity of expression. Within the four movements there is rich thematic invention, much melodic flow and smooth linear characteristics. Texture of parts is matched and balanced conservatively, with percussive unisons in the second section and finale and pizzicato accompaniment in the slow movement; the harmonic implications however, are carried out less traditionally, with much dissonance and logic.

Mendelssohn's E minor Quartet, Op. 44 was the final example of superb sensitivity, a work matching in breadth those of Beethoven or Schubert, albeit with less substance; the movements glowed with energy and warmth, in the terms of the composer and the tones of the performers.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850
JAN 9 1964

Nova arte players tune up

By Roland Nadeau

The conductor Joseph Krips once said that the ideal symphony orchestra was the one that thought and played like a string quartet. Judging from the performance of the quartet heard in Jordan Hall Wednesday, we are tempted to invert this notion and say that superb chamber music playing can arise when the players think as a symphony as well as a string quartet.

The occasion was the debut of the Nova Arte Quartet, the ensemble in residence at the New England Conservatory of Music. Its members are all leading players of this city's patrician ensemble, the Boston Symphony Orchestra — Joseph Silverstein, George Zazofsky, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

But make no mistake: these gentlemen do not overplay; they can be as demure as you wish. Yet unlike so many other quartets, they are not afraid to produce rich, fullblooming sound for it's own sake. Take, as an example, the first item on the program, the String Quartet, Op. 50, No. 6 ("The Frog") by Haydn.

In the first section of the Menuetto are found startling, accented dissonances that must surely have shaken up Beethoven when he first heard them. The players attacked these acrid sounds with plunging bows that fairly scraped the strings in the crush of their bite. This was no time to pussyfoot.

On the other hand, in the second movement, the Poco adagio, some of the most tender musical whispers ever heard were articulated.

* * *

Mr. Silverstein simply must be the compleat quartet leader. He has everything. His intonation is impeccable; his tone is sweet but unafraid; he leads discreetly but with decision; and his technique dazzles when it has to.

This last quality was most apparent in the Finale of the Haydn work: It has brilliant cross bowings, highly reminiscent of the virtuosic style found in Vivaldi, effortlessly done by Mr. Silverstein.

The next work was the Adagio from the String Quartet in B-flat major, K. 458, by Mozart, played in memory of Philip R. Allen. Mr. Allen, for 17 years chairman of the Trustees at the Conservatory, was an amateur cellist who particularly loved this movement. The Chair for Chamber Music, established in honor of Mr. Allen, supports the quartet in residence.

The two final compositions of the evening were Hindemith's Quartet No. 3, Op. 22; and Mendelssohn's in E minor, Op. 44. These are symphonic in the true sense of the term: large in scope and full in sound.

* * *

The quartet's best playing of the evening probably occurred in the third movement of the Hindemith. Here was a quasi-impressionistic piece, complete with veiled, muted melody set off against a delicate pizzicato, which required a sense of sound for its own sake that only symphony players who are noted soloists in their own right can fully comprehend.

The final Presto agitato of the Mendelssohn brought the recital to a stunning close. Their playing in this movement was tight in ensemble, rich in sound and symphonic in effect, which is as it should be.

The Nova Arte Quartet will again appear in their 1964 series on Friday, Feb. 7, and on Friday, March 20, at Jordan Hall.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
JAN 9 1964

10:00 p.m.

Jordan Hall

Nova Arte Quartet Inaugurates Series

By MARGO MILLER

The topic of conversation Wednesday evening at Jordan Hall was, of course, the two Boston Symphony resignations. For on stage was the Nova Arte Quartet, composed of Joseph Silverstein and George Zazofsky, violins, and departing orchestra principals Joseph dePasquale, viola and Samuel Mayes, cello. The large audience had good cause to regret the quartet's union will be so brief.

As good quartets go, the Nova Arte is young in seasons. This year it began its association, as string quartet in residence, with the New England Conservatory. A yearly series of programs, of which Wednesday's was the first, with other nearby concerts, was envisioned both to further the art of chamber music and to continue ensemble playing.

Actually, these four men, since Silverstein's elevation to concertmaster, have been a kind of quartet within the Boston Symphony. The proximity of their desks, the awareness of another player's talents and taste, his qualities of tone all contributed to the ensemble before its formal founding. As in the massed orchestra they have also that opulent string sound which is a joy to the listener.

Wednesday's program offered the sixth Quartet ("The Frog") of Haydn's Op. 50; Hindemith's Third, Op. 22; the Mendelssohn E-minor, Op. 44; and, in memory of Philip R. Allen, Conservatory trustee and chamber music devotee, the adagio from Mozart's "Hunt" Quartet.

Throughout the evening, the balance of the ensemble was exemplary, so essential an ingredient of concerted playing. Here and there, where one instrument is the more prominent, one rejoiced in the mellowness of Zazofsky's fiddle, as he set out the first theme of the Hindemith slow movement; or Silverstein's sweet and elegant tone in the Haydn allegro. Or, in the lower voices, de Pasquale's riches and Mayes' resonant beauties.

These various qualities, with the tautness of ensemble playing, seemed best realized in the Hindesmith Quartet. Not that the Haydn was not charmingly fashioned or the Mendelssohn done with polish. But a brio, also necessary in quartets, was there most apparent.

The remaining concerts by the Nova Arte Quartet in Jordan Hall are on the Friday evenings of Feb. 7 and 20.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
FEB 2 1964

Wellesley Symphony Concert Next Sunday

The Wellesley Symphony Orchestra under the direction of Rolland Tapley, will present their Mid Season Auditorium at 8 p.m. The concert will feature Joseph de Pasquale, first viola of the Boston Symphony Orchestra, playing Berlioz' "Harold in Italy." Music of Samuel Barber, Satie and Roussel complete the program. The concert is presented free of charge and no tickets are required.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850
MAR 9 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News-Tribune (e)
WALTHAM, Mass.
Circ. 15,819
MAR 6 1964

Gabrielli Trio At Junior College Next Wednesday

The Newton Junior College Art and Music Series will present the Gabrielli Trio in an all-Mozart program at 8:15 P.M. Wednesday at College Hall, Washington Park, Newtonville. This event is free and open to the public.

This group, which is in residence at the Boston Conservatory of Music, takes its name from the master violin maker of Florence, Italy. The violin, viola, and cello, played by the members of the Trio, are beautifully matched, excellent examples of the craftsmanship of Giovanni Baptista Gabrielli in the years 1749 to 1751.

The artists are members of the Boston Symphony Orchestra, with extensive chamber music backgrounds. Alfred Schneider, violin, is a graduate of the Eastman School of Music and a former member of the Modern Art Quartet. Earl Hedbarg, viola, is former violist of the Minneapolis Symphony Orchestra. Richard Kapuscinski, cello, was a student of the Curtis Institute of Music, a former member of the LaSalle String Quartet, and a founding member of the Boston Arts Quartet.

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Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
MAR 9 1964

Nova Arte Quartet In Finale March 20

Joseph Silverstein, George Zazofsky, Joseph de Pasquale, and Samuel Mayes will make their final Jordan Hall appearance as the Nova Arte Quartet on Friday evening, March 20. Since Mr. de Pasquale and Mr. Mayes will join the Philadelphia Orchestra next season, this appearance will be the last opportunity to hear the highly regarded quartet of Boston Symphony musicians.

The program for March 20 includes Mozart's Duo in B flat major for violin and viola, Hindemith's Trio No. 1, and Brahms Quartet in C minor, op. 51, no. 2. Tickets are on sale at the Jordan Hall box office, telephone KE 6-2412.

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ST. PETERSBURG, F
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FEB 16 1964

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St. Petersburg Times
ST. PETERSBURG, FLA.
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201

The Violin Is Part Of The Family

By ANN WALDRON
Of The Times Staff

TALLAHASSEE — Who plays second fiddle in this family?

Mr. and Mrs. Richard Burgin (she prefers her professional name, Ruth Posselt) are both professional violinists.

This year Burgin has been a "distinguished visiting professor" of violin at the School of Music at Florida State University. For a salary of $720 a month, he has flown in once every three or four weeks and met with his pupils for a couple of days. The rest of the time, he's been based in Boston, where he conducts the Boston University orchestra, is associate conductor of the Boston Symphony and teaches violin at the conservatory.

Miss Posselt teaches violin at Wellesley College and at the Boston Conservatory and plays an annual concert tour.

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NEXT YEAR THE Burgins will move to Tallahassee and Burgin will devote full time to his FSU post.

Mrs. Burgin is a great deal younger than her [illegible] husband.

She was born in Boston and began to study the violin almost immediately.

"They bought me my first violin when I was three years old," she said recently when she was in Tallahassee for a concert. "My father was a famous musician and traveled with Nellie Melba. He was a solo violinist and conducted opera. My mother was Ida Lewis Pierce, the singer. She had seven children. As you can see, her operatic career didn't last too long. But as a matter of fact, after she had five children, she went back to singing and also taught Latin in college."

Mrs. Burgin studied with Ondricek, "the great pedagogue," until she was eight and made her debut in Carnegie Hall at the age of nine.

From then on, her career sounds like a young girl's dream.

"I played at Symphony Hall in Boston and later went to Europe," she said. "I studied with Jacques Thibaud and learned the French repertoire. I made my European debut with the Paris Symphony under Pierre Monteux and Pablo Casals arranged my debut in Spain. I concertized throughout Europe for seven years, including Soviet Russia. My tour in Russia lasted two months and I had a marvelous time."

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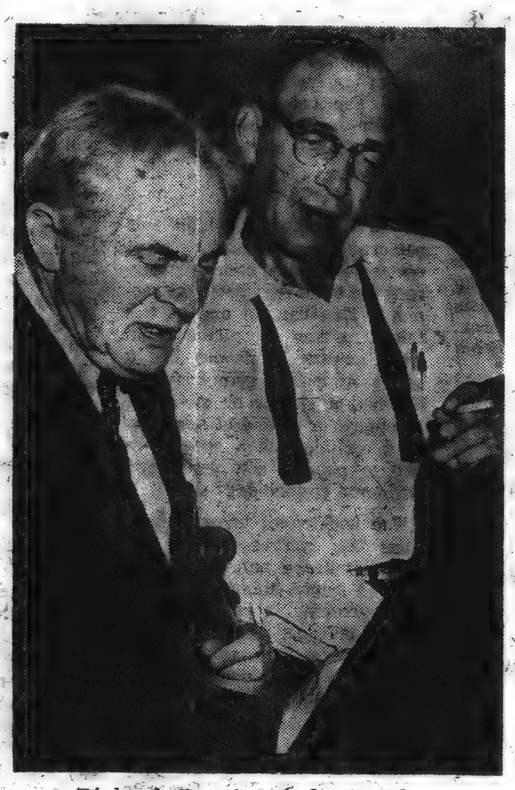
BURGIN, WHO SPARKLES with vitality, says deprecatingly that he started the violin "late in life."



Richard Burgin, Robert Sedore

"I was five years old," he said. "My wife started much earlier. She came from a musical family."

Burgin's father was a sign painter in Warsaw and thought his little son had a good ear. He bought the boy a fiddle and took him to a violinst in the Warsaw Philharmonic for lessons.

Burgin made his debut with the Philharmonic in 1903, when he was nine years old. He recalls that he played the Fourth Concerto by Vieuxtemps and Hungarian melodies by Aaronson. "You only play a piece like that when you're young," he said recently on one of his visits to FSU. "Later you realize how difficult it is."

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IN 1920 THE YOUNG Burgin came to America as concertmaster for the Boston Symphony. He was concertmaster until last year, and is still associate conductor.

"He is the most famous concertmaster in the world," says Dean Karl Kuersteiner of FSU's School of Music.

"I met my husband in 1938 when I again was soloist for the Boston Symphony and he was concert master," recalls Mrs. Burgin. "I was playing the Tchaikovsky violin concerto and some of the hairs on my bow broke. I was playing the cadenza and I didn't want to stop. He very deftly got up and plucked them off.

"In 1940 we were married. Until then my husband was a confirmed bachelor."

✓ ✓ ✓

HAS THERE BEEN ANY jealousy or conflict with both of them pursuing careers as violinists?

"We always have such deep respect for one another that when we don't agree, we don't argue," she said. "He thinks I'm perfect, and I think he is. He's not at all jealous. He wants me to play more and more. To me he's the most important person. He's quite a superior person—very intellectual, interested in politics and literature and religion and he has a wonderful sense of humor. We both like to read and I'm an ardent swimmer. I'm a wonderful cook."

The Burgins have lived for years in an "enormous" house in Brookline — "big enough for us both to practice at the same time," Mrs. Burgin has said—and summered on Cape Cod and at Tanglewood, where they both teach.

"We have two children," said Mrs. Burgin. "Diana is a student at Swarthmore. She is a pianist —but it's an avocation. She doesn't want to be a professional. She likes languages and would like to be an interpreter, possibly at the United Nations. Our son is at Groton. He's 16 and graduating. He is very gifted in writing. He wrote poetry from the age of six and he's written four novels already. He's extremely musical—discerning and discriminating. He's gifted in athletics and has his letter in tennis."

✓ ✓ ✓

MRS. BURGIN HAS PLAYED many times when her husband has conducted but the first time they ever appeared as violin soloists on the same program was last fall at Florida State University.

"At home, we play together. We have covered all the literature for two violins. It's a rich literature, too, not just the classics, but new things too," said Mrs. Burgin.

Burgin seems to be pleased tremendously at the prospect of moving to Tallahassee. Kuersteiner plans to start offering a Ph.D. with emphasis on the violin when Burgin joins the faculty full time. There will also be a "Quartet in Residence" with Harry Dunscomb, cellist, and Robert Sedore, viola, joining the Burgins.

Even before next year, the new activity starts. In June, Burgin will direct a symposium for orchestra conductors at FSU.

NewEnglandNewsclipAgency,Inc.
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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

MAR 12 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Chronicle-Citizen
BROOKLINE, Mass.
Weekly Circ. 9,106

[illegible] 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Times
BROOKLINE, Mass.
Weekly Circ. 8,000

MAR 12 1964

Youth Concert Event April 5

A delightful evening "Inside the B.S.O." featuring Harry Ellis Dickson is being presented by the Brookline Youth Concerts Committee on Sunday evening, April 5, at 8 o'clock, Driscoll School Auditorium, (Westbourne Terr.) Brookline.

Mr. Dickson is well known as a Boston Symphony Orchestra violinist; associate conductor of the Boston Pops and the Esplanade concerts; conductor of the Brookline Youth Concerts; and "raconteur" at the Midtown Pre-Symphony Luncheons.

Mr. Roger Voisin, first trumpeter of the Boston Symphony Orchestra, and also recognized as a talented amateur photographer, will show his slides of the orchestra on tour in Europe and in Japan, with commentary by both Mr. Voisin and Mr. Dickson.

The committee for this unusual treat includes Mrs. William Silverman, chairman; Mrs. Hyman Simons, Miss Ann Macdonald, Mr. John Corley and the Mmes. William Grove, Michael Kamin, John Connolly, Henry A. Zoll, Lester Snierson, Robert Ravven, Norman Sherman, Bernard Gilbert, John R. Lak George Dobrow, Manuel Kurlan Robert Monroe, Philander Ratzkof Jerome Jacobs, Ray Goldber Robert Geyer, Samuel Stone; Mar Calen, Morris Kesselman, Morri Goodman, Jack Pearlman an others.

A social hour will follow the program. Tickets may be obtained from the ticket chairman, Mrs. Norman Sherman, LO 6-7694, or from any member of the committee. Donation is $1.00.

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Herald (m)
BOSTON, Mass.
Circ. 178,553

DEC 31 1963

Mazzeo Speaker at Pre-Symphony Lunch

Rosario Mazzeo, bass clarinetist of the Boston Symphony Orchestra, will be introduced by his colleague, Harry Ellis Dickson, as the first of the 1964 speakers from the Orchestra at the Pre-Symphony Luncheon on Friday at the Mid-Town Motor Inn. The luncheon will honor the Boston Chapter of the American Recorder Society, an organization founded on Beacon Hill in 1955 to promote opportunities for groups to play recorder music for their own enjoyment and to advance its standards.

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
WATERBURY, Conn.
Circ. 49,216

MAR 8 1964

WILLIAM MARSHALL, violinist, and his son, Douglas, 15-year-old pianist, will be the featured artists at the final Young People's Concert of the season Saturday at 11 a. m. at the State Theater.

Final Youth Concert Due Saturday

A 15-year-old musical virtuoso and his father are the featured performers in the last Young People's oncert of the season to be presented by the Waterbury Symphony Orchestra Saturday at 11 a. m. at the State Theater.

Douglas Marshall, a high school sophomore from Westwood Mass., began studying the piano at the age of six under the guidance of his mother, a music teacher. He is an accomplished organist, and has been the summer organist at St. Paul's Episcopal Church in Stockbridge, Mass., and also at St. John's Episcopal Church in Westwood.

At the age of nine, he began performing as a boy soprano and sang many recitals throughout New England, and also with the Boston Symphony Orchestra in October, 1962. He sang the role of Amahl in Menotti's "Amahl and the Night Visitors" for three years with the Boston Intimate Opera Company, and also in a professional production in Baltimore, Md. For two summers, he sang with Bretton Woods Boy Singers, Bretton Woods, N. Y., and was considered the finest singer the choir has had in its 50-year existance.

First As Pianist

Although he has been a musical performer most of his life, next Saturday's Young Peoples Concert will be Douglas' first public apperance as a piano soloist. He will play the first movement of Bach's Concerto No. 1.

William Marshall, father of the young pianist, is a member of the Boston Symphony Orchestra, and formerly was first violinist with the National Symphony Orchestra of Washington, D. C. A native of Shreveport, La. He is a Purple Heart veteran of World War II, when he served as infantryman and bandsman. He took his bachelor of music degree at Northwestern University, and his master of music degree at Boston University, studying with Richard Burgin, concertmaster of the Boston Symphony Orchestra. Mr. Marshall will perform Mendelsshn's Violin Concerto, First Movement, at the Young People's Concert.

The Waterbury Symphony Orchestra under the direction of Sayard Stone, will present two composers' interpretations of a city. They will perform Aaron Copeland's "Quiet City," and Leonard Bernstein's "West Side Story." Phillip Young of Taf School has written the narration which will be presented by Mrs. Donald Y. Goss.

Mrs. Thomas Knowlton and Mrs. John S. Ferguson, co-chairmen of the Young People's Concerts have announced that ticket are available at the State Theater, as well as other outlets in the city.

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Telegraph (e)
NASHUA, N. H.
Circ. 13,082

MAR 13 1964

Wilson Guest Organist for School Fete

Elmer (Pop) Wilson will be the guest conductor and organist for the concert Wednesday night in High School. The program sponsored by the music department and the senior class will include the High School glee club, the girls' chorus, a piano quartet, and the symphonic band.

Highlight of the program will be the appearance of Armando Ghitalla, trumpeter with the Boston Symphony orchestra who will be the guest trumpet soloist with the symphonic band.

Ghitalla has been a member of the Boston Symphony since 1951. He is also first trumpet of the Boston Pops orchestra. His solos will include: "The Carnival of Venice" and "The Lost Chord". Ghitalla will be accompanied by the symphonic band and will also be joined by two Nashua High School trumpeters in the playing of "Bugler's Holiday." The two Nashua trumpeters are Richard Stacy, a senior, and John Mandziej. Both are members of the first trumpet section of the band.

Another member of the band who will also be a featured soloist on Wednesday night is Daniel Kudzma, a member of the first clarinet section who will be the piano soloist.

Tickets now on sale may be purchased from band and glee club members.

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Telegraph (e)
NASHUA, N. H.
Circ. 13,082

MAR 18 1964

Complete Program Is Set For High Concert Tonight

Seventeen numbers are on the program for tonight's Nashua High school spring concert. The concert will be sponsored by the senior class and the music department and will be held in the high school auditorium at 8.

The Nashua High Glee club with Virginia Dean as accompanist and Elmer Wilson as organist will open the program with "Alleluja" by Mozart, "Every Time I Feel the Spirit", a spiritual arranged by Dawson, "Gonna Build a Mountain" by Newley and "Battle Hymn of the Republic" arranged by Fred Waring.

The girls' chorus accompanied by the Townsmen Quintet will sing "As Long As He Needs Me" from "Oliver" by Bart and "If Ever I Would Leave You" from "Camelot" by Lerner and Lowe.

The next performers will be Virginia Dean, Thomas Gidge, Thomas Brooks and Marc Winer. They will form a piano quartet and present Rachmaninoff's "Prelude in G Minor" and Schubert's "Moment Musical."

After intermission the symphonic band will open the second part of the program with "Bandology" by Osterling. The band will also play "Ballet Parisien" by Offenbach, Theme from "The Apartment" by Charles Williams with Daniel Kudzma, piano soloist, and the "Dam Busters" March" by Eric Coates.

Selections by guest trumpet soloist Armando Ghitalla of the Boston Symphony Orchestra will include "The Carnival of Venice" arranged by Del Staigers and "The Lost Chord" by Sullivan.

Ghitalla will be accompanied by the band and will be joined by Richard Stacey and John Mandziej for the performance of Anderson's "Bugler's Holiday."

Wilson will be the guest conductor for the final selection "Our Director March" by Bigelow. The march is the Nashua High school song.

Tickets for tonight's concert will be on sale at the box office, officials said.

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Telegraph (e)
NASHUA, N. H.
Circ. 13,082

MAR 19 1964

High School Spring Concert Given Ovation

A standing ovation was accorded the spring concert last night presented by the Nashua High school music department and Senior class in the auditorium.

An audience of 1,400 jampacked the auditorium for the event.

Among highlights of the concert was the performance by Armando Ghitalia of the Boston Symphony who was guest trumpet soloist with the band. Each of his selections was enthusiastically received, and a standing ovation was spontaneous for the playing of "Bugler's Holiday" in which be was joined by two Nashua High School trumpeters, Richard Stacy and John Mandziej.

The program opened with the glee club whose performance set the standard for the evening. Their interpretation of the spiritual, "Every Time I Feel the Spirit", and the Mozart "Alleluia" were enthusiastically received.

Climaxing their performance was the Fred Waring arrangement of "The Battle Hymn of the Republic", with Elmer Wilson, guest conductor, at the organ and Roger Duquette on percussion. Accompanist for the glee club, Virginia Dean, gave an outstanding performance.

Part two of the program featured the Girls' chorus accompanied by the Townsmen quintet. Their selections were "As Long As He Needs Me" from 'Olivier' and "If Ever I Would Leave You" from 'Camelot.' Features of their performance was the blending of voices and tone quality, supported by the able "Townsmen."

Armando Ghitalla, of the Boston Symphony orchestra, and guest trumpet soloist with the High school band in last night's spring concert at Nashua High school, had this to say about the Nashua school music program.

"Nashua is one of the fortunate towns where the musical program really works.

"The function of such a program is primarily to provide its youth the opportunity not only to love and appreciate music but to reap the benefits of their own personal accomplishment in increased self-confidence and the inestimable value of the discipline and togetherness which music demands.

"The people of Nashua have provided beautiful facilities for music in its public schools. I sincerely hope they appreciate the wonderful work which is being carried on by Stephen Norris in his dedication to his work and his students.

"The success of the music program is immediately apparent in the response, ability and enthusiasm of the students. They are gaining the real value of music - - a common love, an individual enjoyment and a wonderful opportunity and lesson in living and doing things together."

Part three featured the piano quartet including Virginia Dean, Thomas Gidge, Thomas Brooks and Marc Winer.

Their performance of "Prelude in G Minor" by Rachmaninoff and "Moment Musical" by Schubert was among standout features of the concert.

The High School Symphonic band opened the second half of the program and maintained the caliber set in the first part of the program. The outstanding feature of the band's performance was their excellent accompaniment of the piano solo "Theme from the Apartment" played by Dan Kuczma as well as the accompaniment for Mr Ghitalia.

Mr Wilson, who was guest conductor for the final selection, and the band were given another standing ovation for their performance of "Our Director March", the Nashua High School song.

Before the end of the program, Mr Ghitalia was presented a gift by band president, Jeff Lind, in behalf of the members of the band and glee club for his outstanding contribution to the concert.

He was also presented a scroll by William Tsiaras, senior class president, making him an honorary member of the band as well as the senior class.

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Telegraph (e)
NASHUA, N. H.
Circ. 13,082

MAR 9 1964

Hub Trumpeter To Lead School Concert Here

Armando Ghitalla, associate first trumpeter of the Boston Symphony orchestra and first trumpeter of the Boston Pops orchestra, will be in Nashua Wednesday for the first in a series of rehearsals with the Nashua High school symphonic band. A school concert will be presented March 1[illegible] in the high school auditorium.

Ghitalla will be the guest trumpet soloist with the band in the program that is sponsored by the music department and the senior class of Nashua High school.

The program which will include the Glee Club, the Girls' Chorus, and a piano quartet, plus the band and Ghitalla. A capacity audience is anticipated.

Wednesday's rehearsal in the high school will include the two solos to be played by Ghitalla accompanied by the symphonic band and the trumpet trio that will include two trumpeters of the band together with Ghitalla.

Tickets went on sale last week. Members of the band, Glee Club and senior class are selling tickets.

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Box 2078, Boston 6 • RIchmond 2-4200
Telegraph (e)
NASHUA, N. H.
Circ. 13,082

203

An Evening Of Fine Music

Nashua concert-goers experienced a memorable evening of music Wednesday at the Spring Concert presented by the Music Department and Senior Class of Nashua High School in the school auditorium.

1,400 persons heard a flawless presentation of vocal and instrumental work which speaks well for the musical training being given in our schools, the enthusiasm with which the students respond, and the bright future for Nashua music in these talented young performers.

We understand that guest soloist, Armand Ghitalla of the Boston Symphony Orchestra, was lavish in his praise of the fine backing given him in his numbers by the Symphonic Band, which is an unusual tribute, indeed.

Individual student soloists, as well as the several performing groups, moved flawlessly through varied types of popular and classical music, testimonial to the fine direction of Stephen G. Norris, musical director.

So skillfully arranged was the program that a modern jazz group, the Townsmen, a large mixed glee club, a girls' chorus, a piano quartet and the impressive symphonic band blended into an ear-pleasing and smoothly-paced musical treat.

Appearance of C. Elmer Wilson as guest conductor of the final band number was a sentimental highlight of the evening.

The student musicians and their instructors are to be congratulated for this fine effort. Nashua's musical advancement is assured for a long time by this group of young artists, many of whom will enrich our symphony orchestra and other musical groups for years to come.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegraph (e)
NASHUA, N. H.
Circ. 13,082
MAR 16 1964

(Telegraphoto - Shalhoup)

READY FOR CONCERT—The Nashua High piano quartet, one of the features of the concert to be presented Wednesday night by the NHS Symphonic band discuss last minute arrangements. Seated are Virginia Dean and Thomas Gidge and standing, Thomas Brooks (left) and Marc Winer. Miss Dean and Winer are members of the glee club, while Brooks and Gidge belong to both the band and the glee club. Among their piano selections will be "Moment Musical" and "Prelude in G. Minor."

Featured soloist is trumpeter Armando Ghitalla, a member of the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegraph (e)
NASHUA, N. H.
Circ. 13,082
MAR 12 1964

CONCERT SOLOIST—Armando Ghitalla, a member of the Boston Symphony Orchestra, rehearses with the Nashua High School Band, as the group gets ready for the Wednesday, March 18 concert at Senior High auditorium. At right is music director Steven Norris, band conductor.

(Telegraphoto - Shalhoup)

Ghitalla's presentations will include "Carnival of Venice" and "The Lost Chord." He will be joined by two band members for the performance of the trumpet trio, "Bugler's Holiday," with accompaniment by the NHS band.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegraph (e)
NASHUA, N. H.
Circ. 13,082
MAR 17 1964

GUEST SOLOIST—Armando Ghitalla will be the guest trumpet soloist at tomorrow night's concert of the Nashua High school symphonic band. Ghitalla is with the Boston Symphony and the Boston Pops. A native of Alpha, Ill, the 35-year-old musician has been associated with many orchestras including the New York City Center Opera and Ballet Orchestra, the RCA Recording Orchestra, and the Huston Symphony. He has held recitals in many major cities, including an appearance at Carnegie Hall in New York. He has a solo record album for release in August.

204

ALBUQUERQUE, N. M.
JOURNAL
D. 48,800 S. 70,900

JUN 7 1964

String Principals Of Boston Symphony Guest Artists Here

Boston Symphony Orchestra's three principal string players will make their initial appearance tonight in the June Music Festival's fourth program of the current season.

Joseph Silverstein, violinist and concertmaster of the Boston Symphony; Burton Fine, first viola, and Jules Eskin, first cellist, will open tonight's program with Beethoven's String Trio, Opus 9 No. 1. This will be followed by the Richard Strauss' Sonata for violin and piano, to be played by Silverstein, with Ralph Berkowitz, pianist. This is one of the works being performed in honor of the composer's centenary.

Following the intermission, the three guest artists will be joined by Josef Gingold, violin; Kurt Frederick, viola; and Georges Miquelle, cello, for a performance of Brahms' Sextet for Strings, Opus 18.

The concert will begin at 8:15 p.m., and single admission tickets will be on sale from 7 p.m. at the Albuquerque Little Theatre, 224 San Pasquale SW.

The three guest artists will also be heard in the Wednesday night concert, concluding program of the June Music Festival. This performance will include Schubert's String Trio No. 2, performed by Silverstein, Fine and Eskin, to be followed by Strauss' Quartet, Opus 13, presented by Silverstein, Fine, Eskin and Berkowitz, in observance of the Centennary of Richard Strauss. Following the intermission, the three guest artists will be joined by Gingold and Miquelle for the concluding program number, Schubert's Quintet, Opus 163.

BOSTON SYMPHONY principal string players Jules Eskin, Joseph Silverstein, and Burton Fine, left to right, rehearse for their performance here as guest artists with the Albuquerque June Music Festival. Eskin, first cellist; Silverstein, violinist and concertmaster of the Boston Symphony, and Fine, first viola, will be heard in concerts tonight and Wednesday night in the Albuquerque Little Theatre, 224 San Pasquale SW. Concerts begin at 8:15, and the single admission tickets will go on sale after 7. (Journal photo)

ALBUQUERQUE, N. M.
JOURNAL
D. 48,800 S. 70,900

JUN 9 1964

June Festival

City Audience Hears More Brilliant Music

Albuquerque was treated to a fourth evening of brilliantly played chamber music Sunday — in the next to the last concert of the June Music Festival.

Appearing as guest artists were the principal strings of the Boston Symphony — Concertmaster Joseph Silverstein; Burton Fine, first violist; and Jules Eskin, first cello.

The Boston musicians opened the program with the Beethoven string trio, Opus 9, No. 1. Silverstein then appeared with Ralph Berkowitz, pianist, to present the Strauss Sonato for Violin and Piano, Opus 18, in honor of the centenary of Strauss' brith.

The dazzling sextet, Opus 18, of Brahms concluded the program. Joining with Silverstein, Fine and Eskin were Kurt Frederick on the viola, Georges Miquelle on the cello and Josef Gingold, violinist.

The festival concludes Wednesday when Eskin, Fine, Silverstein, Miquelle, Gingold and Berkowitz will appear. Music of Schubert and Strauss is on the program.

The concert will begin at 8:15 p.m. in the Albuquerque Little Theatre. — M.J.P.

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 178,553

APR 10 1964

N. Shore Orchestra

Armando Ghitalla, of the Boston Symphony Orchestra, will be soloist in John Worley's trumpet concerto, "Sea Pines," in the North Shore Philharmonic Orchestra's spring concert on Sunday at 3 in the Lynn City Hall auditorium. Conducted by Rolland Tapley, the program will include Tchaikovsky's "Capriccio Italien," Arthur Foote's " A Night Piece," with flute solo by Frank Comparone, Saint-Saens' French Military March and a circus-style medley, "Big Top," by Lucien Thayer.

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Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,870

APR 9 1964

B.S.O. Cellist To Play, Talk On Jewish Music

Bernard Parronchi, cellist with the Boston Symphony Orchestra, will give a lecture-concert of Sephardic music Sunday evening at 8, in Congregation Adas Shalom, Adams st., Quincy.

The program will include performances by the Temple Israel Glee Club of Boston, conducted by Edward Madden, and liturgical music by Cantor Saul Rogolsky of Congregation Adas Shalom. A social hour will follow.

The event is jointly sponsored by all the Jewish organizations in Quincy, is open to the public without charge, and observes Jewish Music Month.

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 178,553

APR 10 1964

Wellesley Symphony

The Wellesley Symphony Orchestra, directed by Rolland Tapley, will present its 15th annual spring concert at the Wellesley Junior High School tonight at 8:30. The program will feature Carl Nielsen's Concerto for Flute, with soloist Doriot Anthony Dwyer of the Boston Symphony Orchestra. Other works will include the St. Paul Suite for Strings by Holst and Brucker's Symphony No. 4, he "Romantic.' The program is open to the public free of charge.

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Box 2078, Boston 6 • RIchmond 2-4200

Citizen (e)
LACONIA, N. H.
Circ. 5,933

APR 16 1964

Famed Violinist Will Appear In Plymouth

PLYMOUTH — Joseph Silverstein, concertmaster of the world famed Boston Symphony Orchestra, will be heard as first violinist in the Nova Arte Quartet which will present the eighth annual Hyman S. Kaplan Memorial concert on Wednesday evening, April 29, at 8 o'clock in Silver Hall of Plymouth State college under the sponsorship of the Plymouth Rotary club.

Silverstein, in his first season as concertmaster with the Boston Symphony Orchestra, joined the Symphony in 1958. He studied at Philadelphia's Curtis Institute as did the other three members of the Nova Arte Quartet.

His previous orchestral experience includes membership in the Houston, Denver and Philadelphia orchestras. Silverstein's notable achievement as a soloist made him prize-winner at the 1959 Queen Elizabeth Music Competition in Belgium, and won him the 1960 Naumburg Foundation Award.

Less than a month ago he was soloist with the Boston Symphony in a New York performance of Igor Stravinsky's Violin Concerto at Lincoln Center.

The other members of the Nova Arte Quartet, George Zazofsky, violinist; Joseph de Pasquale who plays the viola, and Samuel Mayes, cellist, have been heard in Plymouth several times during the Kaplan Memorial series. Proceeds from the concerts are used for Rotary college scholarships.

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Allston-Brighton
Citizen Item
BOSTON, Mass.
Weekly Circ. 10,000

MAR 12 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Times
BROOKLINE, Mass.
Weekly Circ. 8,000

APR 2 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Chronicle-Citizen
BROOKLINE, Mass.
Weekly Circ. 9,106

APR 2 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,870

APR 2 1964

'Inside B.S.O.'

An evening entitled "Inside the B.S.O." will feature two members of the Boston Symphony Orchestra. The event, sponsored by the Brookline Youth Concerts Committee, will begin Sunday evening at 8 in the Driscoll School Auditorium, Westbourne ter., Brookline.

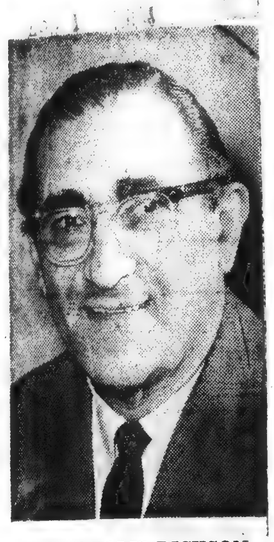
Harry Ellis Dickson, orchestra violinist, conductor of the Youth Concerts at Symphony Hall and associate conductor of the Boston Pops and Esplanade concerts, will give the kind of commentary he delivers at the pre-symphony luncheons Fridays.

Roger Voisin, principal trumpet of the orchestra, will show his slides of Boston Symphony tours in Europe and Japan.

A social hour will follow.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press
WESTWOOD, Mass.
Weekly Circ. 2,884
APR

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press
WESTWOOD, Mass.
Weekly Circ. 2,884



HARRY ELLIS DICKSON

Harry Ellis Dickson Will Speak April 23

Mr. Harry Ellis Dickson, noted violinist with the Boston Symphony Orchestra and Associate Conductor of the Boston Pops and the Esplanade Concerts, will be the guest attraction at the Norwood-Westwood Chapter of Hadassah Donor Dinner on April 23, at Corman's Party House in Sharon.

Mrs. Frederick Bloom, president of the Chapter, and her co-chairmen for the annula donor dinner, Mrs. Gerald Simches and Mrs. Marvin Cain, are understandably proud to present Mr. Dickson at this affair. Mr. Dickson will deliver one of his famed witty and informative talks which have delighted audiences at the Boston Symphony open rehearsals and Pre-Symphony Luncheons.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
APR 13 1964

North Shore Philharmonic

Rolland Tapley Draws A Commendable Sound

By T. F. CLIFFORD

A successful community orchestra is a curious combination of civic support, dedicated amateur players and an unusual conductor. Sunday's Spring Concert by the North Shore Philharmonic Orchestra of Lynn illustrated this.

An audience modest in size gave generous support.

Some 60 players on stage diligently worked their way through a program of 19th and 20th century music, producing a commendable sound.

The major contribution was that of conductor Rolland Tapley. He has extraordinary effectiveness with community orchestras. His directing is clear and crisp. During the occasional shaky passage, not unknown to such orchestras, he controls his forces with a strong yet suave manner.

The first half of the program consisted of "French Military March" by Saint-Saens, Foote's "A Night Piece" and "Capriccio Italien" of Tchaikowsky.

Despite several lapses in intonation, these selections were well played. Rhythms were clear, and the ensemble was expressive. Frank Comparone, soloist in "A Night Piece," projected a full, lovely flute tone.

After intermission came a composition by Lucien Thayer of the Globe staff. "Big Top" pictures animal roars, a calliope, trainers' guns—everything but sawdust. Midway in the score, barking dogs remind one of the parade in Piston's "Incredible Flutist." More than a parade, however, "Big Top" is practically the sound track for a movie on P. T. Barnum. The melodies are original, singable yet not cliches. The instrumental writing reveals that Mr. Thayer knows his orchestration.

The last selection combined the world premiere of "Concerto for Trumpet" by John C. Worley, with the virtuoso playing of soloist Armando Ghitalla. The concerto is rhythmically complex and 20th century in harmony. In the first movement dazzling trumpet passages supported by sophisticated orchestral tissue alternate with a quiet, smooth line for the soloist.

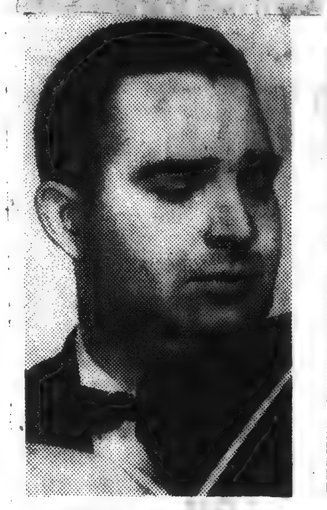
The second movement, Molto Adagio, has an attractive legato melody. The finale presents bravura display for the soloist over Latin American rhythms.

Prof. Worley more than satisfied the soloist, the orchestra and the audience. Mr. Ghitalla's trumpet performance had the sheen and artistry expected of a member of the Boston Symphony Orchestra.

Both composers were presented to the audience before their music was performed. Afterward, each was called on stage to share the applause. As an encore, Mr. Ghitalla, with Jeffrey Stern and Edward Rhodes of the orchestra's trumpet section, played "Trumpeter's Holiday" by Anderson. The audience took this as frosting on the cake, a tasty ending to an afternoon of pleasant music.

(Dr. Clifford is head of the music department, Salem State College.)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 93,580
DEC 27 1963



JOSEPH SILVERSTEIN

JOSEPH de PASQUALE

Orchestra Begins Concerts Sunday

Worcester Orchestra's eighth season of concerts-in-the round will start Sunday with a concert at 3 p.m., in Worcester Auditorium featuring two of the Boston Symphony Orchestra's most prominent members.

They are Concertmaster Joseph Silverstein and principal violist Joseph de Pasquale.

Silverstein began with the Boston Symphony Orchestra in 1955 when he was 23., and within a short space of time attracted considerable notice from his colleagues as well as fro mmusicians outside the orchestra. He won third prize in 1959 in the Queen Elizabeth of Belgium International Competition.

Naumburg Award

In 1960 Silverstein, whose father was a violin teacher won the Walter W. Naumburg Foundation award. He became concertmaster of the Boston Symphony Orchestra a short time later.

Pasquale who was taught by his father, a professional musician, became the first of the Boston Symphony Orchestra's virtuoso players to be soloist under the orchestra's new music director, Erich Leinsdorf. To him fell the distinction in 1947 of becoming the youngest principal viola of any major orchestra.

Program for Sunday's concert, which will be presented by the Worcester Orchestral Society, will include works by Glinka, Wagner, Elgar, Mozart and Gershwin

Conductor will be Harry Levenson, who founded the orchestra in 1947.

Concerts-in-the-round are only part of a busy schedule for the 48-strong orchestra made up of musicians from the Greater Worcester Area. During the year they put on many other concerts.

Sponsors

Sponsoring the concert-in-the-round are Art Photo Service, Inc., Fitchburg; Astra Pharmaceutical Products Inc.; B-W Footwear, Inc. of Webster; Crompton & Knowles Corp., Guaranty Bank and Trust Co., Harr Motor Co., Massachusetts Elecrtic Co., Worcester Gas Light Co., and Worcester Telegram and Gazette. Complimentary tickets may be obtained at M. Steinert & Sons, 308 Main St., or from any of the sponsoring companies.

The orchestra will put another concert-in-the-round on Jan. 19 in the Auditorium when the soloist will be the Boston Symphony orchestra's principal cellist, Samuel Mayes.

APPOINTMENTS, RESIGNATIONS & RETIREMENTS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

JAN 29 1964

Symphony fills two key positions

The two vacanices arising in the Boston Symphony Orchestra as a result of the recent resignations of Joseph de Pasquale and Samuel Mayes have now been filled.

Mr. de Pasquale and Mr. Mayes have received appointments to the Philadelphia Orchestra; they are to be succeeded by Burton Fine who, after joining the Boston Symphony at the beginning of the season, will be promoted to principal violist, and by Jules Eskin, former principal cellist with the Cleveland Orchestra since 1961, who is now appointed to the same chair at Symphony Hall. Their appointments will become effective with the beginning of the season of 1964-65.

Both newcomers are native Philadelphians, and both studied at the same music school—Philadelphia's Curtis Institute (also the alma mater of Mr. Pasquale and Mr. Hayes).

The final selections were made by Erich Leinsdorf while the orchestra was in New York last week for four concerts. Mr. Leinsdorf acted on the unanimous recommendations of a committee specially set up from the orchestra for the auditions. The conductor emphasized the fact that the new principals enter their careers "not by an arbitrary process but after a long and careful search in which ten leading members of the Symphony . . . were actively engaged."

Mr. Fine joined the Boston Symphony after nine years as a research chemist at the National Aeronautics and Space Administration's Lewis Research Center in Cleveland. He has played with a number of chamber music ensembles, including the Baldwin-Wallace String Quartet.

Mr. Eskin has played as first cellist with the New York City Center Opera and Ballet Orchestra, made a recital tour of Europe in 1961, and has played annually in the Casals Festival Orchestra in Puerto Rico.

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100

APR 1964 Buffalo

SYMPHONIC HIGHLIGHTS

ORCHESTRA MEMBERS Burton Fine, one of the newest members of the Boston Symphony, has been chosen as its new principal violist. The new principal cellist is Jules Eskin. This announcement followed several weeks of intensive auditions by a committee consisting of five principal players of the Boston Symphony and Richard Burgin, the orchestra's associate conductor. The committee heard every member of the orchestra who wished to audition, in addition to many of the most distinguished and best known orchestral and chamber music players in this country and Canada. The final selections were made by Erich Leinsdorf who accepted the unanimous recommendations of the committee. Burton Fine joined the Boston Symphony at the beginning of the current season as a violinist after having spent nine years as a research chemist at the National Aeronautics and Space Administration's Lewis Research Center in Cleveland. During these years he played in a number of chamber music ensembles, including the Baldwin-Wallace String Quartet. He was born in Philadelphia and studied at the Settlement Music School and then for four years at the Curtis Institute of Music in that city. In the summer of 1950 he studied at the Berkshire Music Center. Jules Eskin has been the principal cellist of the Cleveland Orchestra since 1961. He is also a native of Philadelphia and a former student at the Curtis Institute where he studied with Leonard Rose . . . Daniel Majeske, an assistant concertmaster of the Cleveland Orchestra since 1959, has been promoted to first assistant concertmaster. . . . Gerald Appleman has been appointed principal cellist of the Cleveland Orchestra effective next season. He will occupy the chair once held by his teacher, Leonard Rose, who was first cellist in Cleveland from 1939 to 1943.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,870

JAN 28 1964

Symphony Fills Its Two Empty Chairs

The Boston Symphony Orchestra has filled the vacancies of two musicians who defected to the Philadelphia Orchestra. It promoted one Philadelphian from its own ranks and acquired another from Cleveland.

Burton Fine, who joined the B.S.O. this season in the rear rank of the violins, has been promoted to principal violist. Jules Eskin, principal cellist with the Cleveland since 1961, will hold that chair at Symphony Hall.

They replace Joseph de Pasquale and Samuel Mayes respectively, who will leave at the end of the Berkshire Festival in August.

The resignations of de Pasquale and Mayes caused a furore in musical circles when announced last month. It was rumored that they had been stolen, much the same way TV stars are lured to rival networks by better billing and financial prospects.

Erich Leinsdorf made oblique reference to their departure. He emphasized the manner in which their successors were selected and referred openly to "fair competition" which had been employed to find the best men.

Fine joined the symphony at the beginning of the current season after spending nine years as a research chemist at the National Aeronautics and Space Administration's Lewis Research Center in Cleveland.

During his years there he played with a number of chamber ensembles, including the Baldwin-Wallace String Quartet.

He was born in Philadelphia and studied at the Settlement Music School under Ivan Galamian. He continued with Galamian at the Curtis Institute for the four years. In the Summer of 1950 he studied at the Berkshire Music Center.

He has a B.S. degree from the University of Pennsylvania and a Ph.D. in chemistry from Illinois Institute of Technology. In Cleveland he played the viola professionally with the string quartet in residence at First Unitarian Church, where Robert Shaw is minister of music. He is married and has three children.

Eskin has been principal cellist of the Cleveland Orchestra since 1961. He, too, is a native of Philadelphia and a former student at the Curtis Institute, where he studied with Leonard Rose.

Before going to Cleveland Eskin played with the Dallas Symphony and as first cellist with the New York City Center Opera and Ballet Orchestra.

He made a recital tour of Europe in 1961 and has given recitals in New York's Town Hall. He has also played annually with the Casals Festival Orchestra in Puerto Rico.

K. K.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (m)
NEW YORK, N. Y.
Circ. 681,612

JAN 28 1964

Boston Symphony Names Fine Its Principal Violis

Special to The New York Times

BOSTON, Jan. 27 — Burton Fine, a member of the Boston Symphony Orchestra since the beginning of the season, was named today principal violis for next season.

Jules Eskin, principal cellist of the Cleveland Orchestra since 1961, will join the Boston organization in the same capacity next season. They will fill vacancies caused by resignations.

Mr. Fine spent nine years as a research chemist with the National Aeronautics and Space Administration's Lewis Research Cente rin Cleveland. He played with various chambe ensembles in his spare time. Mr Eskin is a career musician. Both studied at the Curtis Institut of Music in Philadelphia.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419

JAN 31 1964

Symphony Chooses New Principals

The Boston Symphony Orchestra has announced the selection of two new principal players after auditions. They are Burton Fine, principal violist and Jules Eskin, principal cellist.

Mr. Fine, a former research chemist, joined the orchestra at the beginning of this season as a violinist. Mr. Eskin, principal cellist of the Cleveland Orchestra since 1961, has also been first cellist with the New York City Center Opera and Ballet Orchestra. Both men are in their early thirties.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

FEB 1964 Buffalo

Boston Symphony Orchestra

The appointments of **Burton Fine** as principal violist and **Jules Eskin** as principal 'cellist have been announced by the Boston Symphony . . . . A collection of ancient instruments from the Orchestra's Casadesus Collection, which is on permanent display at Boston's Symphony Hall, was exhibited at the IBM Gallery in New York City . . . The Orchestra presented the American premiere of Leonard Bernstein's Third Symphony, "Kaddish" on Jan. 31; commissioned by the Orchestra in 1955-56, the work was conducted by **Charles Munch** . . . Announcements for the forthcoming 1964 **Berkshire Festival** have included appointments of Aaron Copland and Gunther Schuller to head the Composition Department, with Pierre Boulez and Lukas Foss as additional members; special program features planned include "music for festivals," a contemporary American music festival, and a Richard Strauss cycle.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-420

Herald (m)
BOSTON, Mass.
Circ. 178,553

JAN 28 1964

Symphony Chooses 2 New Principals

At yesterday morning's rehearsal of the Boston Symphony Orchestra, Thomas D. Perry, Jr. announced that Burton Fine, one of the newest members, had been chosen os the new principal violist, and that Jules Eskin would become the principal cellist.

The announcement followed several weeks of auditions before five principal players of the orchestra and ichard Burgin, associate conductor. The final selections were made by Erich Leinsdorf while the orchestra was in New York last week.

NEW YORK Herald Tribune
D. 355,898 S. 451,270

JAN 28 1964 Buffalo

Boston Symphony Appointments

The Boston Symphony announced yesterday the appointment of Burton Fine as first violist and Jules Eskin as first cellist, effective in 1964-'65. They replace Joseph de Pasquale and Samuel Mayes respectively, who will take similar pasts with the Philadelphia Orchestra next season. Mr. Fine is presently a member of the Boston Symphony's violin section. Mr. Eskin is first cellist of the Cleveland Orchestra.

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

MAR 1964 Buffalo

ORCHESTRAS

Band in Boston

Erich Leinsdorf recently approved the appointments of Burton Fine as principal violist and Jules Eskin as principal cellist to the Boston Symphony. The appointments came after several weeks of intensive auditions by a committee consisting of five players from the orchestra and **Richard Burgin**, the orchestra's association conductor. Mr. Leinsdorf, who heard all the final auditions, accepted the unanimous recommendations of the audition committee.

Mr. Fine joined the Boston Symphony at the beginning of the current season after having spent nine years as a research chemist at the National Aeronautics and Space Administration's Lewis Research Center in Cleveland. Eskin has been principal cellist of the Cleveland Orchestra since 1961.

The New York Times
D. 680,265 S. 1,306,418

JAN 28 1964 Buffalo

Boston Symphony Names Fine Its Principal Violist

Special to The New York Times

BOSTON, Jan. 27 — Burton Fine, a member of the Boston Symphony Orchestra since the beginning of the season, was named today principal violist for next season.

Jules Eskin, principal cellist of the Cleveland Orchestra since 1961, will join the Boston organization in the same capacity next season. They will fill vacancies caused by resignations.

Mr. Fine spent nine years as a research chemist with the National Aeronautics and Space Administration's Lewis Research Center in Cleveland. He played with various chamber ensembles in his spare time. Mr. Eskin is a career musician. Both studied at the Curtis Institute of Music in Philadelphia.

306

APPOINTMENTS, RESIGNATIONS & RETIREMENTS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

JAN 29 1964

Symphony fills two key positions

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Mr. de Pasquale and Mr. Mayes have received appointments to the Philadelphia Orchestra; they are to be succeeded by Burton Fine, who, after joining the Boston Symphony at the beginning of the season, will be promoted to principal violist, and by Jules Eskin, former principal cellist with the Cleveland Orchestra since 1961, who is now appointed to the same chair at Symphony Hall. Their appointments will become effective with the beginning of the season of 1964-65.

Both newcomers are native Philadelphians, and both studied at the same music school—Philadelphia's Curtis Institute (also the alma mater of Mr. Pasquale and Mr. Hayes).

The final selections were made by Erich Leinsdorf while the orchestra was in New York last week for four concerts. Mr. Leinsdorf acted on the unanimous recommendations of a committee specially set up from the orchestra for the auditions. The conductor emphasized the fact that the new principals enter their careers "not by an arbitrary process but after a long and careful search in which ten leading members of the Symphony . . . were actively engaged."

Mr. Fine joined the Boston Symphony after nine years as a research chemist at the National Aeronautics and Space Administration's Lewis Research Center in Cleveland. He has played with a number of chamber music ensembles, including the Baldwin-Wallace String Quartet.

Mr. Eskin has played as first cellist with the New York City Center Opera and Ballet Orchestra, made a recital tour of Europe in 1961, and has played annually in the Casals Festival Orchestra in Puerto Rico.

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245,100

APR 1964

SYMPHONIC HIGHLIGHTS

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New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 194,870

JAN 28 1964

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Fine joined the symphony at the beginning of the current season after spending nine years as a research chemist at the National Aeronautics and Space Administration's Lewis Research Center in Cleveland.

During his years there he played with a number of chamber ensembles, including the Baldwin-Wallace String Quartet.

He was born in Philadelphia and studied at the Settlement Music School under Ivan Galamian. He continued with Galamian at the Curtis Institute for the four years. In the Summer of 1950 he studied at the Berkshire Music Center.

He has a B.S. degree from the University of Pennsylvania and a Ph.D. in chemistry from Illinois Institute of Technology. In Cleveland he played the viola professionally with the string quartet in residence at First Unitarian Church, where Robert Shaw is minister of music. He is married and has three children.

Eskin has been pincipal cellist of the Cleveland Orchestra since 1961. He, too, is a native of Philadelphia and a former student at the Curtis Institute, where he studied with Leonard Rose.

Before going to Cleveland, Eskin played with the Dallas Symphony and as first cellist with the New York City Center Opera and Ballet Orchestra.

He made a recital tour of Europe in 1961 and has given recitals in New York's Town Hall. He has also played annually with the Casals Festival Orchestra in Puerto Rico.

K.K.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (m)
NEW YORK, N. Y.
Circ. 681,612

JAN 28 1964

Boston Symphony Names Fine Its Principal Violis

Special to The New York Times

BOSTON, Jan. 27 — Burton Fine, a member of the Boston Symphony Orchestra since the beginning of the season, was named today principal violist for next season.

Jules Eskin, principal cellist of the Cleveland Orchestra since 1961, will join the Boston organization in the same capacity next season. They will fill vacancies caused by resignations.

Mr. Fine spent nine years as a research chemist with the National Aeronautics and Space Administration's Lewis Research Cente rin Cleveland. He played with various chamber ensembles in his spare time. Mr. Eskin is a career musician. Both studied at the Curtis Institute of Music in Philadelphia.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419

JAN 31 1964

Symphony Chooses New Principals

The Boston Symphony Orchestra has announced the selection of two new principal players after auditions. They are Burton Fine, principal violist and Jules Eskin, principal cellist.

Mr. Fine, a former research chemist, joined the orchestra at the beginning of this season as a violinist. Mr. Eskin, principal cellist of the Cleveland Orchestra since 1961, had also been first cellist with the New York City Center Opera and Ballet Orchestra. Both men are in their early thirties.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

FEB 1964

Boston Symphony Orchestra

The appointments of **Burton Fine** as principal violist and **Jules Eskin** as principal 'cellist have been announced by the Boston Symphony . . . A collection of ancient instruments from the Orchestra's Casadesus Collection, which is on permanent display at Boston's Symphony Hall, was exhibited at the IBM Gallery in New York City . . . The Orchestra presented the American premiere of Leonard Bernstein's Third Symphony, "Kaddish" on Jan. 31; commissioned by the Orchestra in 1955-56, the work was conducted by **Charles Munch** . . . Announcements for the forthcoming 1964 **Berkshire Festival** have included appointments of Aaron Copland and Gunther Schuller to head the Composition Department, with Pierre Boulez and Lukas Foss as additional members; special program features planned include "music for festivals," a contemporary American music festival, and a Richard Strauss cycle.

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 178,553

JAN 28 1964

Symphony Chooses 2 New Principals

At yesterday morning's rehearsal of the Boston Symphony Orchestra, Thomas D. Perry, Jr., announced that Burton Fine, one of the newest members, had been chosen as the new principal violist, and that Jules Eskin would become the principal cellist.

The announcement followed several weeks of auditions before five principal players of the orchestra and ichard Burgin, associate conductor. The final selections were made by Erich Leinsdorf while the orchestra was in New York last week.

Herald Tribune
NEW YORK
D. 355,898 S. 451,270

JAN 28 1964

Boston Symphony Appointments

The Boston Symphony announced yesterday the appointment of Burton Fine as first violist and Jules Eskin as first cellist, effective in 1964-'65. They replace Joseph de Pasquale and Samuel Mayes respectively, who will take similar pasts with the Philadelphia Orchestra next season. Mr. Fine is presently a member of the Boston Symphony's violin section. Mr. Eskin is first cellist of the Cleveland Orchestra.

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

MAR 1964

ORCHESTRAS

Band in Boston

Erich Leinsdorf recently approved the appointments of Burton Fine as principal violist and Jules Eskin as principal cellist to the Boston Symphony. The appointments came after several weeks of intensive auditions by a committee consisting of five players from the orchestra and **Richard Burgin**, the orchestra's association conductor. Mr. Leinsdorf, who heard all the final auditions, accepted the unanimous recommendations of the audition committee.

Mr. Fine joined the Boston Symphony at the beginning of the current season after having spent nine years as a research chemist at the National Aeronautics and Space Administration's Lewis Research Center in Cleveland. Eskin has been principal cellist of the Cleveland Orchestra since 1961.

The New York Times
D. 660,265 S. 1,306,418

JAN 28 1964

Boston Symphony Names Fine Its Principal Violist

Special to The New York Times

BOSTON, Jan. 27 — Burton Fine, a member of the Boston Symphony Orchestra since the beginning of the season, was named today principal violist for next season.

Jules Eskin, principal cellist of the Cleveland Orchestra since 1961, will join the Boston organization in the same capacity next season. They will fill vacancies caused by resignations.

Mr. Fine spent nine years as a research chemist with the National Aeronautics and Space Administration's Lewis Research Center in Cleveland. He played with various chamber ensembles in his spare time. Mr. Eskin is a career musician. Both studied at the Curtis Institute of Music in Philadelphia.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
MAR 1

New Principals

Eskin and Fine Pleased At Symphony Prospects

By MICHAEL STEINBERG

Late in January the Boston Symphony announced that the replacements for the departing solo cellist and violist, Samuel Mayes and Joseph de Pasquale, would be Jules Eskin currently of the Cleveland Orchestra, and Burton Fine of the Boston Symphony's second violin section.

STEINBERG

Curious about both men and fascinated by the mechanics of, and the politics behind, the annual shifts in orchestras, I arranged for conversations with both our new first desk players.

The opportunity to meet Jules Eskin came when the Cleveland Orchestra spent two days of their tour in Boston. Eskin is young, and possessed of a certain glamour that should gladden the hearts of the Friday subscribers. I caught him for some minutes after he had returned from taking a young lady to lunch at Durgin Park and just before he went to visit Boston concertmaster Joseph Silverstein.

Chamber Music

Silverstein's name came into conversation often, and the many years of friendship and of mutual respect are a central reason that motivated Eskin to audition for the Boston vacancy and to be intensely glad over the way it all turned out. Relations between the first chair string players are an important matter under any circumstances. They are particularly so in Boston where Eskin's new appointment carries with it a chair in the Nova Arte Quartet whose leader is, of course, Silverstein.

The increased opportunities for chamber music playing are also an important factor behind the cellist's broad anticipatory smile these days. The prospect of his work with the Nova Arte Quartet and Trio, and coaching chamber music at the New England Conservatory and at Tanglewood, these are all most pleasant matters. It is, however, in the field of chamber music that Eskin feels the only possible regret concerning his move: because of the Boston Symphony's Summer obligations in the Berkshires, he will have to give up the wonderful sessions at Rudolf Serkin's Marlboro.

Admires Leinsdorf

How does he feel about Erich Leinsdrof, I asked. Once again, unqualified enthusiasm, for the analytical and intellectual force of the conductor's mind, and especially "for the thoroughly adult way he works with an orchestra." The admiration for Leinsdorf is of long standing, and it goes back to past associations in New York. All in all, Eskin was most emphatic in saying that in a season that produced solo cello vacancies in Boston, New York and Philadelphia, no outcome could have pleased him more than his becoming first cellist in Boston.

Curious about the degree to which financial considerations might affect Eskin's pleasure in his appointment, I brought up that topic, but we agreed the question was ungentlemanly, and it was withdrawn. An interviewer must ask about hobbies, and an interviewee must produce some. Eskin confessed to an interest in photography, though he has little time for it these days. We ended by talking about the cooking he does in the Cleveland apartment he shares with assistant concertmaster Arnold Steinhardt, and our conversation evaporated in a pleasant imaginary aroma of beurre noir and vintage Rhine wines.

Ex-Chemist Fine

More recently, I met Burton Fine for lunch before one of the Friday Symphony concerts. I had heard about him from a common friend in the Cleveland Orchestra who used to play quartets with him during Fine's days of working as a research chemist for N.A.S.A., and Fine lived up to the intensity, intelligence, and humor I had been led to expect.

The first question naturally concerned his double career in science and music. "Burton could never leave music alone. He just had to keep worrying it," my Cleveland friend had said. For Fine it was largely a question of potential excellence. Chemistry, he felt, would not take him beyond "a comfortable mediocrity," but music might. Even so, he admitted to continuing surprise, even shock, at the rapidity of developments.

The audition for the current season's violin vacancy was to determine whether or not he would return to music full time. When some months after Fine's joining the orchestra the auditions for the principal viola chair were announced, he entered. He had not, he felt, played his best at the audition that got him into the Symphony because being in music only part-time had kept him from being in his best form. It seemed a good idea, therefore, simply to let Leinsdorf hear him again now that he was playing better. "Also," he added, "I thought it was a good idea to let him know I played viola. Certain works like Schoenberg's Transfigured Night and some Mozart pieces have to have the viola section beefed up, and I like to play viola. Besides, it pays an extra five dollars a week."

The orchestra's schedule around Christmas time allowed him leisure for practising on the viola, "and shoveling snow," and very evidently he was in excellent form when he played, first for the orchestra committee, then for Leinsdorf.

Fine is in every way as happy as possible. One of the things he likes about being a violist is being in the middle of the texture, the same reason Mozart liked it, too. For him, the Boston viola section is incomparably the best, and not one that requires any pushing or pulling. He, too, is pleased about the increased opportunities for chamber music and about the close association with Silverstein, an old friend from Curtis Institute days.

We spoke about his children, of whom there are three. "The oldest is extremely musical," Fine said with pride, and just a touch of disquiet. We discussed that day's program, Alban Berg's trumpet parts and the relation of Schumann's "Overture, Scherzo, and Finale" to the Second Symphony. "Well, I have to look at a few passages," said the new principal violist, and suddenly disappeared into Symphony Hall to take his place at the backstand of second violins.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 146,915
JAN 29 1964

Musical Chairs

Fine Sitting Pretty In Boston Symphony

By MARGO MILLER

How is the Boston Symphony taking the resignations of its principal violist and cellist? It depends whom you talk to. Rumors come like Timpani thunder.

Backstage, a player with 46 years service said, "we have always got men from other orchestras but I've never heard of players going from Boston."

Then, the rumor that Eugene Ormandy would audition the rest of the B.S.O. on the next free day!

Followed by the rumor that Erich Leinsdorf's Christmas gift to the Philadelphia conductor was a copy of Dr. Spock—on the care of new arrivals. It's not known what George Szell whose Cleveland Orchestra loses its first cellist, Jules Estin, to Boston, may have sent to Leinsdorf.

Burton Fine, named Monday as first violinist, has inspired Symphony Hall wags to new heights. Joining the very last desk of second violins in September, Fine's jump to Joseph de Pasquale's viola chair, come next season, has caused many to look at the last row with new interest. Joseph Silverstein, now concertmaster, began his B.S.O. career in Fine's present chair.

So, the rumor that there will be open auditions for the last violin stand.

Fine's ability on both violin and viola has players reconsidering their own instruments. A departing violinist called over his back that he was hurrying home to practice for the forthcoming English horn audition. A bassoonist is dusting off his old fiddle.

Until winning the violin audition, Fine had not been in a orchestra for some time. He played much chamber music during his nine years as a research chemist for the National Aeronautics and Space Administration laboratory in Cleveland. Space is a pretty good spring board to other things, especially in Ohio, but at present, Fine has no designs on a U.S. Senate seat from Massachusetts.

New England Newsclip Agency, Inc.
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Gazette (e)
TAUNTON, Mass.
Circ. 12,652
JAN 28 1964

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JAN 28 1964

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Recorder-Gazette (e)
GREENFIELD, Mass.
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JAN 30 1964

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Sun (e)
ATTLEBORO, Mass.
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JAN 28 1964

New England Newsclip Agency, Inc.
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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 45,777
JAN 28 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,299
JAN 28 1964

New England Newsclip Agency, Inc.
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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
JAN 28 1964

New England Newsclip Agency, Inc.
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Journal (e)
LEWISTON-AUBURN, Me.
Circ. 14,063
JAN 28 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JAN 28 1964

New England Newsclip Agency, Inc.
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JAN 28 1964

New England Newsclip Agency, Inc.
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Times-Argus (e)
BARRE, Vermont
Circ. 11,184
JAN 28 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JAN 28 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 126,360
JAN 29 1964

NASA Researcher Joins Symphony

Boston — (AP) — A former research chemist with the National Aeronautics and Space Administration has been named the Boston Symphony Orchestra's principal violist.

And along with that rare pairing comes an announcement of a series of coincidences.

Burton Fine, the new chief violist, comes to Boston from Cleveland. Also newly appointed is Jules Eskin as principal cellist. He too comes from Cleveland.

Both are Philadelphia natives. Both studied at the same Philadelphia music school. Both are in their 30s. And both take the places of musicians who left Boston to go to the Philadelphia Orchestra.

Fine, who has a doctorate in chemistry, was with NASA's Lewis Research Center in Cleveland for nine years.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sentinel (e)
KEENE, N. H.
Circ. 7,894
FEB 15 1964

208

Began Lessons Here at 6

PAGE ONE

Local Youth in Boston Symphony

Keene's Michael Vitale has achieved at 21 a step in his career that scores of the nation's best musicians don't reach till they're 35. He has become a member of the Boston Symphony, one of the nation's tops.

The youth who started taking violin lessons from the late Fredyum Henrickson here at the age of 6, and in three years had outstripped his instructor's capacity to teach, was auditioned in Boston on Monday morning with eight other aspirants.

He was the only one selected for final audition in the afternoon and before the day was over he was a member of the Boston Symphony. He is to report to Symphony Hall for his first rehearsal with the group on Sept. 21.

His basic salary with compensation from television performances, recordings and other sources is expected to gross him from $10,000 to $15,000 a year.

Day of Hurdles

Monday was a day of hurdles for the 1960 Keene High School graduate who has made clearing hurdles a matter of record in the past 15 years.

Roland A. Whitney, trustee of the Michael Vitale Musical Education Fund, got the story of the day in a letter from the youth. Here it is:

In morning auditions with a "jury" of symphony members behind a curtain in Symphony Hall where they could hear but not see, Vitale and eight others who had been assigned identifying numbers gave individual performances.

MICHAEL VITALE

The jury picked only one—Vitale—for a final afternoon audition.

Various Pieces

He was given various symphonic pieces to practice in the two or three hours between the two auditions, rehearsing them with a pianist. Then late in the afternoon Erich Leinsdorf, Boston Symphony conductor, appeared with another handpicked "jury".

He asked for parts of Mendelssohn's Concerto, then gave Vitale some Wagnerian works to play by sight reading while Leinsdorf conducted. The works were not the ones practiced.

The test over, Leinsdorf, appearing pleased, asked his jury members if they were satisfied. They said they were and Vitale was in.

It's a big step for a young man who is yet to finish his formal music schooling. Vitale is to be graduated from the Juilliard School of Music in New York in June.

Started Here

His career started under the late Mr. Henrickson, who recognized that after three years, when Vitale was 9, the boy needed instruction beyond what he could give.

A New England Conservatory of Music audition led, the following year, to study with Alfred Krips, Boston Symphony assistant concertmaster, on a scholarship. The Conservatory presented Vitale in a recital in Jordan Hall when he was 12—an unusual recognition of talent.

At 12 Vitale, again with scholarship aid, entered the Juilliard School's preparatory division to study with violin instructor Ivan Galamian, one of the world's greatest.

Vitale's high-school years were grueling. He worked at his studies at KHS, practiced afternoons and evenings, and commuted to New York on weekends.

On graduating in 1960 he entered Juilliard to devote full time to studying music theory while continuing his violin major with Galamian, who still is his teacher.

Concert Violinist

His goal is to be a concert violinist, and that requires a violin with special tonal qualities and resonance. Keene patrons raised $500 toward a Grancino that cost $2,500. Vitale was to pay the rest in four years.

Vitale is the son of Mr. and Mrs. Michael R. Vitale of 217 Gilsum St. He was married last year and his wife, Sheila, is a violin student under Galamian at Juilliard. She has a year to go.

While at Akron (Ohio) High School her violin teacher, Joseph Gingold, Cleveland Symphony concertmaster, recommended her for the Juilliard Preparatory Division, and that she attend a high school in the New York area. She is a 1961 graduate of Atlantic City (N.J.) High School.

Her goal is to play in a symphony or teach.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 6 - 742-4200
BOSTON, MASS.
Record-American
M/E Circ. 441,810
MAY 7 1964

★ ★ ★

THOMAS D. PERRY, Jr., manager of the Boston Symphony Orchestra, brought messages (via letter) from Erich Leinsdorf, conductor of the Boston Symphony Orchestra, to Samuel H. Mayes, cellist, and Joseph de Pasquale, violist, at their farewell reception Monday evening in the Oval Room of the Sheraton Plaza Hotel. The two excellent musicians who are leaving the Boston group after the Tanglewood season to join the Philadelphia Symphony, were feted by scores of music-loving friends.

Greetings from Gov. Endicott Peabody were conveyed to the honor guests by Mrs. Peabody who presented them with framed, autographed pictures of the State House. "I had them framed this morning because I find unframed pictures rarely get hung," commented the state's First Lady.

Mrs. Mayes and Mrs. dePasquale (just returned from a short vacation in Europe) received with their husbands. Sharing hostess duties were committee members Duchess Anna von Leuchtenberg de Beauharnais, Mrs. Louis W. Cabot, Mrs. Norman L. Cahners, Mrs. Richard A. Ehrlich, Mrs. Henry Dunster Howe, Mrs. William Ray Kitchel, Mrs. Serge Koussevitsky, Mrs. Ellis Little, Mrs. Albert Clement Titcomb and Mrs. Frank Weinstein.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sentinel (e)
KEENE, N. H.
Circ. 7,894
FEB 21 1964

Cause For Pride

A thrill of pride must have run through Keene and some neighboring communities last Saturday, when the Sentinel published the story that Michael Vitale had, at 21, been selected as a member of the Boston Symphony orchestra.

Behind the story of Michael's leap into the top ranks of American musicians lies another story involving many people and many organizations in this area.

Michael supplied the talent, the self-sacrifice, the hours of disciplined practice, the determination and the ambition. His family, including his young wife, backed him up to the fullest. His teachers, the late Fredyum Henrickson, Alfred Kripps and Ivan Galamian, shared their knowledge with him and gave him vital encouragement and guidance.

But in a uniquely American way the decisive financial support that Michael required to obtain the best possible musical education came from the individuals and organizations in his home town and in Dublin and Peterborough.

In other societies, artistic talent is often nurtured by the government; occasionally by very wealthy patrons. But in the United States today the young artist who lacks adequate funds too often is forced to abandon his career, because he cannot afford to continue it.

Fortunately for him, Michael's enormous potential was recognized by some of his fellow citizens when he was still a child and a few of them, under the leadership of Roland A. Whitney of Marlboro, assumed the responsibility of enlisting community support to insure that the youngster's talent had a chance to flower.

Michael gave his first Keene recital when he was nine years old under the sponsorship of a number of Keene organizations, whose members sold tickets and helped realize a net profit of nearly $1200. Other recitals with community sponsorship followed in subsequent years.

Meantime, a number of summer residents of Dublin and Peterborough also became interested in Michael's career and lent substantial support. Among them were Mrs. John C. Fremont, Mr. and Mrs. Louis C. Gerry and the late Mrs. Jane Thaw.

With this kind of help and backing from friends and neighbors, plus scholarships from music schools, plus his own efforts, young Michael gradually climbed the steep and demanding path to musical success.

His job with the Boston Symphony, beginning this fall, will provide the financial security he has never before known. At 21 he has already reached a level which many other talented youngsters never reach.

Ahead of him lie years of opportunity for further professional growth and development—and, perhaps, greatness.

The people and the organizations who have done so much for this young man are justifiably proud of him. And we, in turn, are proud of them.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
APR 15 1964

Farewell Fete for Symphony Men

A FAREWELL RECEPTION in honor of two members of the Boston Symphony Orchestra—Joseph de Pasquale and Samuel H. Mayes—will be given Monday evening, May 4, from 6 to 8 o'clock in the Sheraton Plaza's Oval Room. At their request, the proceeds after expenses will be donated to the Friends of the Boston Symphony Orchestra.

The committee for the reception includes Duchess Anna von Leuchtenberg de Beauharnais, Mrs. Louis W. Cabot, Mrs. Norman L. Cahners, Mrs. Richard A. Ehrlich, Mrs. Henry Dunster Howe, Mrs. William Ray Kitchel, Mrs. Serge Koussevitzky, Mrs. Ellis Little, Mrs. Albert Clement Titcomb and Mrs. Frank Weinstein.

The Standard-Times
NEW BEDFORD, MASS.
D. 65,046 S. 52,312

DEC 23 1963

Boston Musicians Accept New Posts

Special to The Standard-Times

BOSTON, Dec. 23—Two Boston Symphony string instrumentalists have accepted first-desk assignments with the Philadelphia Symphony.

Violist Joseph DePasquale and cellist Samuel Mayes will replace William Schoen and Lorne Munroe, respectively, at the end of this season.

A Philadelphia native, Mr. DePasquale will join his two brothers and a sister-in-law, also string artists with the Philadelphia group.

Mr. Mayes' assignment renews his 12-year association with the orchestra which he left, in 1948 to become principal cellist with the Boston Symphony.

NewEnglandNewsclipAgency,Inc.
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Traveler (e)
BOSTON, Mass.
Circ. 164,299

1964

The Knickerbocker News
ALBANY, N. Y.
D. 55,660

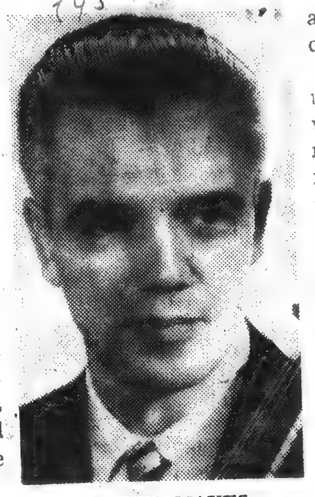
JAN 3 1964

Boston Symphony Losing Principal Cellist, Violinist

Samuel Mayes, first chair cellist with the Boston Symphony Orchestra, and Joseph de Pasquale, principal violist with the group will join the Philadelphia Orchestra next season as permanent members of the Pennsylvania ensemble.

Both Mr. Mayes and Mr. de Pasquale are well-known to Capital District residents through their performances with the Boston Orchestra in Tanglewood's summer festival. Mr. Mayes was last seen, locally, when the cellist played a concerto with the Berkshire Community Orchestra.

For Mr. de Pasquale, the move will be a family affair. Two brothers and a sister-in-law are members of the Philadelphia Orchestra. Mr. Mayes and Mr. de Pasquale have also played and recorded much chamber music together.



SAMUEL MAYES

The move by the first chairmen from the Boston Orchestra will necessitate a search for replacements. Erich Leinsdorf, musical director of the orchestra, has announced he will audition current members of the group before going into the audition plans.

When an orchestra loses men who perform on the first chair level, it can undergo a temporary setback before the new musicians are trained in the style of their new home ensemble. It looks like an active summer on the orchestral marketplace with managements looking over the talents from each other's groups in the hopes of balancing the losses that are certain to occure. (D. L. C.)

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108
JAN 5 1964

Boston Loses Mayes

Big Orchestras Raid Each Other's Ranks

New York — (UPI) — When the New York Philharmonic was in need of a super cello player it found its man playing in the Philadelphia Orchestra.

That put the Philadelphia Orchestra in need of a super cellist. It found one in the Boston Symphony—and for full measure took along a super viola player.

Thus it is that the Philadelphia Orchestra has been able to announce that Samuel Mayes, the Boston Orchestra's principal cellist, and Joseph de Pasquale, Boston's principal violist, are transferring to Philadelphia, leaving the first chairs vacant, until replacements are found, in Symphony Hall on Massachusetts Avenue.

Now the Boston Symphony is in need and if you have a super cellist or violist or any super stringed instrument player in your symphony orchestra, you're well advised to keep an eye on him.

This game of musical chairs is played for keeps. Super stringed instrument players are hard to come by, like flashy and reliable first basemen or outfielders who hit routinely in the .300s.

You can't have superlative symphonies or baseball teams without such performers. If being superlative is your endeavor—and it is the endeavor of the New York Philharmonic, the Philadelphia Orchestra and the Boston Symphony — you'll get them at whatever cost.

Even a casual glance tells you symphony orchestras don't lack for stringed instrument players. Violinists, violists, cellists and string bass men are in large numbers arrayed in banks and usually bowing or plucking in a unison that must be the envy of the Rockettes or any other chorus line.

But in each of these banks there usually are only one or two players who bat 1.000 in making their instruments "speak" with the eloquence of an orator—in sustaining with exquisitely perfect phrasing and intonation the long-drawn musical sentence.

The symphonic literature is replete with such sentences. When they come in the symphony, the orchestra suddenly is silent while one viola or one cello or one violin utters it. If this solo instrument gasps or gurgles or rasps or mumbles, the whole orchestra becomes conspicuously a poor one.

The current musical chairs among America's most celebrated orchestras began when Carl Stern, first cellist of the New York Philharmonic for many years, announced his retirement at the end of the present season.

Next came the announcement that Lorne Munroe, first cellist of the Philadelphia Orchestra for 13 years, would succeed Stern at the beginning of the 1964-65 season.

The next party heard from was the Philadelphia Orchestra. It was announced that Mayes would become its cello soloist and de Pasquale its principal violist at that time.

Where do you suppose the Boston Symphony got Mayes in the first place? Answer: From the Philadelphia Orchestra in which he had a cello first desk from 1939 to 1948.

Whereas the present shortage of superior stringed instrument players is distressing, there is much hope for the future and Munroe and his wife can take credit for it. She was a concert violist before they married and now she is the mother of 10 sons. Both parents are still under 40.

Expert stringed instrument playing runs in families. Take the de Pasquales. Joseph is going to join his brothers, Francis and William and William's wife in the Philadelphia Orchestra. Francis is a cellist; William and his wife are violinists.

There is yet another de Pasquale brother. He is Robert and he plays the violin in the New York Philharmonic. The father of these strings-playing brothers was a strings player, as you might have known.

Symphony Farewell For 2 Musicians

By PEGGY BROWN
Society Editor

Boston's loss is Philadelphia's gain. Two first desk musicians from the Boston Symphony Orchestra are leaving the Hub to join the Philadelphia Orchestra.

Musical and social friends of cellist Samuel H. Mayes and violist Joseph de Pasquale will honor them at a reception in the Oval Room of the Sheraton-Plaza at 6 p.m. on Monday, May 4.

ALL INVITED TO ATTEND

While formal invitations to this party were mailed out last week, it was not possible to send one to every Symphony subscriber. Anyone is welcome to attend, however, who knows Mayes or De Pasquale either personally or from listening to their music.

Since Symphony is so dear to the hearts of Proper Bostonians, a large turnout of local socialites is expected. A check for $5 to Ann Sargent at the Sheraton-Plaza will assure your name being placed on the door list.

While the Orchestra is losing these musicians—three of them, actually, for Mayes' wife, cellist Winifred Winograd, is going to Philadelphia, too—the coffer of the Friends of the Boston Symphony Orchestra will gain.

Mayes and De Pasquale have asked graciously that the reception's proceeds beyond expenses be donated to the Friends.

The move is a gain for the musicians, too, and will reunite De Pasquale with his three brothers, all of whom play in the Philadelphia Orchestra. Two of them are also first chair musicians.

Socially Speaking

The "brothers four" play also as a chamber music quartet. They will now be able to practice together and schedule concerts—one in Boston in the fall, it is hoped.

Cocktails and a May Bowle will be served at the reception and the latter sounds musical as well as spring-like. It's a German concoction of Liebfraumilch, fresh strawberries and sweet woodruff!

A distinguished committee is planning the farewell party. Included is Duchess Anna von Leuchtenberg de Beauharnais, who is the mother of De Pasquale's wife, the former Princess Maria. Mrs. de Pasquale is a niece of Serge Koussevitsky whose widow is also a member of the committee.

Others are Mrs. Louis W. Cabot and Mrs. Norman L. Cahners, co-chairmen of the Council of Friends; Mrs. Richard A. Erlich, Mrs. Henry Dunster Howe, Mrs. William Ray Kitchel, Mrs. Ellis Little, Mrs. Albert Titcomb and Mrs. Frank Weinstein.

Ironically the new principal violist and cellist replacing the musicians—Jules Eskin, cello, and Burton Fine, viola—are native Philadelphians. So is Joseph de Pasquale. He's simply going home.

WEE WOMEN

"I wasn't yelling at you. I was coughing."

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 604,828 S. 1,000,980

JAN 7 1964

Cellist Mayes' Wife To Join Orchestra

Winifred Winograd, Boston Symphony Orchestra cellist, has been appointed to the Philaedlphia Orchestra for next season. She wil lreplace Samuel Belenko, who will retire at the end of the season after playing 38 years with the Orchestra.

Miss Winograd is the wife of Samuel Mayes, Boston Symphony first cellist, who was named last month as principal cellist of the Philadelphia Orchestra, succeeding Lorne Munroe next season.

The appointments gave the Orchestra its second husband-and-wife team. William de Pasquale and his wife, Barbara, are violinists with the symphony.

A native of Yakima, Wash., Miss Winograd studied at Curtis Institute with Felix Salmond and later with Gregor Piatigorsky. She was principal cellist of the Fort Wayne (Ind.) Philharmonic from 1949 to 1957, then joined the Boston Symphony. She is the first woman to have played in that orchestra's string section.

Miss Winograd auditioned for the Philadelphia post last month, before Eugene Ormandy.

ST. LOUIS POST-DISPATCH
D. 347,672 S. 564,337

DEC 22 1963

CELLIST SAMUEL MAYES IN PHILADELPHIA SYMPHONY

Special to the Post-Dispatch

PHILADELPHIA, Dec. 21—Cellist Samuel Mayes, who was born in St. Louis, has been named to the first desk in the Philadelphia Symphony Orchestra.

Mayes, a graduate of the Curtis Institute here, was a cellist with the Philadelphia Orchestra for 13 years before moving to the Boston Symphony as first cellist in 1948. His new assignment takes him from Boston to Philadelphia.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
DEC 23 1963

Cellist Mayes and Violist de Pasquale Quitting BSO for Philadelphia Symphony

By JAY C. ROSENFELD

The departure of two of the principals of the Boston Symphony Orchestra at the end of the coming Tanglewood season has been announced, strangely enough, by the Philadelphia Orchestra Association to which the musicians will go for the start of the 1964-65 season.

Joseph de Pasquale, principal of the viola section, and Samuel Mayes, principal of the cellos, will leave the Boston orchestra, one, De Pasquale, to return to his native city, and the other, Mayes, to rejoin the Philadelphia orchestra that he left in 1948.

Samuel Mayes

Joseph de Pasquale

Joins Brothers

De Pasquale, who is married to a niece of the late Serge Koussevitzky, will replace William Schoen, who occupied the viola spotlight in Philadelphia only one year, and, at the same, will find himself, by design and preference, working in the same orchestra with his brother Francis, who is a cellist, and his brother William, who is in the violin section. The latter's wife, Barbara, is also in the violin section to join the Philadelphians next season also. In addtion to their orchestral duties, the four brothers will form the De Pasquale String quartet, long an aspiration of the exceptional family.

Lorne Munroe, now principal cellist of Philadelphia, will join the New York Philharmonic next season to replace Carl Stern, a one-time South Mountain music colony student of the late Willem Willeke, who is retiring. His place in Philadelphia will be taken by Mayes, whose wife, Winifred Winograd, will also leave the Boston cello section for that of the Philadelphians. Mrs. Mayes' former husband has just been named conductor of the Hartford Symphony Orchestra.

The two men have been mighty pillars of the Boston Orchestra structure, and it will not be an easy task of those responsible for personnel in Boston to replace them, although trades and switches are not a novel process in musical organizations any more than they are in the big leagues of baseball.

The two Bostonians only recently scored formidable successes with their orchestra in performances of the solos in Strauss' "Don Quixote," both in Boston and New York, and there was so much favorable comment that it was hoped that there would be a recording made of the masterpiece.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
DEC 22 1963

De PASQUALE

MAYES

2 Departing Players Laud BSO, Leinsdorf

Two world renowned string players expressed regrets Saturday at leaving the Boston Symphony Orchestra at the end of the current season to join the Philadelphia Orchestra.

Joseph DePasquale, first viola, has been with the symphony since 1947. He came here shortly after his discharge from the Marine Corps, where he had been a trumpeter with the Marine band and a violist with the Marine Symphony.

Samuel Mayes, first cellist, will be returning to the same desk he held in Philadelphia when he joined the Boston Symphony in 1948.

De Pasquale said, "I'm leaving the Boston Symphony Orchestra so I'll be with my three brothers in the Philadelphia Orchestra. I have two brothers there now, and a third will join them next year. In that way we will be able to rehearse together often and perhaps make a name for our own string quartet. It has been something we have been planning for a long time."

He explained that he and his brothers rehearse together when they can and have performed together on a number of television shows.

He said their work with the string quartet will, of course, be an addition to their full assignments with the Philadelphia Orchestra.

Robert DePasquale is a violinist with the New York Philharmonic and will join the Philadelphia Orchestra in the Fall. The brothers already with the Philadelphia Orchestra are Francis, a cellist, and William, first violin.

Mayes said that he will get more money in Philadelphia but gave no other reason for leaving.

Mayes said of conductor, Erich Leinsdorf: "He is a great conductor, and it is a great orchestra. I leave with regrets, but I am looking forward to the future and renewing my association with the Philadelphia Orchestra."

DePasquale expressed similar sentiments. "I am leaving with great regrets. The organization has been truly wonderful to me over the years. I have great respect and admiration for Mr. Leinsdorf, the orchestra trustees and manager Thomas D. Perry."

Eugene Ormandy, conductor of the Philadelphia Orchestra, could not be reached for comment. Leinsdorf is in Nassau.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 146,915
DEC 21 1963

For Philadelphia

Mayes, DePasquale Leaving Symphony

By JOHN W. RILEY

Two of the Boston Symphony Orchestra's top string players will leave the orchestra at the end of the current season to join the Philadelphia Orchestra next Fall.

Thomas D. Perry, Boston Symphony manager, confirmed today the pending resignations of Samuel Mayes, first cellist, and Joseph De Pasquale, first viola.

The Boston Symphony season runs through the Berkshire Festival which ends in August.

Mayes thus returns to the post he held with the Philadelphia Orchestra when he joined the Boston Symphony in the Fall of 1948.

Mayes, who is part Cherokee Indian, will become first cellist of the Philadelphia Orchestra, while De Pasquale will become first violist.

De Pasquale joined the Boston Symphony in 1947, not long after he was discharged from the Marines. He had been a trumpeter with the Marine Band, and a violist with the Marine Symphony.

Both men studied their principal instrument at the Curtis Institute of Music in Philadelphia.

De Pasquale is a member of a noted musical family. Three brothers are leading members of other American orchestras. Francis is now a first cellist with the Philadelphia Orchestra. Robert is a violinist with the New York Philharmonic, and William is concert master of the New Orleans Symphony.

All four got their original training from their father.

Perry said that auditions to seek replacements for the two would begin soon and continue through the present symphony season.

Eric Leinsdorf, music director of the Boston Symphony, and a jury of the orchestra's first desk men, will conduct the auditions.

Top posts in the Boston Symphony are highly prized in the musical world. It would not be unusual for leading men from the great European orchestras to compete for a first desk spot. First consideration is usually given to the present personnel of the orchestra.

Mayes began playing the cello when he was only four years old and at the age of eight appeared as soloist with the St. Louis Symphony.

DePasquale was appointed first violist of the Boston Symphony at the age of 27, the youngest man to earn such a post with a major American orchestra.

In 1945 he married Princess Maria De Leuchtenberg de Beauharnais in an impressive ceremony in Lenox, during the Berkshire Festival. The Princess is a niece of the late Serge Koussevitzky, then musical director of the Boston Symphony.

The New York Times
D. 680,265 S. 1,306,418
DEC 29 1963

MUSICAL CHAIRS: When it was learned that Lorne Munroe was leaving the Philadelphia Orchestra to become first cellist of the New York Philharmonic, the question immediately arose: Who would the Philadelphia get to replace Munroe? The answer is no less a cellist than Samuel Mayes, the solo cellist of the Boston Symphony. Not only this, the Philadelphia has also snaffled another first desk man from the Boston, Joseph de Pasquale, the Boston's first violist.

Mr. de Pasquale is taking the place of William Schoen, who is retiring after a single season in Philadelphia. There will be elements of a family reunion in Mr. de Pasquale's move to Philadelphia. His brothers, Francis and William, and his sister-in-law, Mrs. William de Pasquale, are already members of the Philadelphia Orchestra.

Erich Leinsdorf will fill the Mayes and de Pasquale vacancies only after auditions and the first musicians he will grant auditions to for the two first desks will be cellists and violists already in the orchestra.

Carl Stern is the first cellist of the New York Philharmonic whose retirement precipitated this particular game of musical chairs and before the game is over other orchestras will probably be affected, too.

The Sunday Bulletin
PHILADELPHIA, PA.
S. 687,065

211

Musical Chairs

SAMUEL MAYES, cellist with the Boston Symphony, will return next season to the Philadelphia Orchestra, with which he played from 1939 to 1948 before going North. He's changing places in the orchestra with . . .

. . . LORNE MUNROE, orchestra soloist, who's going to the New York Philharmonic in place of retiring soloist Carl Stern. With top string instrumentalists hard to come by, it's a switch usually played for keeps.

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 604,828 S. 1,000,980

DEC 20 1963

De Pasquale, Mayes Named

Filled Two Orchestra Posts

Samuel Mayes, cellist, and Joseph de Pasquale, violinist, principals in the Boston Symphony Orchestra, were named Thursday to first desk posts with the Philadelphia Orchestra.

Both men will take up their positions at the start of the 1964-65 season.

SUCCEEDS MUNROE

Mayes, 46, replaces Lorne Munroe who will become cellist of the New York Philharmonic next season.

De Pasquale, 44, replaces William Schoen whose contract has not been renewed. An Orchestra spokesman said Schoen had resigned.

For both men, the appointments mean a return to Philadelphia. They are graduates of the Curtis Institute and Mayes is a former cellist with the Philadelphia Orchestra.

NATIVE OF ST. LOUIS

Mayes, born in St. Louis, left there when he was 12 to enter Curtis and at 18 he joined the Philadelphia Orchestra. At 22 he was named a principal cellist, a post he held for nine years. In 1948 he left to become first cellist in the Boston Symphony under Serge Koussevitsky.

He has been soloist with that orchestra on several occasions and played the American premiere of the Kabalevsky cello concerto with the composer conducting in 1953. He made his

His brother Francis is a cellist, his brother William and William's wife, Barbara are violinists with the Orchestra. A fourth brother, Robert, is a violinist with the New York Philharmonic.

Born in Philadelphia, de Pasquale studied with his father and entered Curtis at 17 where he studied with Louis Bailly, Max Aronoff and later with William Primrose.

He played in the Marine Band Orchestra from 1941-45 and with the American Broadcasting Company Orchestra for two years before being appointed principal violinist of the Boston Symphony in 1947.

PREMIERE PLAYER

He played the world premiere of the Walter Piston viola concerto and has played American premieres of concertos by Walton and Milhaud.

He is married to a niece of Mrs. Koussevitsky, the former Princess Marie de Beauharnais von Leuchtenberg. They have four children.

De Pasquale said he welcomed the chance to return to his home town and that he and his brothers plan "to go at the de Pasquale String Quartet with a vengeance."

With his brothers, he plans to start a series of concerts. "We think we have something unique here, and we can't make work when we live so far apart," he said.

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

MAY 28 1964

Honors for Louis Speyer On Symphony Retirement

Persons prominent in the field of music, as well as close personal friends, will gather Sunday afternoon, at the home of Mr. and Mrs. Dean Coriat Wyman, to pay tribute to Boston's Louis Speyer, who is retiring from the Boston Symphony Orchestra after 46 years of continuous performance.

Mr. Speyer, who is one of the most renowned woodwind players in the world, has achieved the unusual record of having never missed a concert since joining the orchestra under the French conductor, Henri Rabaud, in 1918.

Among the many honors he has received in his long and celebrated career, are two from the French Government: the Medal of "Reconnaissance Francaise" for his services during World War II; and the Cross of Chevalier of the Legion of Honor, for his contributions in the field of culture. Mr. Speyer has also been awarded the Medal of the Elizabeth Sprague Coolidge Foundation of the Library of Congress.

The "au revoir" reception will begin at 3 o'clock with champagne and hors d'oeuvres served on the lawn, and will continue indoors, where guests will be served crepes suzettes from flaming chafing dishes.

Among those invited to honor Mr. Speyer are Mr. and Mrs. Arthur Fiedler, Attorney General and Mrs. Edward Brooke, Mr. and Mrs. Walter Piston, Mr. and Mrs. Richard Ehrich, Mr. and Mrs. Louis I. Kane, Mrs. Julian Rogers, and Asa S. Knowles, president of Northeastern University, and Mrs. Knowles.

6 MUSICIANS LEAVING BOSTON SYMPHONY

Three members of the Boston Symphony Orchestra are retiring this season and three others are leaving the orchestra for other posts.

All of them were honored recently at the traditional retirement luncheon at Tanglewood.

Of those retiring, Louis Speyer, English horn, has given the longest service. He joined the orchestra in 1918 when Karl Muck was conductor. Jean de Vergie, oboe, who had been with the orchestra since 1925, was not present because illness had dictated that he retire from active duty at the end of the recent Esplanade concerts in Boston.

Vladimir Resnikoff, of the first violin section, became a member of the orchestra in 1932, under the directorship of Serge Koussevitzky.

The orchestra also expressed appreciation to Samuel Mayes, principal cello; and his wife Winifred Winograd Mayes, cello; and Joseph dePasquale, principal viola. All three will join the Philadelphia Orchestra in the coming season.

DePasquale became a member of the orchestra in 1947; Mr. Mayes, in 1948; and Mrs. Mayes, in 1957.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Ledger-Times
BOSTON, Mass.
Weekly Circ. 12,500

MAY 7 1964

Louis Speyer Retires From Boston Symphony

PAGE ONE

A man who has devoted nearly half a century of his artistry to the Boston Symphony Orchestra has retired. This was the last season for Louis Speyer, who distinguished the orchestra with his playing of the French Horn and Oboe and who never missed a concert since joining the orchestra under the French conductor Henri Rabaud in 1918.

"Yours has been a splendid record. . . .' Senator Leverett Saltonstall wrote to the Brookline musician. And on the occasion of his retirement, Mr. Speyer was presented with a flag that has flown over the United Capitol by Mr. Nicholas Zekopoulos.

"The past season marks the departure from the Boston Symphony Orchestra of two first men, in addition to Mr. Speyer, and though this, too, represents a loss to the orchestra, these men are going at their own choosing for a better position. Mr. Speyer is leaving after long years of service to the orchestra.

The retired musician came to this country in May, 1918, with a French military band invited by the U.S. Government for a three-week Liberty Loan Tour. He remained to play in military camps and hospitals and, after receiving an honorable discharge in this country, accepted a position with the Boston Symphony Orchestra. As one of the most prominent members of the orchestra, Mr. Speyer appeared as soloist both on the French Horn and Oboe. Founder of the Berkshire Woodwind Ensemble, Mr. Speyer has also been active as a conductor in and around Boston and at Tanglewood.

Coming himself from a family of musicians, Louis Speyer is married to an artist in her own right, Camille Torno, a native of Boston. Mrs. Speyer's paintings and sculptures have been in various exhibitions. The Speyers' two children, Jacqueline Speyer Foure, living in Paris, and Andre Speyer, former Musical Director of the Twin Cities Concert Station KWFM in Minneapolis and now with WXHR, Fine Arts Station of Boston, have both inherited their parents' artistic abilities.

BSO Oboist Bows Out After Faithful 46 Years

By Lisa Lansing

LOUIS SPEYER, oboe and English horn player with the Boston Symphony, hasn't missed a concert in his 46 years with the orchestra.

"And I'm not proud of it," he says. "When one is sick one ought to stay at home."

But Speyer has not stayed home in bed. He came to this country from Paris in 1918 after graduating from the Paris Conservatory with top honors and appearing with Pierre Monteux in the Monteux concerts. He also played in the pit at the Theatre du Champs Elysee and with the Colonne Orchestra. He has been with the BSO through the successive reigns of Henri Rabaud, Pierre Monteux, Serge Koussevitsky, Charles Munch and, at present, Erich Leinsdorf.

As the Leinsdorf rule is just getting started, the Speyer era with the BSO draws to a close. The oboist retires Aug. 23 as the orchestra completes its summer season at Tanglewood.

Speyer points out that he is probably "like Longines watches, the most highly decorated" oboe player in the world. The oboist has been decorated twice by the French government and by the Elizabeth Sprague Coolidge Foundation of the Library of Congress for "eminent services to chamber music."

He is noted for the beauty of his tone and the extraordinary breadth of his phrasing. Composers Hindemith, Honneger, Sowerby and, most recently, Piston have written works especially for Speyer.

A winter resident of Brookline, Speyer has divided his time between the BSO and the New England Conservatory of Music where he gives lessons. He also teaches at the Boston Conservatory.

Whitestone

Louis Speyer retires from the BSO this week after 4 conductors and 46 years.

After his retirement, Speyer will continue to teach both in Boston and at the Berkshire Music Center. At Tanglewood, he works at three jobs. He coordinates the school's rehearsal, seminar and concert activities, teaches several classes and plays three concerts each week with the BSO.

To teach in a music school, Speyer says, one has to understand the vagaries of musicians, of both the teaching and learning varieties. First, the teachers are often more difficult to handle than the students and, second, the students who are frightened are often better than those who are a little too sure of themselves and their skill.

Speyer's afternoons this summer have been filled with the lessons, rehearsals and seminars that crowd a faculty member's day at the Berkshire Music Center. One afternoon this summer as he sat in his sunlit office on the second floor of the faculty center on the Tanglewood grounds, the building was filled with sounds produced by chamber musicians, vocalizing sopranos and students clattering up the stairs to their 1:30 class assignments. The narrow halls bounced the sounds back and forth and Speyer shouted across the office to his secretary that he was off to his chamber music rehearsal down the hall.

A student rushed in to say that she couldn't find her classroom and after starting her off in the right direction, Speyer wound his way into the rear of the old house, opened a door and found five students looking expectantly at him. As the sun streamed into the small light room through its long, old windows, Mr. Speyer opened a pocket-sized score of Elliot Carter's 1948 Woodwind Quartet and gave a downbeat with a pencil stub he had carried with him from the office.

Speyer helped the five-member group along through the modernistic piece. His running commentary included, to the English horn player, "Just play what's solo, take it easy;" to the whole group, "That's too noisy;" and, "You skipped a line, go back to 81." The bassoon player complained that he could not be sure of his entrances because he could not hear the meter of a fluid passage. "Well, that's the mystery of chamber music," said Speyer. "Start again at 81."

An hour later, back in his office, he said that there were too few oboists and bassoon players in this country. "We get very few at auditions for the Center. Everyone wants to play the flute, the clarinet or a brass instrument."

Speyer does not give private lessons at the Center because he feels, "It would be unfair to those who cannot afford them." The Center's purpose is to "get players we can help musically" and the emphasis is on group and concert playing.

After the season's final concert at Tanglewood, Speyer expects to get the traditional watch presented to retiring players at an annual lawn-party luncheon for the orchestra musicians.

"Then I might go to Paris. They want me to play there. I may do it."

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304

AUG 22 1964

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100

FEB 1964

FORTY-FIVE YEARS WITHOUT AN ABSENCE

Louis Speyer – His a Unique Achievement

by Sanford R. Sistare

Louis Speyer
Credit: John Brook

The clouds of World War I had not yet cleared in that Spring of 1918, but for one young man—a member of the French Military Band—the days were bright. For the band had been invited to the United States for a three-week Liberty Loan Tour with subsequent performances in military camps, hospitals and factories, and he felt particularly happy about the possibility of performing an oboe concerto in Symphony Hall, Boston. His anticipation was well founded, because it was this latter performance which led to his getting a position with the Boston Symphony Orchestra.

Louis Speyer, who joined the Boston Symphony Orchestra in January of 1919, will close his distinguished career with that orchestra at the conclusion of the 1964 Berkshire Festival. At the December 20 concert of the current winter season he was invited by Pierre Monteux, the guest conductor of the evening, to play his "swan song," *The Swan of Tuonela*. It was the twelfth time he had been soloist with the Boston Symphony. The occasion was doubly impressive since fifty years before he had played under Pierre Monteux at world premiere of Stravinsky's *Le Sacre du Printemps*, in Paris.

Speyer's tone and breadth of phrasing are legendary among his colleagues, and composers have been prompted to write music giving full opportunity for his playing. Among these are the composers Louis Speyer calls "the three H's"—Hill, Hindemith and Honegger. Others who have composed especially for him are: Sowerby, Mabel, Daniels, Kauder, Freed and Walter Piston.

Louis Speyer's honors are many, including two decorations from the French Government—the medal of "Reconnaissance Francais" for services rendered during the Second World War, and, more recently, the Cross of Chevalier of the Legion of Honor, given in recognition of his services in the cultural field. From the Elizabeth Sprague Coolidge Foundation of the Library of Congress in 1947 he received a medal for distinguished service in the field of chamber music.

He is founder of the Berkshire Woodwind Ensemble, for a decade was conductor of a youth orchestra in Quincy, Massachusetts, has on several occasions guest conducted the Boston Pops Orchestra, and has been an eminent teacher at the Boston Symphony Orchestra's Berkshire Music Center since its founding in 1940.

A unique distinction for Louis Speyer is an incredible record of attendance for services required by the Boston Symphony Orchestra. This is an achievement unmatched within the Boston Symphony Orchestra and may well be unparalleled among all orchestral musicians. Since his first concerts as a member of the Boston Symphony Orchestra in 1919, he has been on hand for hundreds and hundreds of concerts in Boston, at Tanglewood, on tour in this country and abroad. He has also played for the concerts of the Boston Pops Orchestra. During his long tenure encompassing a vast number of performances, he has never missed a program.

His retirement as an active player in the Boston Symphony does not mean Louis Speyer's complete severance with the orchestra. Erich Leinsdorf has invited him to take on the important administrative position of Music Coordinator in the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music at Tanglewood. All who are associated with him there wish him many years of active career in this capacity.

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AUG 22 1964

INTERNATIONAL MUSICIAN
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Credit: John Brook

The clouds of World War I had not yet cleared in that Spring of 1918, but for one young man—a member of the French Military Band—the days were bright. For the band had been invited to the United States for a three-week Liberty Loan Tour with subsequent performances in military camps, hospitals and factories, and he felt particularly happy about the possibility of performing an oboe concerto in Symphony Hall, Boston. His anticipation was well founded, because it was this latter performance which led to his getting a position with the Boston Symphony Orchestra.

Louis Speyer, who joined the Boston Symphony Orchestra in January of 1919, will close his distinguished career with that orchestra at the conclusion of the 1964 Berkshire Festival. At the December 20 concert of the current winter season he was invited by Pierre Monteux, the guest conductor of the evening, to play his "swan song," *The Swan of Tuonela*. It was the twelfth time he had been soloist with the Boston Symphony. The occasion was doubly impressive since fifty years before he had played under Pierre Monteux at world premiere of Stravinsky's *Le Sacre du Printemps*, in Paris.

Speyer's tone and breadth of phrasing are legendary among his colleagues, and composers have been prompted to write music giving full opportunity for his playing. Among these are the composers Louis Speyer calls "the three H's"—Hill, Hindemith and Honegger. Others who have composed especially for him are: Sowerby, Mabel, Daniels, Kauder, Freed and Walter Piston.

Louis Speyer's honors are many, including two decorations from the French Government—the medal of "Reconnaissance Francais" for services rendered during the Second World War, and, more recently, the Cross of Chevalier of the Legion of Honor, given in recognition of his services in the cultural field. From the Elizabeth Sprague Coolidge Foundation of the Library of Congress in 1947 he received a medal for distinguished service in the field of chamber music.

He is founder of the Berkshire Woodwind Ensemble, for a decade was conductor of a youth orchestra in Quincy, Massachusetts, has on several occasions guest-conducted the Boston Pops Orchestra, and has been an eminent teacher at the Boston Symphony Orchestra's Berkshire Music Center since its founding in 1940.

A unique distinction for Louis Speyer is an incredible record of attendance for services required by the Boston Symphony Orchestra. This is an achievement unmatched within the Boston Symphony Orchestra and may well be unparalleled among all orchestral musicians. Since his first concerts as a member of the Boston Symphony Orchestra in 1919, he has been on hand for hundreds and hundreds of concerts in Boston, at Tanglewood, on tour in this country and abroad. He has also played for the concerts of the Boston Pops Orchestra. During his long tenure encompassing a vast number of performances, he has never missed a program.

His retirement as an active player in the Boston Symphony does not mean Louis Speyer's complete severance with the orchestra. Erich Leinsdorf has invited him to take on the important administrative position of Music Coordinator in the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music at Tanglewood. All who are associated with him there wish him [illegible] active career in this capacity.

OBITUARIES.

213

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 144,855

JUL 1 1964

Pierre Monteux, 89, Dies in Sleep; Son Conducts Hudson Valley Philharmonic

Pierre Monteux, world famed symphony conductor, died early today in his sleep at his home in Hancock, Me.

Mr. Monteux, father of Claude Monteux, conductor of the Hudson Valley Philharmonic Orchestra, had been in failing health for several months. He was 89 last April 4.

At his death, he was principal conductor of the London Symphony Orchestra.

The elder Mr. Monteux canceled two benefit appearances in the Poughkeepsie area as conductor of the Hudson Valley Philharmonic last January because of illness. Last month, he canceled two appearances at the 1964 Berkshire Music Festival to rest for fall and winter season engagements. Previously, he had suffered a heart seizure while on a Scandinavian tour.

Native of France

Mr. Monteux, a native of France, began to conduct in France in 1910 with the Ballet Russe. The company toured the United States in 1916, and he stayed on in this country to become conductor of the French Repertory of the Metropolitan Opera for three years.

PIERRE MONTEUX

He then took over as conductor of the Boston Symphony Orchestra for five years and was concentgebouw of Amsterdam's Symphony for nine years.

In 1934 Mr. Monteux returned to the United States and picked up the pieces of the faltering San Francisco Symphony, directing it for 17 years.

Was in French Army

Mr. Monteux became an American citizen in 1942. He was a violinist before becoming a conductor and served as a private in the French Army in World War I.

He and his wife, Mrs. Doris Hodgkins Monteux, had lived on an estate in Hancock for several summers. They moved there permanently in 1952, when Mr. Monteux stepped down as conductor of the San Francisco Symphony.

The younger Mr. Monteux and his wife, who reside in 30 Garfield Place, left here today for Hancock. In addition to his son, a daughter, Mrs. Thomas Lanese, survives, as do two sisters, Mrs. David Michlin and Mrs. Meyer Davis.

Funeral services and burial will be in Hancock on Saturday morning, with a Mass of Requiem at St. Joseph's Church in nearby Ellsworth. (Further story on page 17)

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 281,586

JUL 5 1964

PIERRE MONTEUX, foremost among the world's orchestral conductors and a former leader of the Boston Symphony Orchestra, died at Hancock, Me., at the age of 89.

During his long career which started with the Ballet Russe in France in 1910, Monteux has conducted more than 65 of the world's famous orchestras. He served as leader of the Boston Symphony from 1919 to 1924 and in recent years has appeared as a guest conductor.

New England Newsclip Agency, Inc.
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Evening Globe
BOSTON, Mass.
Circ. 144,855

JUL 1 1964

Monteux 'A Happy Hub Choice'—Cabot

On the death of Pierre Monteux, Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra, said:

"Pierre Monteux is gone, but his contributions and accomplishments for the world of music will live on as long as music is played. For more than a half-century he brought his conductnig genius to many of the world's great orchestras; for five of those years he was music director of the Boston Symphony Orchestra, and on many, many occasions the happy choice as guest conductor.

"He had, and will continue to have, a prominent place in the hearts of all of those connected with the Boston Symphony Orchestra."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

JUL 5 1964

Pierre Monteux

Pierre Monteux was to have conducted two Music Shed concerts this summer at Tanglewood, where he had so often appeared as guest conductor. But his strength gave out, and following a fall from the podium during a concert in Rome last April these engagements had to be canceled. So, too, since then, did all his plans for next season, including guest appearances with several leading American orchestras and a tour of this country and Japan with his own London Symphony.

Despite his advanced age, such a schedule did not seem to him too much to undertake. For him, conducting the world's great orchestras involved no strain or tension. He knew the music by heart, and musicians and audiences marveled at the effortless ease with which he evoked it and controlled the sound. Because, for him, the familiar masterworks, old and modern, never palled, they emerged under his hand ever fresh, and rich, and spontaneous.

Mr. Monteux was as much in his element with German and Russian music as with that of his native France, and with that of Strauss and Stravinsky as of Haydn and Mozart; he also encouraged the efforts of young composers, and directed ballet and opera as well as symphony. Knowing interpretation to be his forte, he founded a summer school for conductors at Hancock, Me., where he made his home and where he died. There he stressed not only the technique of leading a full orchestra, but of performing the music as the composer intended.

Music director of the Boston Symphony Orchestra from 1919 to 1924, he rebuilt it after World War I, and in recent years returned frequently for guest appearances at Boston and Lenox. Never the aloof or haughty maestro, the kindly Mr. Monteux, with his stocky figure and white mustache, was held in high esteem and regarded with fond affection by players and patrons alike.

Pierre Monteux was one of the diminishing company of elderly conductors through whom revered musical traditions have been handed on to a younger generation. He was of the musical elite.

The Knickerbocker News
ALBANY, N. Y.
[illegible]

JUL 2 1964

Pierre Monteux

Many residents of the capital community will be personally moved by the death of Pierre Monteux, the French-born conductor who brought them such pleasure at Tanglewood summer concerts.

The great Monteux had an incredible career that spanned more than 60 active years in which he led nearly every one of the worlds outstanding orchestras. Boston Symphony Conductor Erich Leinsdorf said of him that he was "a true blessing for music and all who love music."

There was more to be remembered, however, than the Brahms, Beethoven and Wagner that came real under his baton. For Americans there was an indefinable appeal in the stocky little man with the walrus mustache that made him a compelling figure as he stepped to the podium.

Rest peacefully, "Papa" Monteux. Your contribution was indeed great.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214

JUL 3 1964

Dedication To Music

Symphonic conductors are often the objects of idolatrous attention, especially if they are good showmen, but Pierre Monteux, who has just died in Maine at the age of 89, was something else. He held the affection of three generations of American and European concert-goers. In his last years, when he appeared as guest conductor of the Boston Symphony Orchestra, he was always hailed as a dear old friend. Admiration for his continuing musical alertness was linked with pride, a sort of family pride.

The Boston Symphony is one of several great orchestras which could boast having had Monteux as director. The contact was maintained through guest appearances, which were made convenient by his summer, and eventual permanent, residence in Maine. Then illness forced him to cancel his classes in conducting at the Domaine School in Hancock, Maine, Monteux was honored by the decision at Tanglewood to run a three-week course in conducting at the Berkshire Music Center in his name. Erich Leinsdorf, Boston Symphony conductor, and a half dozen other conductors and composers will now carry on in his memory what was designed originally as a friendly compliment.

Pierre Monteux' small rotund figure and his general air of benevolence covered a formidable professional mastery. His gestures on the podium were minimal, his results superb. He loved Brahms. He loved to lead the great Beethoven Ninth. But he was most famous for his understanding of the French composers of the early 20th Century, whose music, he sometimes pointed out, was predated by his own musical education. He could bring out the color of the romantic innovators.

Perhaps it is hard to imagine, remembering the octogenarian leading Brahms in the calm of a Lenox evening, that Monteux created a near-riot when he led Stravinsky's "Le Sacre du Printemps" with the Ballet Russe in Paris in 1913. It was after that, that he came to this country and was conductor for the Metropolitan Opera, then moved to the Boston Orchestra, then back to Europe, again to the U. S. A., this time to rebuild the San Francisco orchestra; and finally in 1960 he slowed down a busy pace of guest conducting around the world to become conductor of the London Symphony. There was hardly a major orchestra in the world that he had not led, and until a bad fall this past spring, he carried a heavy schedule of travel and work astounding for a man of his age.

Surely there is testimony here to the successful interplay of a vigorous life and a vigorous dedication to art. It is said that Monteux was disappointed in ambitions to be a composer and taught conducting as the alternative means of leaving a musical heritage. However, few composers will be remembered as long, as none as warmly, as the great conductors who have managed to touch the imaginations of thousands of listeners with their art. Monteux was one of these.

BLOOMY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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ALBANY TIMES UNION
Thursday, July 2, 1964

Death of 'Papa' Dims Tanglewood Season

By EDGAR S. VANOLINDA

The regrettable but not unexpected passing of Pierre Monteux at Hancock, Me. during his sleep yesterday morning brought to a close a remarkable conducting career which was identified with every major orchestra in the civilized world.

He will be particularly missed by the patrons of Tanglewood where he was scheduled to conduct a series of concerts by the Boston Symphony Orchestra during the festival which opens tomorrow night.

Like Hayden, he was referred to by his admirers as "Papa," since he brought to the podion, and to the members of the Boston Symphony Orchestra, a friendly, paternal personality. His conductorial colleagues at Tanglewood have agreed to institute a new conducting course as a tribute to the genius of the mestro. Max Rudolf, music director of the Cincinnati Orchestra will be chairman.

AROUND THE TOWN

Pierre Monteux

His status symbol during his later life was his jet black hair and his white, walrus - like mustache. He was 89 years of age, alhough his approach to nonogenerianism, is rested lightly on his broad shoulders. It was my privilege to have had luncheon with "Papa" Monteux a few years ago when he was appearing in concert in the local area. Quiet and unassuming in his approach to strangers, he was fully cognizant of what was taking place, and interjected humorous answers to the serious questions he was asked.

It was only last summer during an intermission in a concert by the Boston Symphony Orchestra that the occupant of an adjoining seat turned to Mrs. VanOlinda and in a spirit of friendliness, struck up an acquaintance, in which she said to the lady who goes to the theatre and concerts with me:

"Do you like Mr. Monteux?"

"Indeed I do," was my wife's reply.

"I just love him, too" said our newly found neighbor, "And do you know why? He's just my age and weighs exactly as much as I do!"

On the nights and Sunday afternoons that Mr. Monteux conducted the Boston Symphony Orchestra, he was accorded a rousing reception at his entrance to his railed music stand, not only by the members of the audience, but with a rising gesture by the members of the orchestra, many of whom had played under him when he was the conductor of the Boston Symphony Orchestra from 1917 to 1919.

His musical taste was most catholic in his interpretative gifts. However, it was in the French repertory that he attained his greatest triumphs. He also revelled on the music of the Russian Ballet dating back to 1911, when Serge Diaghilev invited him to conduct the performances of the Ballet Russe de Monte Carlo. His musical career began when he was a student of violin at the Paris Conservatory where he won the first prize and an engagement with the Paris Colonne Orchestra.

Mr. Monteux became an American citizen in 1942. One daughter, conducts an authentic French restaurant, near Manchester, Vt., called L'Auberge. His son, Claude, is the present conductor of the Poughkeepsie Symphony Orchestra.

Thousands of Tanglewood music lovers will miss his friendly presence this summer. When he made his theatrical entrance from the right side of the stage and waddled to the podiom, assisted by Mr. Pasquale, first violist of the Boston Symphony, there was an almost audible sigh of envy from the audience members in his age group in the large shed, that they could not match the physical vigor of little rotund, "Mr. Five-by-Five" who was endowed with such youthful joie de vivre.

Atlantic City Press
ATLANTIC CITY, N. J.
D. 53,525 SUN. 41,130
JUL 5 1964

Conductors' Course At Tanglewood In August

Eric Leinsdorf, director of the Berkshire Music Center, announces the addition of a course for orchestral conductors at Tanglewood this summer.

Max Rudolf, music director of the Cincinnati Symphony Orchestra, will be the chairman of this program which will last for three weeks, from Sunday, August 2 to Sunday, August 23.

The course will be open to all applicants and will include seminars and discussions with Eric Leinsdorf, Richard Burgin, Aaron Copland, Lukas Foss, Max Rudolf, and Gunther Schuller; classes in solfeg and baton technique; observation at Boston Symphony Orchestra rehearsals and concerts. Other activities will depend on the size and skills of the enrollment.

The fee for the three-week course is $310, which include tuition, dormitory, and miscellaneous fees. Those interested in attending should write immediately to the Registrar, Berkshire Music Center, Tanglewood, Lenox, Mass. 01240.

NewEnglandNewsclipAgency,Inc.
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Bee
NEWTOWN, Conn.
Weekly Circ. 6,248
JUL 17 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (m)
BANGOR, Me.
Circ. 76,680
JUL 6 1964

Rites Held For Monteux

ELLSWORTH — Pierre Monteux, 89, was laid to rest Saturday in the family lot at Hancock following funeral services here at St. Joseph's Catholic Church.

The world-known musical conductor died Wednesday at his home in Hancock. Although born in France, he had made his permanent home in Maine for many years.

Musical figures in all parts of the world sent condolences to the family and numerous personages attended the services. Included were many who had been his students or who had worked under him during his half century of conducting symphony orchestras.

Figures such as conductor Max Rudolph of the Cincinnati Symphony, Barry Tuckwell representing the London Symphony Orchestra, Louis Speyer who is considered the world's greatest English horn player, Harry Dickson who is assistant to Arthur Fiedler of the Boston Pops Orchestra, and many others, attended.

An old friend of Montieux' Maurice Chevalier, sent a telegram of condolence.

The Requiem Mass was celebrated by the Rev. Daniel Honan of Brewer and the Rev. Henry Lappin, pastor.

Bearers were Emery Davis, Theodore Leavitt and Leonard dePaur of New York City, James Sample of Erie, Pa., Barry Tuckwell and Maurice Kaplow of Philadelphia.

SALAMANCA, N.Y.
REPUBLICAN-PRESS
D. 4,100
JUL 9 1964

As Others See It

Pierre Monteux

"Retire? Is that an English word I have not yet learned?"

Thus Pierre Monteux quipped with a reporter when asked what he intended to do after leaving his post as conductor of the San Francisco Symphony Orchestra, a position he held for 16 years.

And that was 13 years ago.

Monteux never retired. He conducted his last concert with the Boston Symphony Orchestra last December. He had agreed to conduct—his 90th anniversary concert in Boston on April 4, 1965. He conducted the final concert of his career in Rome last April.

Musically his place in 20th-century music will be preserved through his many excellent recordings. Historically, however, he will remain one of the giants of our time. It was he who conducted the unforgettable world premiere of Stravinsky's "Le Sacre du Printemps" back in 1913. He was also on hand to guide the first performances of Stravinsky's "Petrouchka" and of Ravel's "Daphnis et Chloe."

Though his name will be linked forever with these masterworks, Monteux's greatest triumph was his joyous activity through his fruitful career. The word *retire* was just not in his vocabulary. — *Christian Science Monitor*

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BEVERLY, Mass.
Circ. 8,565
JUL 1 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
GLOUCESTER, Mass.
Circ. 9,808
JUL 2 1964

Leinsdorf calls Monteux great

BOSTON (UPI)—Erich Leinsdorf, music director of the Boston Symphony Orchestra, said today that Pierre Monteux was "a true blessing for music and all who love music."

Monteux, formerly the conductor of symphony orchestras in Boston and San Francisco and several European countries, died Tuesday night at his home in Hancock, Maine.

"In my sadness over his passing is mixed profound gratitude that a kind fate kept him active longer than any other conductor and that his lucid mind stayed with him all the way," Leinsdorf said.

Monteux, who was 89 last April 4, was still conducting symphony orchestras this spring. He appeared as guest conductor of the Boston Symphony Orchestra last December.

"Like all who are great, he knew no boundaries of nationality or epoch. With him, all composers, whoever they were, could be certain that their music would be heard undistorted and in its own glory. Pierre Monteux himself was made of music and thus an irreplaceable element of music has left us."

Born in Paris, Monteux became an American citizen in 1942. He was a violinist before becoming a conductor and served as a private in the French army during World War 1.

Monteux formerly was regular conductor of symphony orchestras in Boston and San Francisco in the United States and Amsterdam, Berlin, London, Paris and Vienna in Europe. He also had been conductor of the Ballet Russe, Metropolitan Opera and National Broadcasting Co. symphony orchestras.

Last month Monteux cancelled two scheduled appearances at the 1964 Berkshire Music Festival to rest for fall and winter season engagements.

Two days before his 89th birthday, Monteux collapsed while conducting a concert at the St. Cecilia Academy in Rome. After a 20-minute rest he continued the program. The collapse was attributed to the heated auditorium.

Pierre Monteux 1875-1964

By MICHAEL STEINBERG

When the papers of April 2 carried the news that Pierre Monteux had collapsed and fallen from the stage during a concert in Rome the night before, most of us experienced a pang of something like a sobering fright. To be sure, he was able to finish the concert 20 minutes later and the account spoke of sightseeing around Rome and an impending trip to Assisi, but still, it was hard to pass lightly over the sentence which mentioned that Monteux, on April 4, would be 89 years old.

Later we heard that his two concerts at Tanglewood had been canceled. The optimism of the account was characteristic: it was stressed that Monteux would omit the concerts only because he wished to reserve his strength for his classes at "Le Domain" at Hancock, Me., and for his many engagements during the coming Winter.

In Boston there were rumors a a special Pension Fund performance of the Beethoven Ninth to be conducted by Monteux on his 90th birthday. Many recalled how his 80th and 85th birthday had been celebrated here in glory by what the passing of years had turned once again into his orchestra. But 90 has a different ring from 80. There is a point when the numbers attached to birthdays mix fear into jubilee. There was the knowledge, inescapable now, that some day the news from Hancock would be graver.

Now that news has come. We must learn to live with the idea that some part of Beethoven, of Schumann, Brahms, Debussy, Strauss, Stravinsky has died with Pierre Monteux, whose figure, so unforgettable an amalgam of dignity and humor, we shall not see again.

The grand figures among the conductors of his generation are almost all gone now. He stood apart from his contemporaries because his era was one essentially of eccentrics, often inspired ones. It was an age of a distinctly idiosyncratic approach to performance: Stokowski, Koussevitzky, Mengelberg are the archetypes. Pierre Monteux gave the music straight, as straight, at least, as he knew how. That, to many, was his limitation, but to many it was his glory.

It took me a long time to understand Monteux. My inclination always ran toward the conductors who did some violence to music, Toscanini for many years, and later Furtwaengler. I do not know when I came to be able to hear what Monteux was doing, but I know that now there are some pieces about which I almost feel that I shall never really hear them again. "Death and Transfiguration" is one that comes to mind, and the "Tragic Overture." I think I have never spoken with anyone about Monteux without hearing about one of these unsurpassed performances, a Ninth Symphony at Tanglewood, "Mathis der Maler" in Philadelphia, the "Enigma Variations" in Symphony Hall. There are not many performers to whom we could render the tribute of saying about even one interpretation, "this was the best I ever heard." But by sheer directness and honesty Monteux could sometimes lead us to the essence of a piece so that it stood revealed, it seemed, as never before nor since.

Stravinsky, not a man given to sympathy for performers, once wrote, "Let me say here that Monteux, almost alone among conductors, never cheapened 'Le Sacre' or looked for his own glory in it, and that he continued to play it all his life with the greatest fidelity."

The refusal to look for his own glory made slow Monteux's rise to the eminence he enjoyed at the end of his career. Someone has said that longevity is genius. For Monteux it was at least a blessing that enough years were granted him to overcome the discouragement of some of his American experiences in the '20s. The reunion with Boston, which had treated him shabbily after more than ordinary service rendered by him to its orchestra between 1918 and 1924, was an especially happy thing.

Monteux was fond of attributing the course of his career to indolence. He switched from violin to viola, he insisted, because it was easier, and the violist became a conductor for the same reason. And what was he planning to do when he retired from conducting? "Music criticism, of course." I am glad it never came to that point. It was, after all, so good to have Monteux conducting.

Pierre Monteux

1875-1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691

1964

Pierre Monteux: Musician's Musician

There was an air of agelessness about Pierre Monteux, at least from the audience's side of the podium. Perhaps it was his consciously quiet, unassuming manner with an orchestra that made him appear the same at 88 last summer at Tanglewood as he had appeared years earlier to countless other crowds of music lovers.

His death means more than that his stocky frame will not be seen again. His longevity was due to no sparing of himself in the career that made him a respected dean among the world's symphonic conductors.

Mr. Monteux was a dedicated and deep student of music. He worked at it, even if it was a labor of love, and in his senior years he could find much in it that eluded his juniors with the baton. Yet he was not an innovator with established works; his colleagues credited him with excellent but undistorted readings of what the composer meant. It was only with new compositions, Stravinsky's among them, that he pioneered and cast the mold.

The authority of years doubtless enhanced his mastery over music and musicians. That, along with his professional integrity and perfectionism, is what is lost. A musician's musician, his peers called him in high tribute. Erich Leinsdorf said Mr. Monteux was "made of music." He made music unforgettably meaningful.

The Evening Star
WASHINGTON, D. C.
D. 283,075 SUN. 339,766

JUL 1 1964

Pierre Monteux Dies, Orchestra Conductor

By HERMAN SCHADEN
Star Staff Writer

Pierre Monteux, the rotund little conductor whose benign demeanor made him "Papa" Monteux to millions of music lovers, died in his sleep early today at his home in Hancock, Me.

Mr. Monteux was 89 years old, but it was a part of his almost legendary-in-life career that his years weighed on him no more heavily than a baton. Until a few months ago, he was moving through an international schedule that would have broken down many younger men.

Several generations of Americans can claim the stocky figure with the walrus moustach—an exact prototype of a French chef—as a memorable part of their musical experience.

PIERRE MONTEUX

Used No Score

This, of course, includes Washington where he appeared many times—most recently two years ago—to lead such orchestras as the Boston, the Philadelphia or the National, always with the economy of gestures which made him the inconspicuous master of the orchestra; and almost invariably without a score in front of him.

Dr. Howard Mitchell, conductor of the National, spoke for this community today when he said: "We have lost one of the great musical masters of our time, who literally died in action while continuing to serve music. His was a unique and personal art."

Led Pioneer Works

Papa Monteux made music for nearly three-quarters of a century. Born in Paris in April of 1875, he was destined to this life from the beginning, was a prize-winning violinist at the Paris Conservatory, and by 1910 was conducting the Colonne Orchestra.

Amazingly, it was he who conducted the premiere performances of such controversial and knotty works as Stravinsky's Rite of Spring and Petrouchka and Ravel's Daphnis and Chloe, more than 50 years ago.

The wild dissonances of the Rite of Spring set the Paris audience to fighting among themselves, and sent Stravinsky fleeing through a window. But Mr. Monteux lived to play a triumphal encore half a century later. No one has ever mastered the jagged rhythms and harmonies so effectively.

Little known is the two-year interlude the conductor spent fighting as a French Army private in World War I, at Verdun, Rheims, Soissons and the Argonne.

In 1916, he came to this country with the Diaghilev Ballet Russe, had a brief stint with the Metropolitan Opera and was asked by the Boston Symphony to fill in between conductors.

Admired in Boston

Boston would not let him go. He remained from 1919 to 1924, rebuilding the orchestra to the fine ensemble he turned over to Serge Koussevitzky. Returning to Europe, he was associated with the Concertgebouw of Amsterdam for nearly 10 years.

But at 53, his career was barely launched, or so it seemed as time went on. Before its completion, he was to have conducted more than 100 orchestras, building several of them in his own image. For 17 years, he was the toast of San Francisco. When he left, then in his 70s, it was not to retire, but to continue an exacting schedule as guest conductor, and finally to become principal conductor of the London Symphony only four years ago, a post he held at his death.

In 1942, he became an American citizen, and, in time, lived with his wife, the former Doris Hodgkins, whom he married in 1928, on a farm near her Maine birthplace.

Funeral services will be Saturday morning at 9 a.m. with mass of requiem at St. Joseph's church in nearby Ellsworth. Burial will be in Hancock.

His sister, Mrs. David Michlin, said Mr. Monteux had been confined to bed for nine weeks. He had returned in May from a European tour suffering from exhuastion.

In addition to his wife and Mrs. Michlin, Mr. Monteux is survived by a sister-in-law, Mrs. Meyer Davis of New York, wife of the society orchestra leader, and by two children—a son, Claude, now conductor of the Poughkeepsie (N. Y.) Symphony, and a daughter, Mrs. Thomas Lanese. Both have summer homes near the Monteux year-round residence at Hancock.

To say that he had settled down at Hancock would be in error. For as long as he could mount the podium and lift his baton, Pierre Monteux made music. Erich Leinsdorf, present conductor of the Boston Symphony said it best:

"He knew no boundaries of nationality or epoch. Any composer could be sure that his music would be heard undisturbed and in its own glory. Pierre Monteux was a true blessing for music and all who love music."

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TIMES UNION
ALBANY, N. Y.
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JUL 2 1964

Death of 'Papa' Dims Tanglewood Season

By EDGAR S. VANOLINDA

The regrettable but not unexpected passing of Pierre Monteux at Hancock, Me. during his sleep yesterday morning brought to a close a

remarakable conducting career which was identified with every major orchestra in the civilized world.

He will be particularly missed by the patrons of Tanglewood where he was scheduled to conduct a series of concerts by the Boston Symphony Orchestra during the festival which opens tomorrow night.

Like Hayden, he was referred to by his admirers as "Papa," since he brought to the podion, and to the members of the Boston Symphony Orchestra, a friendly, paternal personality. His conductorial colleagues at Tanglewood have agreed to institute a new conducting course as a tribute to the genius of the mestro. Max Rudolf, music director of the Cincinnati Orchestra will be chairman.

AROUND THE TOWN

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JUL 9 1964

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Morning Glo...
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JUL 2 1964

Music... Mont...

The music... Pierre Monteu... more than 65 ...

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Erich Leinsdo... rector of the Bos... will conduct th... Mozart's C Minor ... ory of Monteux, ... Berkshire Festiv... day evening at ... Lenox.

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TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106

JUL 2 1964

Death of 'Papa' Dims Tanglewood Season

By EDGAR S. VANOLINDA

The regrettable but not unexpected passing of Pierre Monteux at Hancock, Me. during his sleep yesterday morning brought to a close a remarkable conducting career which was identified with every major orchestra in the civilized world.

He will be particularly missed by the patrons of Tanglewood where he was scheduled to conduct a series of concerts by the Boston Symphony Orchestra during the festival which opens tomorrow night.

Like Hayden, he was referred to by his admirers as "Papa," since he brought to the podion, and to the members of the Boston Symphony Orchestra, a friendly, paternal personality. His conductorial colleagues at Tanglewood have agreed to institute a new conducting course as a tribute to the genius of the mestro. Max Rudolf, music director of the Cincinnati Orchestra will be chairman.

AROUND THE TOWN

Pierre Monteux

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Monteux was given a burial service in a Roman Catholic church. He was born of Jewish parents and abandoned his native faith when his wife, his third wife, a Protestant, also embraced the Catholic faith.

Monteux and Music

Those of us who [illegible] portunity of watching only in the last decade [illegible] life sometimes wondered [illegible] er his lack of energetic [illegible] on stage were the result of [illegible] and the longtime exercise [illegible] profession, but Speyer remembers that Monteux was a [illegible] ing and quiet a baton-wielder as a young man as he was [illegible] veteran. He further believes that the motto which best fitted Monteux was a paraphrase of Schweitzer's "reverence for life." Monteux had a reverence for music.

New Role

HOLLYWOOD (UPI) — Bob Conrad, of the defunct "Hawaiian Eye" television series, will star in a new hour-long show titled "The Spy."

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Morning Globe
BOSTON, Mass.
Circ. 202,711

JUL 2 1964

Music World Mourns Monteux, Dead at 89

The music world joined Wednesday in tribute to Pierre Monteux, who over half a century conducted more than 65 of the world's great orchestras.

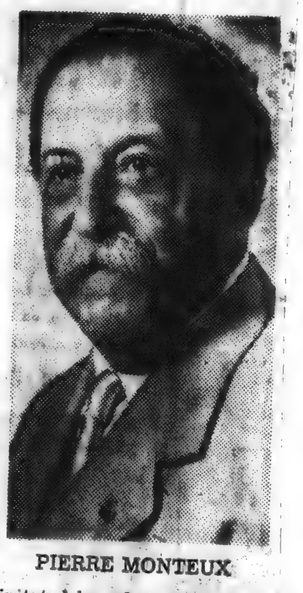
Monteux, 89, died in his sleep early in the day at his home in Hancock, Me. He had lived there since 1952 when he stepped down as conductor of the San Francisco Symphony.

He was music director of the Boston Symphony Orchestra from 1919 to 1924, and returned many times as guest conductor in later years.

The personal manager of composer Igor Stravinsky said the composer was "deeply saddened and deeply affected by the death of his old friend."

"Monteux performed most of his major works in premieres—'Le Sacre du Printemps' and 'Petrouchka'," he said.

Erich Leinsdorf, present director of the Boston Symphony, will conduct the Kyrie from Mozart's C Minor Mass in memory of Monteux, at the opening Berkshire Festival concert Friday evening at Tanglewood, Lenox.



PIERRE MONTEUX

Leinsdorf Sad

Leinsdorf said: "Pierre Monteux was a true blessing for music and all who love music. In my sadness over his passing, is mixed profound gratitude that a kind fate kept him active longer than any conductor and that his lucid mind stayed with him all the way.

"Like all who are great, he knew no boundaries of nationality or epoch. With him, all composers wherever they were could be certain that their music would be heard undistorted and in its own glory.

"Pierre Monteux was himself made of music and thus an irreplaceable element of music has left us."

Arthur Fiedler, conductor of the Boston Pops, who had played in the Boston Symphony under Monteux, characterized the maestro as "a real musician's musician."

President of the orchestra's Board of Trustees, Henry B. Cabot, noted how often Monteux was the "happy choice as guest conductor."

Munch Tribute

Monteux returned to lead the orchestra 61 times in Boston, and 31 times in Tanglewood.

In British Columbia, where he is conducting at the Vancouver International Festival, Charles Munch, music director-emeritus of the Boston Symphony, will direct Poulenc's Gloria, assisted by the Harvard Glee Club and Radcliffe Choral Society there on tour.

Munch was largely responsible for the return to Boston of Monteux, who was not invited as guest conductor during the 25-year tenure of Serge Koussevitzky, his successor.

Munch's tribute noted "the beautiful memories (which) united us with the Boston Symphony. I am also sorry for the young students who are now deprived of his advice and his help, and his example must always live with us."

Monteux's fame preceded him to Boston; followed him when he left.

Born in Paris Apr. 4, 1875, a graduate with honors in violin of the Paris Conservatory, he began his conducting career in 1911 in the French capital, and was that year appointed chief conductor of the Ballet Russe.

Several world premieres of enormous importance fell to his lot. Among them were Stravinsky's "Petrouchka" in 1911, Ravel's "Daphnis and Chloe" in 1912, Debussy's "Jeux" and Stravinsky's "Rite of Spring" in 1913, and "Le Rossignol," also by Stravinsky, in 1914.

Following his release from French military service, he rejoined the Ballet Russe for an American tour as part of the propaganda effort on behalf of the French and Allied cause.

Came to Hub in '18

It was then that Monteux' long association with the musical life of this country began. He conducted the Civic Orchestra in New York, and for two seasons he led French repertory at the Metropolitan Opera.

On Oct. 25, 1918, Pierre Monteux led the Boston Symphony Orchestra for the first time. Henri Rabaud, the newly appointed music director, was delayed in France, and Monteux filled in for two weeks at the beginning of the season. Rabaud, as it turned out, remained for one season only, and Pierre Monteux was appointed his successor, and for five seasons, from 1919 to 1924, he was in charge of the musical fortunes of the Boston Symphony.

His task was not easy. The war itself, but especially the attendant hysteria, had worked havoc with the orchestra, its personnel and its morale, and the whole series of events had culminated in the catastrophe of the arrest of Dr. Karl Muck on Mar. 26, 1918.

Monteux had a considerable job of rebuilding to do, but by about 1920 it was generally recognized that the Boston Symphony was again the superb virtuoso ensemble that it had once been.

Rebuilt Orchestra

In February, 1920, however, the orchestra was once more imperiled by a strike, precipitated by what were clearly justified demands for salary increases. These brought in their train the question of the orchestra's unionization. At a concert in March, 1920, the concertmaster refused to stand to acknowledge the applause and was dismissed that evening. By the next day, the number of players willing to perform had dwindled to 56.

Of the 47 who left, only five returned; thus Monteux once more had to rebuild the ensemble, yet he was able in 1924 to leave to his successor, Dr. Koussevitzky, a first-rate orchestra in first-rate condition.

Monteux had already become known as a champion of new music.

The list of works he introduced to Boston, not always to the pleasure of the subscribers, includes among many others "La Valse," by Ravel; "The Martyrdom of St. Sebastian," by Debussy; Stravinsky's "Firebird," "Petrouchka," "Rite of Spring," and "Pulcinella," Scriabin's "Divine Poem," Schoenberg's "Verklaerte Nacht," the Fifth Symphony of Sibelius, Vaughan Williams' "A London Symphony," and Respighi's "Fountains of Rome."

Hit Hub Audiences

After Boston, Monteux returned to Europe. Disaffected with America.

In 1936 he returned to American musical life in order to take up the directorship of the newly reorganized San Francisco Symphony Orchestra, a post from which Monteux retired in 1952.

In all, he was guest conductor of 70 orchestras.

He has also been active as a teacher, in early times at the Ecole Monteux in Paris, and more recently at "Le Domain," his Summer home in Hancock, Me.

Was Looking to '65

Two years ago, Monteux accepted the musical directorship of the London Symphony Orchestra, part of whose American tour he had hoped to conduct next season.

He accompanied the Boston Symphony on its European tours in 1952 and 1956, as well as on the transcontinental tour in 1953.

Became U.S. Citizen

Monteux's 80th and 85th birthdays were celebrated by special gala concerts with the Boston Symphony. His last appearances here were on Dec. 20 and 21.

Monteux leaves a considerable legacy of recordings, some of them with the Boston Symphony. He was married in 1927 to Doris Hodgkins, and he is in addition survived by three children from a previous marriage.

Born into a Jewish family, Monteux joined the Union Church (Congregational) in Hancock, and most recently was converted to the Catholic faith. He became a United States citizen in 1942, was interested in the political life of the country and was a convinced and Liberal Democrat.

He was an officer of the Legion of Honor, the Dutch order of Orange-Nassau, and the Romanian order of the Crown. In 1941 he received the degree of Doctor of Music from Mills College.

A Mass of requiem will be celebrated Saturday morning at 9 in St. Joseph's Church in nearby Ellsworth, with burial in Hancock.

A spokesman said the family wants no flowers, and asked that any contributions go to Monteux's favorite charity, the Boy's Opportunity Farm at Gray, Me.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

PAGE ONE CERTIFIED

JUL 2 1964

PIERRE MONTEUX, CONDUCTOR, DIES

Continued From Page 1, Col. 2

in 1943, was one of his dearest projects. Originally he wanted to leave something to posterity as a composer, but when he found this was not possible he decided to transmit to the new generation what he could about conducting. Once he confided, however, that technique was all he could pass on.

"Music," he said, "must be second nature. That's something you don't learn."

It certainly seemed second nature to Mr. Monteux. To some observers, his conducting semmed almost effortless. His beat was small. He never indulged in histrionics. And yet, when in front of an orchestra, his authority was absolute. The music unfolded with the utmost subtlety of nuance. One orchestral section was always transparent to another. And the music always seemed as fresh as on the day of its creation.

Makes His Point

An instance of his way with musicians came the day before his 85th birthday, when he was starting to rehearse the Boston Symphony Orchestra in Beethoven's Ninth Symphony, which was the orchestra's birthday present to him. He was rosy-cheeked and in good humor and he found the men less alert than himself. After they had played a passage sluggishly—by his standards—he stopped and said, "I don't want to follow you, so you have to follow me." And thereafter they did.

He was an unforgettable figure on the podium, for though he was short, he was chunky. His hair remained black to the end, but his walrus-like mustache long ago turned white. He wore glasses only when conducting, and his wise, kindly eyes were so dark a green that unless one looked very closely they appeared brown.

The choice of Beethoven's Ninth as a birthday present was characteristic. He led it as his farewell with the Boston Symphony at the end of his period as its musical director (1919-24) and he always closed his San Francisco Symphony season with it. Besides, he liked to emphasize that he was not exclusively, as some tended to think, a "French" conductor.

"After all," he said, "Debussy didn't exist when I was educated. Neither did Ravel. I was brought up on Haydn, Mozart and a little Brahms. I have learned the French since." He added that Brahms, of all the composers he had been associated with, was the one with whom he felt the most rapport.

But perhaps his best-known association was with Igor Stravinsky. One of the stormiest and most exciting evenings of Mr. Monteux's life — and indeed in the life of contemporary music — took place in 1913 when Mr. Monteux led the Ballet Russe de Diaghilev in Paris in the premiere of Stravinsky's "Le Sacre du Printemps."

Last year in London when Mr. Monteux led his last orchestra, the London Symphony, in the same work to celebrate the 50th anniversary of the premiere, Mr. Stravinsky was in the audience to join in the tumultuous applause.

Mr. Stravinsky said yesterday:

"I am deeply sad and deeply affected. It is very difficult to sit and watch the passing of many fine friends. Poulenc and Cocteau and Aldous Huxley—and now Monteux.

Introduced Many Works

Despite his association with Mr. Stravinsky, though, Mr. Monteux was not personally very interested in postimpressionist music. But in his years as leader of the San Francisco Symphony (1934-52) he performed a number of new works, including pieces by young Americans. He also insisted that his students conduct contemporary works as part of their obligation to musical culture.

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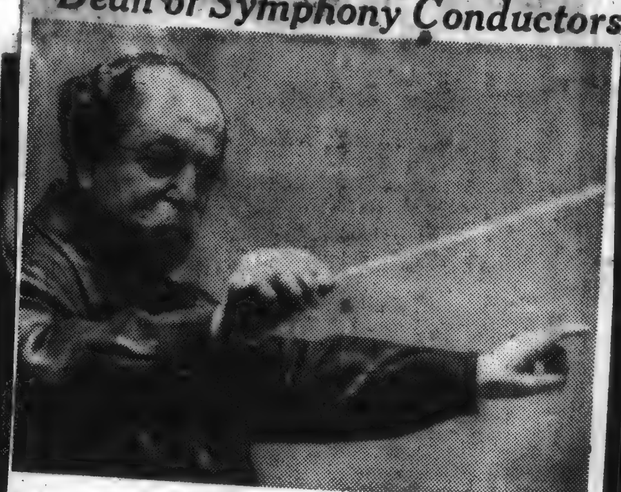
Built Up Orchestra

From the Metropolitan he went to the Boston Symphony, where he served for five years as musical director. He was replaced by Serge Koussevitzky. After leaving Boston, Mr. Monteux returned to France and in 1929 he founded the Orchestre Symphonique de Paris, which he led until his return to this country. His return was to succeed Issay Dobrowen as head of the rehabilitated San Francisco Symphony. While in San Francisco, Mr. Monteux built up the little-known organization into one of the country's major orchestras.

He often returned to Europe

Pierre Monteux Is Dead at 89; Dean of Symphony Conductors



Adrian Siegel

Pierre Monteux conducting a rehearsal in spring of 1960

By The Associated Press

HANCOCK, Me., July 1 — Pierre Monteux, a commanding figure among orchestra conductors for half a century, died at his home early today. He was 89 years old.

As one of the great musical figures of the century, Pierre Monteux set a record for continuous service to music by remaining an active conductor beyond his 89th birthday.

He went beyond Arturo Toscanini, who also lived to be 89, but who retired as a conductor 10 days after his 87th birthday.

Mr. Monteux, however, had not planned to retire when he canceled his summer engagements recently. He had hoped to save his diminished strength so he could devote it wholly to the student conductors who were to gather at Hancock for his annual summer school.

The school, which he founded

Continued on Page 28, Column 1

st April. Between couple the Monteux vacationed.

Associated Press Cablephoto

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esh Responses In Leading Familiar Symphonies

By ROSS PARMENTER

When Pierre Monteux lifted his hands before an orchestra, peace seemed to descend on the hall—peace and silence. And out of the silence the music seemed to rise as if it were a multi-voiced song, but with the singers being instrumentalists capable of a purity of line, a control and tonal subtety, and a variety of color that human voices could never match.

It was one of Mr. Monteux's great gifts, too, that he could give the illusion that his orchestra was playing, not on a comparatively shallow stage, but in a great open courtyard from which the sounds could come at will from various distances. He could create the sense that the listener was simultaneously hearing some sounds from far off and others from up close.

Technically, all this was amazing. But as he conducted one was never conscious of technique as an end in itself. Rather, the impression one gained was of being admitted into the creative mind of the composer. And not only did one feel that it was the composer, rather than the conductor, that one was hearing, but one felt one was hearing the composer in a double way.

'A Kind of Suggestion'

One heard him both as man of meaning and as an instrumental master. That is, besides hearing the message of his music one also heard the instruments he entrusted it to. Mr. Monteux's understanding of what he performed always seemed so profound that he seemed to reveal why his composers chose the particular instruments they did in order to give the shade of expression they wanted.

Once when he was asked how he managed to give so many instructions to his instrumentalists to get the effects he wanted, he replied, "It's a kind of suggestion. You take the minds of the musicians in your hands, and they will understand you."

Because of his feeling for orchestral color, it was a particular pleasure to hear him lead the music of Debussy and Ravel, who were master colorists. But Mr. Monteux also had extraordinary feeling for structure and balance, which meant that he could conduct the great Germans, like Beethoven and Brahms. This it was always also a pleasure to hear him in the Germanic repertory. Not only were his readings convincing but because they were not quite so heavy-handed as others they also lent fresh illumination to sometimes over-played symphonies.

He was good with Wagner, Richard Strauss and Tchaikovsky, too. With Tchaikovsky he always seemed to drain away the element of self-pity so that one heard the music in all its shapeliness and sweetness, and with a new respect for the skill and imaginativeness of its orchestration.

Mr. Monteux was a most lovable man, who somehow seemed to ride free of the tensions of our age. Thus he was always a refreshing presence and because music never seemed to grow stale for him, it always emerged from his leadership with a sort of dawnlike freshness.

Farewell to Tanglewood

Hindemith's "Nobilissima Visione" was the last work this listener heard Mr. Monteux conduct. That was at Tanglewood last summer. As it turned out, it was his farewell to Tanglewood and probably it was no accident that he chose this particular work for what he must have known was one of his closing programs. It is a work about St. Francis and it is a dignified and poignant evocation of the saint's feeling for life and all its creatures.

Mr. Monteux led it as a sort of benediction after an uncommonly long life in music. Beyond the girders of the shed there were birds singing, and there was afternoon sunlight to match the blessings of the sun that Hindemith was praising and that Mr. Monteux, in conducting Hindemith, was also praising.

Mr. Monteux's death reduces still further the ranks of the grand old men of conducting. In fact, the 82-year-old Leopold Stokowski, the 80-year-old Ernest Ansermet and the 79-year-old Otto Klemperer are almost the only giants left. The thinning of the ranks began in 1951 when Serge Koussevitzky died at the age of 76. In 1957 Arturo Toscanini died at the age of 89. Sir Thomas Beecham went in 1961, age 82, Bruno Walter in 1962, at 86, and last fall Fritz Reiner died at the age of 74.

On his 85th birthday Mr. Monteux specifically instructed the Boston Symphony to give him a party. It was, he said, too small an occasion for so large a fuss.

"They can give me a party on my 90th birthday," he said with a benevolent smile.

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JUL 2 1964

Music World Mourns Monteux, Dead at 89

The music world joined Wednesday in tribute to Pierre Monteux, who over half a century conducted more than 65 of the world's great orchestras.

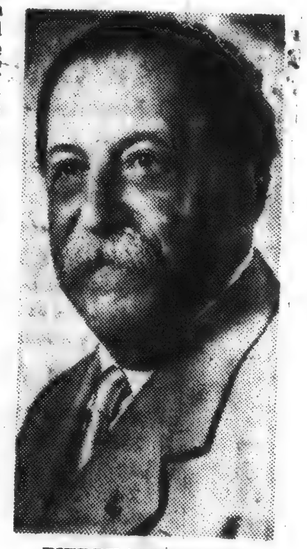
Monteux, 89, died in his sleep early in the day at his home in Hancock, Me. He had lived there since 1952 when he stepped down as conductor of the San Francisco Symphony.

He was music director of the Boston Symphony Orchestra from 1919 to 1924, and returned many times as guest conductor in later years.

The personal manager of composer Igor Stravinsky said the composer was "deeply saddened and deeply affected by the death of his old friend."

Monteux performed most of his major works in premieres—'Le Sacre du Printemps' and 'Petrouchka'," he said.

Erich Leinsdorf, present director of the Boston Symphony, will conduct the Kyrie from Mozart's C Minor Mass in memory of Monteux, at the opening Berkshire Festival concert Friday evening at Tanglewood, Lenox.



PIERRE MONTEUX

Leinsdorf Sad

Leinsdorf said: "Pierre Monteux was a true blessing for music and all who love music. In my sadness over his passing, is mixed profound gratitude that a kind fate kept him active longer than any conductor and that his lucid mind stayed with him all the way.

"Like all who are great, he knew no boundaries of nationality or epoch. With him, all composers wherever they were could be certain that their music would be heard undistorted and in its own glory.

"Pierre Monteux was himself made of music and thus an irreplaceable element of music has left us."

Arthur Fiedler, conductor of the Boston Pops, who had played in the Boston Symphony under Monteux, characterized the maestro as "a real musician's musician."

President of the orchestra's Board of Trustees, Henry B. Cabot, noted how often Monteux was the "happy choice as guest conductor."

Munch Tribute

Monteux returned to lead the orchestra 61 times in Boston, and 31 times in Tanglewood.

In British Columbia, where he is conducting at the Vancouver International Festival, Charles Munch, music director-emeritus of the Boston Symphony, will direct Poulenc's Gloria, assisted by the Harvard Glee Club and Radcliffe Choral Society there on tour.

Munch was largely responsible for the return to Boston of Monteux, who was not invited as guest conductor during the 25-year tenure of Serge Koussevitzky, his successor.

Munch's tribute noted "the beautiful memories (which) united us with the Boston Symphony. I am also sorry for the young students who are now deprived of his advice and his help, and his example must always live with us."

Monteux's fame preceded him to Boston; followed him when he left.

Born in Paris Apr. 4, 1875, a graduate with honors in violin of the Paris Conservatory, he began his conducting career in 1911 in the French capital, and was that year appointed chief conductor of the Balet Russe.

Several world premieres of enormous importance fell to his lot. Among them were Stravinsky's "Petrouchka" in 1911, Ravel's "Daphnis and Chloe" in 1912, Debussy's "Jeux" and Stravinsky's "Rite of Spring" in 1913, and "Le Rossignol," also by Stravinsky, in 1914.

Following his release from French military service, he rejoined the Ballet Russe for an American tour as part of the propaganda effort on behalf of the French and Allied cause.

Came to Hub in '18

It was then that Monteux' long association with the musical life of this country began. He conducted the Civic Orchestra in New York, and for two seasons he led French repertory at the Metropolitan Opera.

On Oct. 25, 1918, Pierre Monteux led the Boston Symphony Orchestra for the first time. Henri Rabaud, the newly appointed music director, was delayed in France, and Monteux filled in for two weeks at the beginning of the season. Rabaud, as it turned out, remained for one season only, and Pierre Monteux was appointed his successor, and for five seasons, from 1919 to 1924, he was in charge of the musical fortunes of the Boston Symphony.

His task was not easy. The war itself, but especially the attendant hysteria, had worked havoc with the orchestra, its personnel and its morale, and the whole series of events had culminated in the catastrophe of the arrest of Dr. Karl Muck on Mar. 26, 1918.

Monteux had a considerable job of rebuilding to do, but by about 1920 it was generally recognized that the Boston Symphony was again the superb virtuoso ensemble that it had once been.

Rebuilt Orchestra

In February, 1920, however, the orchestra was once more imperiled by a strike, precipitated by what were clearly justified demands for salary increases. These brought in their train the question of the orchestra's unionization. At a concert in March, 1920, the concertmaster refused to stand to acknowledge the applause and was dismissed that evening. By the next day, the number of players willing to perform had dwindled to 56.

Of the 47 who left, only five returned; thus Monteux once more, had to rebuild the ensemble, yet he was able in 1924 to leave to his successor, Dr. Koussevitzky, a first-rate orchestra in first-rate condition.

Monteux had already become known as a champion of new music.

The list of works he introduced to Boston, not always to the pleasure of the subscribers, includes among many others "La Valse," by Ravel; "The Martyrdom of St. Sebastian," by Debussy; Stravinsky's "Firebird," "Petrouchka," "Rite of Spring," and "Pulcinella," Scriabin's "Divine Poem," Schoenberg's "Verklaerte Nacht," the Fifth Symphony of Sibelius, Vaughan Williams' "A London Symphony," and Respighi's "Fountains of Rome."

Hit Hub Audiences

After Boston, Monteux returned to Europe. Disaffected with America,

In 1936 he returned to American musical life in order to take up the directorship of the newly reorganized San Francisco Symphony Orchestra, a post from which Monteux retired in 1952.

In all, he was guest conductor of 70 orchestras.

He has also been active as a teacher, in early times at the Ecole Monteux in Paris, and more recently at "Le Domain," his Summer home in Hancock, Me.

Was Looking to '65

Two years ago, Monteux accepted the musical directorship of the London Symphony Orchestra, part of whose American tour he had hoped to conduct next season.

He accompanied the Boston Symphony on its European tours in 1952 and 1956, as well as on the transcontinental tour in 1953.

Became U.S. Citizen

Monteux's 80th and 85th birthdays were celebrated by special gala concerts with the Boston Symphony. His last appearances here were on Dec. 20 and 21.

Monteux leaves a considerable legacy of recordings, some of them with the Boston Symphony. He was married in 1927 to Doris Hodgkins, and he is in addition survived by three children from a previous marriage.

Born into a Jewish family, Monteux joined the Union Church (Congregational) in Hancock, and most recently was converted to the Catholic faith. He became a United States citizen in 1942, was interested in the political life of the country and was a convinced and Liberal Democrat.

He was an officer of the Legion of Honor, the Dutch order of Orange-Nassau, and the Romanian order of the Crown. In 1941 he received the degree of Doctor of Music from Mills College.

A Mass of requiem will be celebrated Saturday morning at 9 in St. Joseph's Church in nearby Ellsworth, with burial in Hancock.

A spokesman said the family wants no flowers, and asked that any contributions go to Monteux's favorite charity, the Boy's Opportunity Farm at Gray, Me.

The New York Times
NEW YORK, N. Y.
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PAGE ONE CERTIFIED

JUL 2 1964

PIERRE MONTEUX, CONDUCTOR, DIES

Continued From Page 1, Col. 3

in 1943, was one of his dearest projects. Originally he wanted to leave something to posterity as a composer, but when he found this was not possible he decided to transmit to the new generation what he could about conducting. Once he confided, however, that technique was all he could pass on.

"Music," he said, "must be second nature. That's something you don't learn."

It certainly seemed second nature to Mr. Monteux. To some observers, his conducting semmed almost effortless. His beat was small. He never indulged in histrionics. And yet, when in front of an orchestra, his authority was absolute. The music unfolded with the utmost subtlety of nuance. One orchestral section was always transparent to another. And the music always seemed as fresh as on the day of its creation.

Makes His Point

An instance of his way with musicians came the day before his 85th birthday, when he was starting to rehearse the Boston Symphony Orchestra in Beethoven's Ninth Symphony, which was the orchestra's birthday present to him. He was rosy-cheeked and in good humor and he found the men less alert than himself. After they had played a passage sluggishly—by his standards—he stopped and said, "I don't want to follow you, so you have to follow me." And thereafter they did.

He was an unforgettable figure on the podium, for though he was short, he was chunky. His hair remained black to the end, but his walrus-like mustache long ago turned white. He wore glasses only when conducting, and his wise, kindly eyes were so dark a green that unless one looked very closely they appeared brown.

The choice of Beethoven's Ninth as a birthday present was characteristic. He led it as his farewell with the Boston Symphony at the end of his period as its musical director (1919-24) and he always closed his San Francisco Symphony season with it. Besides, he liked to emphasize that he was not exclusively, as some tended to think, a "French" conductor.

"After all," he said, "Debussy didn't exist when I was educated. Neither did Ravel. I was brought up on Haydn, Mozart and a little Brahms. I have learned the French since." He added that Brahms, of all the composers he had been associated with, was the one with whom he felt the most rapport.

But perhaps his best-known association was with Igor Stravinsky. One of the stormiest and most exciting evenings of Mr. Monteux's life — and indeed in the life of contemporary music — took place in 1913 when Mr. Monteux led the Ballet Russe de Diaghilev in Paris in the premiere of Stravinsky's "Le Sacre du Printemps."

Last year in London when Mr. Monteux led his last orchestra, the London Symphony, in the same work to celebrate the 50th anniversary of the premiere, Mr. Stravinsky was in the audience to join in the tumultuous applause.

Mr. Stravinsky said yesterday:

"I am deeply sad and deeply affected. It is very difficult to sit and watch the passing of many fine friends. Poulenc and Cocteau and Aldous Huxley—and now Monteux.

Introduced Many Works

Despite his association with Mr. Stravinsky, though, Mr. Monteux was not personally very interested in postimpressionist music. But in his years as leader of the San Francisco Symphony (1934-52) he performed a number of new works, including pieces by young Americans. He also insisted that his students conduct contemporary works as part of their obligation to musical culture.

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Built Up Orchestra

From the Metropolitan he went to the Boston Symphony, where he served for five years as musical director. He was replaced by Serge Koussevitzky. After leaving Boston, Mr. Monteux returned to France and in 1929 he founded the Orchestre Symphonique de Paris, which he led until his return to this country. His return was to succeed Issay Dobrowen as head of the rehabilitated San Francisco Symphony. While in San Francisco, Mr. Monteux built up the little-known organization into one of the country's major orchestras.

He often returned to Europe for guest engagements, but thereafter his association was chiefly with the American scene. He married an American, Doris Hodgkins, and he himself became an American citizen in 1942. They made their permanent home on Mrs. Monteux's family estate at Hancock.

Mr. Monteux was also a great fire buff. Only last year the London Fire Brigade gave him a helmet and enrolled him as an honorary member. Earlier, this interest helped endear him to his fellow citizens of Hancock. Not only did he buy the town its fire engine but he also donated a station to house it.

Mrs. Monteux, a cheerful, friendly, bustling woman, always accompanied her husband and took care of him, seeing that he ate nourishing food and took the proper rest. She loved to sit in on interviews and often answered questions on her husband's behalf.

Fifi, a poodle, was also often part of the family traveling entourage. Two years ago Mrs. Monteux wrote an amusing book about their travels called "Everyone Is Someone." The author was listed as Fifi Monteux. It was told through her eyes.

Traveled in East

Once he left San Francisco, Mr. Monteux was free to accept many more guest engagements in the East. He became a regular guest at Lewisohn Stadium. Charles Munch invited him back to Boston, and he frequently led the Boston Symphony both in its home city and at its summer home at Tanglewood.

He also led the Philadelphia Orchestra and the New York Philharmonic. Leonard Bernstein, the musical director of the Philharmonic, paid this tribute yesterday to Mr. Monteux:

"The whole world is poorer for the passing of a great man. Pierre Monteux was a monument to music and to everything positive in the art. He lived out his long and luminous musical life without rancor, fuss, competitiveness or pretentiousness.

"His humility was almost a passion. Perhaps most passionately he taught and guided the young artists who sought him out, and through them he will survive the passing of generations."

Just as Mr. Monteux was becoming a fixture as a touring guest conductor, he surprised the music world in 1960 by becoming the permanent conductor of another orchestra, the London Symphony. This limited his American appearances.

Fell Into Orchestra Pit

He had been scheduled to take the orchestra to Japan this fall and to lead it in a gala program in New York during its United States tour next season. But all these plans had to be canceled when Mr. Monteux over-taxed himself in the spring. Part of his trouble was a nasty fall on April 1 at the Santa Cecilia Academy in Rome, when he slipped from the podium and fell into the pit.

He pulled himself together, though, and insisted on finishing the concert. He also continued the rest of his European engagements, including concerts in Amsterdam, Israel and London. While in London there was a power failure that knocked out the elevators in his hotel. He walked up eight flights of stairs to his room. When Mrs. Monteux brought him back to this country last month, he was exhausted.

The conducting students were quietly told that he would not be able to hold his classes this summer. Then it was announced that he would give up his summer engagements at Tanglewood, Mass., and at Ravinia in Chicago. When he went into a coma, it was also announced that he would cancel his plans for next season. They included appearances with the Philadelphia, Cleveland, Pittsburgh and New Orleans orchestras.

Mr. Monteux married three times. In addition to his widow, he is survived by two children by his second wife, Mrs. Germaine Monteux, a son, Claude Monteux, a well-known flutist and conductor of the Hudson Valley Philharmonic; a daughter, Mrs. Thomas Lanese, and 12 grandchildren.

A mass of requiem will be offered Saturday at 9 A.M. at St. Joseph's Roman Catholic Church in Ellsworth, Me., near Hancock. Burial will be in Hancock.

Pierre Monteux and his wife as they toasted his 89th birthday last April. Between couple are Mr. and Mrs. Bottari, owners of hotel in Assisi, Italy, where the Monteux vacationed.

Associated Press Cablephoto

Talented Technician

Monteux Evoked Fresh Responses In Leading Familiar Symphonies

By ROSS PARMENTER

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SEP 1964

1875—PIERRE MONTEUX—1964

With the death of Pierre Monteux the music world on July 1 lost one of its important links with the past as well as an interpretive musician of the first magnitude. Born in 1875 he made his conducting debut at the age of 12, and the following 77 years of his career brought him in contact with all the great musicians of this century as interpreter, collaborator and friend.

Monteux entered the Paris Conservatoire when he was nine and received premiere prix du violon in 1896. It was as first violist, however, that he participated in the premiere of "Pelléas et Mélisande" in 1902. Shortly thereafter he organized the Concerts Berlioz et concerts d'avant garde conducting the majority of the programs himself. International fame arrived with his appointment as principal conductor of Sergei Diaghilev's Ballet Russe. It was in this capacity that Monteux conducted the now legendary first performance of Stravinsky's "Le sacre du printemps." Other 20th century musical masterpieces that were heard initially under Monteux's baton were Ravel's "Daphnis et Chloé," Debussy's "Jeux," and Stravinsky's "Le rossignol" and "Petrushka."

At the outbreak of World War I Monteux served with the French army, but when the Ballet Russe made its American tour in 1916, he was allowed to resume his post with the troupe. This began his long association with the musical life of our country and his contributions to our culture were of incalculable importance both in opera and concert. His first appearance with the Metropolitan Opera was on November 17, 1917, the opera being "Faust" with Farrar, Martinelli and Rothier. The following season Monteux was given the opening night performance of "Samson et Dalila" with a cast that included Homer and Caruso. During the seasons of 1917-1919 he conducted "Carmen," Rabaud's "Marouf," "Thais," "Le coq d'or," Gilbert's "The Dance in Place Congo," Leroux's "La reine fiamette," "La Traviata" and "Mireille." The present generation of opera goers will remember Monteux's return to the company in the middle 50's when he gave Met audiences a rare taste of the true French operatic style in the memorable performances of "Pelléas et Mélisande," "Carmen," "Les contes d'Hoffmann," "Faust" and "Orfeo." In 1919 Monteux became permanent conductor of the Boston Symphony where he remained until 1924.

He then left America for 10 years to assume a joint conducting post with Willem Mengelberg at the Concertgebouw in Amsterdam. In 1936 he returned to America to take charge of the San Francisco Symphony, a tenure which lasted until 1952. Monteux's arrival in San Francisco could not have been more opportune, for he both solved that city's orchestral crisis and proceeded to mold the orchestra into one of the world's great ensembles. The grateful city awarded him the honorary title of "Ambassador Extraordinary for the City of San Francisco." It was a reciprocal relationship for here Monteux had the opportunity to completely master the orchestral repertoire, most of which he could now conduct from memory.

Monteux became an American citizen in 1942, and when he left California, he remained in America as a guest conductor, appearing with all our major orchestras. He made his home in Hancock, Maine, where every summer he accepted a few select pupils who were instructed in the famous "Ecole Monteux" style of conducting, his deceptively simple credo being: "To communicate with the orchestra and to bring out the conception of the composer."

In 1961 at the age of 86 Monteux became principal conductor of the London Symphony. "The contract was for 25 years but I insisted on an option for another 25," he remarked with characteristic impishness. One of the most moving performances with that orchestra was of "Le sacre" in May of 1963, exactly 50 years after the premiere.

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P. D.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100

AUG 22 1964

The Monteux Leg

Boston

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INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245,100

OCT 1964

Pierre Monteux (1875-1964)

In Memoriam

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Pierre Monteux was almost literally correct when he made this prophecy. He last conducted in Rome, on April 1, 1964, just three days before his eighty-ninth birthday. There a dizzy spell, brought on by the over-heated hall, caused him to fall six feet from the podium into the orchestra pit.

Monteux's close identification with America began in 1916 when he toured this country, conducting the Ballet Russe. In America he was first a conductor at the Metropolitan Opera, and then, in 1919, became conductor of the Boston Symphony.

In Boston he established his reputation as a builder of orchestras. He found the orchestra disorganized and about half size. He left it a distinguished body of some eighty fine musicians. In 1924, Koussevitzky took over the Boston Symphony and, the same fall, Monteux began an annual guest conducting series with the Concertgebouw Orchestra of Amsterdam. In 1929, along with his Concertgebouw work, Monteux became conductor of the Paris Symphony, and it was then he began teaching orchestra conducting. Until his death he directed during the summer a school of conductors at Hancock, Maine.

In the fall of 1935 Monteux was called to San Francisco to rebuild the orchestra there. The orchestra was in a bad way and would probably have succumbed had not Monteux stirred the citizens' affections as well as their pride. "Our Pierre" became to them the symbol for musical achievement in that city. When in 1952 he resigned his conductorship of the orchestra, five gala farewell parties were held in his honor.

After leaving the San Francisco area, Monteux became the dean of conductors for the whole United States as well as its emissary abroad. But, though he was the guest conductor par excellence, he was also very much the small-town American. One summer day in Hancock, Maine, the whole village turned out to paint and dedicate a new flagpole erected in front of his house. Each resident gave one stroke of the paint brush so that all could say they had a part in the gift. In a speech on that day, when it was mentioned he might like to return to his native land, France, he emphatically vetoed the idea. He was going to stay right in Hancock. This was his home, he said. This was where he wanted to live and to die, among his friends.

This is where he did die, and this is where he is buried, in his home town, Hancock, Maine.

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

SEP 1964

1875—PIERRE MONTEUX—1964

With the death of Pierre Monteux the music world on July 1 lost one of its important links with the past as well as an interpretive musician of the first magnitude. Born in 1875 he made his conducting debut at the age of 12, and the following 77 years of his career brought him in contact with all the great musicians of this century as interpreter, collaborator and friend.

Monteux entered the Paris Conservatoire when he was nine and received premiere prix du violon in 1896. It was as first violist, however, that he participated in the premiere of "Pelléas et Mélisande" in 1902. Shortly thereafter he organized the Concerts Berlioz et concerts d'avant garde conducting the majority of the programs himself. International fame arrived with his appointment as principal conductor of Sergei Diaghilev's Ballet Russe. It was in this capacity that Monteux conducted the now legendary first performance of Stravinsky's "Le sacre du printemps." Other 20th century musical masterpieces that were heard initially under Monteux's baton were Ravel's "Daphnis et Chloé," Debussy's "Jeux," and Stravinsky's "Le rossignol" and "Petrushka."

At the outbreak of World War I Monteux served with the French army, but when the Ballet Russe made its American tour in 1916, he was allowed to resume his post with the troupe. This began his long association with the musical life of our country and his contributions to our culture were of incalculable importance both in opera and concert. His first appearance with the Metropolitan Opera was on November 17, 1917, the opera being "Faust" with Farrar, Martinelli and Rothier. The following season Monteux was given the opening night performance of "Samson et Dalila" with a cast that included Homer and Caruso. During the seasons of 1917-1919 he conducted "Carmen," Rabaud's "Marouf," "Thais," "Le coq d'or," Gilbert's "The Dance in Place Congo," Leroux's "La reine fiamette," "La Traviata" and "Mireille." The present generation of opera goers will remember Monteux's return to the company in the middle 50's when he gave Met audiences a rare taste of the true French operatic style in the memorable performances of "Pelléas et Mélisande," "Carmen," "Les contes d'Hoffmann," "Faust" and "Orfeo." In 1919 Monteux became permanent conductor of the Boston Symphony where he remained until 1924.

He then left America for 10 years to assume a joint conducting post with Willem Mengelberg at the Concertgebouw in Amsterdam. In 1936 he returned to America to take charge of the San Francisco Symphony, a tenure which lasted until 1952. Monteux's arrival in San Francisco could not have been more opportune, for he both solved that city's orchestral crisis and proceeded to mold the orchestra into one of the world's great ensembles. The grateful city awarded him the honorary title of "Ambassador Extraordinary for the City of San Francisco." It was a reciprocal relationship for here Monteux had the opportunity to completely master the orchestral repertoire, most of which he could now conduct from memory.

Monteux became an American citizen in 1942, and when he left California, he remained in America as a guest conductory, appearing with all our major orchestras. He made his home in Hancock, Maine, where every summer he accepted a few select pupils who were instructed in the famous "Ecole Monteux" style of conducting, his deceptively simple credo being: "To communicate with the orchestra and to bring out the conception of the composer."

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P. D.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100

AUG 22 1964

The Monteux Legacy

Boston Symphony

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INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245,100

OCT 1964

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This is where he did die, and this is where he is buried, in his home town, Hancock, Maine.

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JUL 1 1964

Pierre Monteux, 89, Dies; Dean Of World Conductors

HANCOCK, Maine (AP) — French - born Pierre Monteux, a commanding figure among orchestra conductors for half a century, died early today at his home after a long illness. He was 89.

Monteux's sister, Mrs. David Michlin, said he had been confined to his bed for several months and died in his sleep.

Monteux's first conductorship was of the Ballet Russe in France in 1910. The company toured the United States in 1916 and Monteux stayed on in this country to become conductor of the French repertory of the Metropolitan Opera for three years.

He then took over as conductor of the Boston Symphony Orchestra for five years and was concertgebouw of Amsterdam's symphony for nine years.

In 1934, he returned to the United States and picked up the pieces of the faltering San Francisco Symphony, directing it for 17 years.

Monteux and his wife, Doris Hodgkins Monteux, lived on an estate near her birthplace here for many summers. They moved here permanently in 1952, when Monteux stepped down at San Francisco.

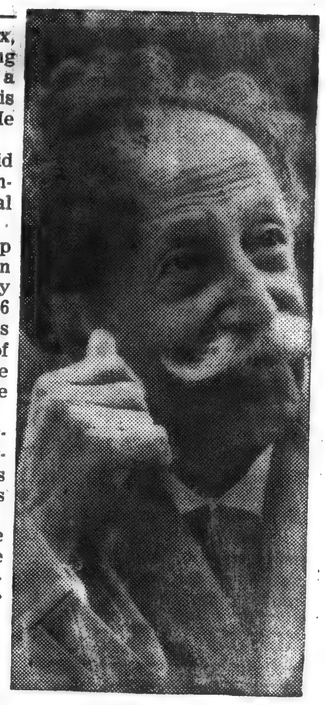
Even in retirement he had made many guest conducting appearances.

Monteux once said he liked Brahms, Beethoven, Schumann and Wagner — "in that order."

"I don't like abstract music," he said. "Or abstract painting either. Modern is all right, but not abstract."

The roly-poly conductor — who stood 5-feet-5 and weighed 180 pounds — was noted for his ability to get the most from an orchestra with a minimum of gesticulations.

"He could create a storm in an orchestra with a flick of his wrist," one of his musicians once said of him.



PIERRE MONTEUX

Monteux conducted the first performance of Stravinsky's "Rite of Spring" in 1913 when it was considered revolutionary in the music world. The performance touched off riots in Paris but Monteux insisted on introduce it.

He also introduced Ravel's "Daphnis and Chloe" in Paris in 1912.

Monteux began his musical career in 1894 as a viola player in a Paris string quarter. He served as a "poilu," or private, in the French Army during World War I and fought in the battles of Verdun, Rheims, Soissons and the Argonne.

Monteux came to the United States with the Ballet Russe after being discharged to make the trip — which was considered a propaganda tour to raise U. S. sympathy with the Allies.

Until the time of his illness last winter, Monteux was considered the dean of the world's active conductors.

He led more than 65 symphony orchestras in both Europe and the United States.

Erich Leinsdorf, present conductor of the Boston Symphony Orchestra, said Monteux "knew no boundaries of nationality or epoch. Any composer could be sure that his music would be heard undisturbed and in its own glory."

"Pierre Monteux was a true blessing for music and all who love music," Leinsdorf said.

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LEOMINSTER, Mass.
Circ. 4,889
JUL 1 1964

said.

Pierre Monteux, Noted Conductor, Succumbs at 89

HANCOCK, MAINE (UPI)— Pierre Monteux, world-famed symphony conductor, died today in his sleep at his home. He was 89 last April 4.

Born in Paris, Monteux became an American citizen in 1942. He was a violinist before becoming a conductor and served as a private in the French army during World War 1.

Monteux formerly was regular conductor of symphony orchestras in Boston and San Francisco in the United States and Amsterdam, Berlin, London, Paris and Vienna in Europe. He also had been conductor of the Ballet Russe, Metropolitan Opera and National Broadcasting Co. symphony orchestras.

Last month Monteux cancelled two scheduled appearances at the 1964 Berkshire Music Festival to rest for fall and winter season engagements.

Two days before his 89th birthday, Monteux collapsed while conducting a concert at the St. Cecilia Academy in Rome. After a 20-minute rest he continued the program. The collapse was attributed to the heated auditorium. Previously he had been stricken with a heart attack while on a Scandinavian tour.

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N. H. Sunday News
MANCHESTER, N. H.
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NOV 17 1963

'Intensely Sad' By Reiner Death

BOSTON, Nov. 16 — UPI — Erich Leinsdorf, music director of the Boston Symphony Orchestra, expressed grief today at the death in New York of conductor Fritz Reiner.

"One of the great figures in music has passed away to my intense sadness," Leinsdorf said.

He recalled they formerly were neighbors when Leinsdorf lived in Larchmont, N. Y., and Reiner at Bridgeport, Conn.

Leinsdorf said he had been associated with Reiner for many years, having met him first in Vienna when asked to be piano accompanist for singers Reiner was auditioning for concerts in Philadelphia.

Leinsdorf sad he and Reiner served for a time as co-conductors of the San Francisco Symphony Orchestra.

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Herald (m)
BOSTON, Mass.
Circ. 178,553
MAR 19 1964

Boaz Piller, Symphony Cellist, 77

GENOA, Italy — Boaz Piller, first cellist of the Boston Symphony Orchestra, died of a lung ailment last Tuesday in the hospital at the nearby Riviera resort of Sestri Levante. He was 77.

His body was brought to Genoa and will be flown to the United States for burial.

The Dutch - born U. S. citizen spent long vacations in Bordighera, on the Italian Riviera, over the past 12 years.

He and his wife, Therese, were on a brief visit to Sestri Levante when he suddenly became ill. Doctors said a lung edema (swelling) was the cause of death.

Piller became a U. S. citizen in 1939.

He first came to the United States in 1910 in the orchestra of a Paris opera company which began its tour in New Orleans.

After returning to his native Holland for a few months he returned and joined the Boston Symphony orchestra in 1916, playing third bassoon.

One of the concerts in which he played was heard by only a few people, and yet it was fabulous in its way. That was when he played cello in a quartet whose first violin was Albert Einstein.

For many years Piller played at the Women's Reformatory in Sherborn and the State prison in Charlestown to give the people in prison a glimpse of a better life through music.

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MAR 19 1964

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WOONSOCKET, R. I.
Circ. 26,710
MAR 19 1964

Boston Symphony First Cellist Dead

BOSTON (AP) — Boaz Piller, 77, first cellist of the Boston Symphony Orchestra, has died on vacation in Sestri Levante, Italy.

Piller, Dutch - born U.S. citizen, was stricken Tuesday while visiting Sestri Levante with his wife. The body will be flown to the United States for burial.

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DEC 31 1963

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Evening Globe
BOSTON, Mass.
Circ. 146,915
DEC 31 1963

Symphony to Do Hindemith Opus In His Memory

The Boston Symphony Orchestra will play composer Paul Hindemith's "Trauer Musik" (Mourning Music) at its concert tonight in honor of the famous musician who died Saturday in Frankfurt, Germany.

Conductor Erich Leinsdorf added the piece to the program. It was composed in 1936 at the time of the death of King George V.

The Boston group has supported Hindemith in the past, sometimes playing his compositions for the first time anywhere. For many years his style was considered radical, although he is now recognized as a great master.

Hindemith taught at Yale University, Harvard University, and for several years at the orchestra's Summer training school, the Berkshire Music Center.

Boston Globe
3/19/64
42

Obituaries
Boaz Piller, Ex-Symphony Musician, 77

Funeral arrangements were being made Wednesday in Bordighera, Italy, for Boaz Piller, 77, retired contra-bassoonist of the Boston Symphony Orchestra, who died late Tuesday of a lung ailment in a hospital in Sestri Levante near Genoa.

The body will be brought to the United States for burial.

The Dutch-born musician, a U.S. citizen, spent long vacations in Bordighera, on the Italian Riviera, during the past 12 years.

He and his wife, Therese, were on a brief visit to Sestri Levante when he became ill.

Educated in The Hague, the Netherlands, he first played professionally with the Royal Orchestra in The Hague, coming shortly thereafter to the United States.

He joined the Boston Symphony in 1916 and remained with the group until the Summer of 1952, when he retired. Shortly after retirement he left Boston for Hyere, France, where he joined his wife for a vacation.

Mr. Piller, who spoke and wrote French, German, Dutch and English, and spoke Italian and Spanish, became a United States citizen in 1933.

Known as the unofficial greeter of the Boston Symphony for more than 30 years, Mr. Piller would turn up at the Back Bay train station or the ship docks in New York to welcome visiting composers, players or singers whose English and experience in this country were either limited or non-existent.

Although the bassoon was his prime instrument, Mr. Piller also was proficient on the cello.

One of the concerts in which he participated was heard by only a few persons. That was when he played cello in a quartet whose first violin was famed mathematician Albert Einstein, who wanted to play quartets and other chamber music during a visit to Harvard.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
JAN 5 1964

Composer Remembered By Boston Symphony

By MARGO MILLER

MILLER

Tuesday evening the Boston Symphony paid tribute to one of the world's finest contemporary composers and an old friend of the orchestra.

Paul Hindemith was dead at 68. His Trauermusik for solo viola and strings recalled a happier occasion for many. The Summer of 1940 the composer had been soloist in his own Viola Concerto at Tanglewood.

Hindemith was a short stocky man and balding above his bright blue eyes; his ear-to-ear grin was infectious as he paraded to the soloist's spot. The critics were not entirely persuaded of his manner of playing, one characterizing the viola tone as "rough and fibrous, big but not sensuous, meat in it but also rasp." Few could deny, however, that the Concerto was played with complete authority by an exceptionally practiced and expert performer.

Hindemith and Aaron Copland had that Summer inaugurated the composition department of the Berkshire Music Center. Serge Koussevitzky's dream made reality, the center opened with 125 advanced students in what was called "the Institute" and hundreds more in "the Academy." Hindemith taught in both.

Fundamentals First

As a teacher he was noted for insisting his students should have thorough grounding in the fundamentals of music. His own works reflected this philosophy, being clear, logical and masterfully organized. A modernist in harmony and style, a classicist in form, he wrote objective music based on sonata, concerto, symphony, quartet, fugue.

Hindemith was an organized man himself. "He came to Lenox like a general," a B.S.O. player recalls. "He had something planned for every hour of the day. Koussevitzky was more the big improviser. And perhaps that difference began the strain of relations between them." Hindemith was not invited back for the Summer of 1942.

But in those two seasons at Tanglewood Hindemith instituted ensemble classes to the delight of their participants. Orchestra men and students alike gathered, Hindemith reminding all of the traditional church sign, "Everybody is welcome." He would give out music, sometimes old motets and chorales for which he had written new parts. Then everyone joined in with instrument or voice. And during Hindemith's lectureship at Harvard, he used to ring in the audience at concerts.

Waving Some Papers

Hindemith's Cello Concerto received a Tanglewood performance in 1941. Louis Speyer, oboist and English horn of the orchestra, has the composer's sketchbooks for the work. Wrapped in an envelope which Hindemith crafted from a sheet of music paper and affectionately inscribed in the composer's neat hand, the package is but one souvenir.

Speyer tells of receiving a Sonata for English Horn. After Tanglewood, Hindemith confessed he was tired and would have no more of music for a while. He and his wife, Gertrud, would go into seclusion somewhere in the Berkshires. One day the Speyers were out walking a picnic site in mind. An open car could be seen speeding toward them; a woman was driving, a man was waving white papers. It was Hindemith, the Sonata in hand. The party then proceeded to the nearest piano, found in Lenox's stately Congregational Church-on-the-Hill.

"I wanted him to write something in the music," said Speyer. A dedication was penned immediately—in German, though Hindemith was fluent in English, had once punned "inspeyeringly" on his friend's name. "To Louis Speyer," it reads, "at last he must indeed have a sonata for his instrument."

Writing for a friend or for an occasion was one of Hindemith's delights. He coined the German term, "Gebrauchmusik," or "music for use." Baroque in the utility of music, he brought a fantastic technical knowledge of instruments to the composition of modern concerts. He was a violinist and violist by training, but could play just about anything else. The Speyers well remember Hindemith serenading the newly-wed Richard Burgin and Ruth Posselt upon Andre Speyer's French horn.

The last new Hindemith work to be heard in Boston was his "Pittsburgh" Symphony. William Steinberg, conductor of that orchestra, introduced it at Boston Symphony concerts in 1960. Composed for the Pittsburgh Bicentennial in 1959, the Symphony was full of "useful" allusions. One was an old Pennsylvania Dutch tune, loosely translate as "My Little Rag Doll Is Running Me Ragged," and the finale capitalized on a popular song, 'Pittsburgh is a great old town." And listeners found in the score lots of noisy passages which they at least thought were tonal depictions of steel mills.

Even the famous Hindemith Christmas cards were a kind of "Gebrauchmusik." Thousands of tiny notes, accidentals, markings were penned to form festive patterns. The prettiest is a fir tree, each needle an eighth note and hung with clefs. And needless to note, the sad[illegible] of "Gebrauchmusik" [illegible] Tuesday's "Trauermusik."

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Berkshire Eag
PITTSFIELD,
Circ. 29,0
DEC 30 196

Paul H... Noted ...

Paul Hindemith, world's leading com... the first resident ... the Berkshire Musi... Tanglewood in 1940, ... initial year, died Sa... at a Frankfurt, Ge... pital at the age of ...

Mr. Hindemith ha... fering from a circ... ment for several ye... still kept up a stea... of composing and ... ducting.

While at Tanglew... Mr. Hindemith comp... certo for violoncello ... tra that received its ... miere at Symphony ... ton in February 194... baton of the late Se... vitsky. Each of the ... ments of the piece ... "Lenox, Mass." The ... ment is dated June ... second, July 4, an... Sept. 9.

Repeated at Tangle...

The work was r... summer at Tangle... Gregor Piatigorsky ... and Mr. Koussevits... ing. Mr. Hindemith ... from his home in ... for the performanc... ceived the plaudits ... dience.

Erich Leinsdorf, c... the Boston Sym... nounced today ... night's BSO concert ... with a performance ... mith's "Trauermusik" ... of the orchestra's de... loss in the death o... poser.

The composer be... his publisher's home ... while on his way ... zerland after having ... some of his works ...

His wife, Gertrud ... him when he died. ... children.

Hindemith, a natu... ed States citizen, ... 20's when he reache...

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

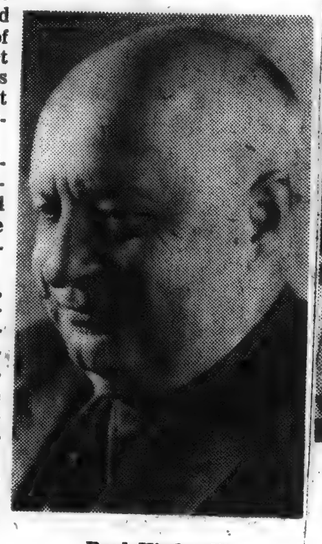
DEC 30 1963

Paul Hindemith Dies; Noted Composer Was 68

Paul Hindemith, one of the world's leading composers and the first resident composer of the Berkshire Music Center at Tanglewood in 1940, the BMC's initial year, died Saturday night at a Frankfurt, Germany, hospital at the age of 68.

Mr. Hindemith had been suffering from a circulatory ailment for several years, but had still kept up a steady schedule of composing and guest conducting.

While at Tanglewood in 1940, Mr. Hindemith composed a concerto for violoncello and orchestra that received its world premiere at Symphony Hall in Boston in February 1941, under the baton of the late Serge Koussevitsky. Each of the three movements of the piece is inscribed: "Lenox, Mass." The first movement is dated June 30, 1940, the second, July 4, and the third Sept. 9.



Paul Hindemith

COMPOSER Paul Hindemith received the applause of Boston Symphony conductor Serge Koussevitzky as well as that of the crowd in the summer of 1941 when the BSO performed Hindemith's Concerto for Violoncello and Orchestra, which had been composed at the Berkshire Music Center in the summer of 1940 when Hindemith was resident composer for initial session of teaching arm of Berkshire Center.

Repeated at Tanglewood

The work was repeated that summer at Tanglewood with Gregor Piatigorsky as soloist and Mr. Koussevitsky conducting. Mr. Hindemith came up from his home in New Haven for the performance and received the plaudits of the audience.

Erich Leinsdorf, conductor of the Boston Symphony, announced today that tomorrow night's BSO concert will start with a performance of Hindemith's "Trauermusik" as a token of the orchestra's deep sense of loss in the death of the composer.

The composer became ill at his publisher's home in Mainz while on his way home to Switzerland after having conducted some of his works in Berlin.

His wife, Gertrud, was with him when he died. They had no children.

Hindemith, a naturalized United States citizen, was in his 20's when he reached the forefront of modern music with his operas, symphonies, concertos and chamber works.

Among his best-known works are the operas "Mathis der Maler" and "Harmony of the World," the "Pittsburgh Symphony," the requiem "When Lilacs Last in the Dooryard Bloom'd," after poems of Walt Whitman, and the ballet "Nobilissima Visione."

Hindemith, who was criticized by the Nazis as a "Cultural Bolshevist," left his native Germany in 1934. He spent some time in Turkey before going to the United States, where he became a citizen in 1946.

Paul Hindemith was a stocky man about 5 foot 3 inches tall. Those who met him remember his gleaming bald head, his intense blue eyes, his assurance of manner and, if he had been in a friendly mood, his humor and sense of fun.

All his music shows that his feelings ran deep, yet he was not one to wear his heart on his sleeve.

Nazi Ban

In 1934, when the Nazis banned performances of his work, the composer, then 39 years old, was already well known to those interested in contemporary music, and he was considered Germany's most gifted composer of his generation. But at that time he was hardly more than a name to most Americans. Ironically, what brought him so much personal suffering greatly increased his fame.

The storm over the banning of his music in his homeland reached a climax in December, 1934, when the conductor Wilhelm Furtwaengler resigned in protest from his posts as director of the Berlin State Opera and deputy president of the Reich Chamber of Music.

Furtwaengler acknowledged that Mrs. Hindemith was Jewish, but in his now famous letter to the Deutsche Allgemeine Zeitung, he contended that the composer was pure Aryan.

Hindemith found refuge in a country not ordinarily associated with Western music, Turkey, because of his long association with a Turkish violinist, Licco Amar.

In Angora, Hindemith helped to organize Turkey's musical life along Western lines. Before coming to the United States he also lived at times in Switzerland, where, after 14 years in the United States, he made his home in 1953.

Mastered Violin

Hindemith was born on Nov. 16, 1895, in Hanau, a town about 75 miles from Frankfurt. He was the first child of Robert Rudolf Emil Hindemith, a painter and decorator. His mother was the former Sophie Warnecke. There were two other children, a sister, Toni Hindemith, who survives him, and his brother, Rudolf, who lives in Munich.

By the time Paul was 13 he had mastered the violin and played in all sorts of orchestras, including dance bands, movie-house orchestras and musical-comedy and theater-pit bands. By 1915, when he was 20, he was the concertmaster of the Frankfurt Opera, a position he held for eight years.

By that time he had entered Hoch's Conservatorium in Frankfurt. His first composition teacher there was Arnold Mendelssohn, a musician of the old German school with an affinity for Romantic music. Brahms and Reger were composers who influenced Hindemith greatly at this stage. But Bernhard Sekles, Hindemith's other leading teacher, was more modern in his outlook.

After his first 10 works with opus numbers, Hindemith turned away from the Romantics, discarding pathos and rich instrumentation for the type of linear writing he developed. His works of the early 1920s showed that like others of his generation, he tried to overcome his despair, with works of negation, scorn and somewhat hectic merriment.

Teaching Career

By 1927 Hindemith had moved to Berlin. There he began a side of his career that grew increasingly important — teaching. He taught at the Berlin Hochschule fur Musik and laid the groundwork for what was to be his first theoretical work "Unterweisung im Tonsatz" ("The Craft of Musical Composition").

Hindemith acquired a technical knowledge of many instruments and it was said that he was so proficient that he probably could have performed creditably any of the solo parts of any of the works he wrote for different instruments. At this time, too, Hindemith became interested in "Gebrauchsmusik," or music for use.

By 1934, the year of the Nazi storm, he had completed "Mathis der Maler," which is generally considered his finest opera.

"Mathis," however, had to wait until May 1938, to have its world premiere in Zurich. Meanwhile, Hindemith made two visits to the United States. He came here in the spring of 1937 to play his viola concerto "Der Schwanendreher," at a festival of contemporary music given at the Library of Congress by the Elizabeth Sprague Coolidge Foundation.

Hindemith's third visit in 1939, because of World War II lengthened out into a prolonged stay. The first year he had several invitations to visit Yale University in New Haven, and in the fall of 1940 he joined the faculty. Not only did he give courses in advanced theory and composition, but he also took an active part in matters of educational policy.

In 1946 Mr. Hindemith became a United States citizen and it was not until 1949, three years after the close of World War II, that Hindemith made a visit back to Germany. When he returned here in March, he reported, "Fifteen years are missing." Germany's receptivity to modern music, he said, had been set back beyond the point it had reached in the twenties.

Until 1953 he taught at both Zurich and Yale, but that spring he finally left New Haven to make his home once again in Europe. Zurich was the place he chose. But he made many visits back to his country. One of those at which he was most honored was his visit last spring.

In the early part of his career, Hindemith exerted great influence on young composers. After World War II, however, he found himself somewhat in the backwash. The younger generation had flocked to the 12-tone music of Arnold Schoenberg and Anton von Webern.

Anachoronistic

Hindemith, who in his youth had been a revolutionary, began to be considered somewhat anachronistic by the new revolutionaries. They termed him merely an academician. But it is safe to say that much of his music will survive today's temporary fashions and will always be admired by listeners responsive to form, logic and workmanship.

Among Hindemith's gifts was cartooning, and it was his custom each year to make his own Christmas cards, many of which caricatured animals as well as humans. One of the signs for close friends that there might be something wrong with the composer this year was that a number of them, for the first time, failed to get cards.

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Traveler (e)
BOSTON, Mass.
Circ. 164,299

DEC 30 1963

Feats At Symphony Hall Here Recalled

Hindemith Was Versatile Musician

Composer-musician Paul Hindemith, dead at age 68, was one of the ultra-modern composers of his time.

But he once delighted onlookers at Symphony Hall with his ability to play instruments hundreds of years old.

PIONEER IN MODERN WORKS

Hindemith, one of the most versatile musicians of the century and a pioneer of modern composition, died in a hospital in Frankfurt, Germany, of a circulatory ailment Saturday.

Laning Humphrey, a member of the Boston Symphony's press department, recalls Hindemith's visits here and at Tanglewood.

Hindemith came to Symphony Hall in 1938 to perform as soloist in his composition Kammermusik No. 5 for viola and chamber orchestra.

"His attention was attracted by the Symphony's Casadesus Collection of ancient musical instruments, some of them hundreds of years old," Humphrey recalls.

"You can imagine our delight when Hindemith—one of the most modern of composers then—asked to see some of the old instruments, and then played several."

FACULTY MEMBER AT BERKSHIRE

Hindemith also was a guest faculty member of the Berkshire Music Festival of the Boston Symphony.

"I remember once at Tanglewood he had some students go up in the tower of the old Tanglewood House," Humphrey said. "He had found some old music, hundreds of years old. The music had been played by brass insrument players in the towers of castles and the sounds would float down to those listening below.

"Hindemith wanted to recreate that—and he did, with the aid of the students."

Humphrey remembers Hindemith as a jolly and friendly man who was tremendously interested in helping people to enjoy music.

Although famed as a composer, Hindemuth was equally known in Germany as one of the best viola players of his time.

Concert master at the Frankfurt Opera House at the age of 20, Hindemith weathered a Nazi ban on his works, eventually became a U.S. citizen, and taught at Yale.

WAS BANNED BY HITLER

A prolific writer, his works included operas, symphonies, ballets, string quartets, trios for piano, violin and cello, sonatas for violin, viola and cello, violin concertos and organ compositions.

The Nazis banned his works in 1933 as un-German. Adolf Hitler violently disliked Hindemith's music. The composer left for Switzerland and Turkey where he set up conservatories, secured hundreds of orders for German music firms and forced the Nazis to tone down their criticism of him.

PAUL HINDEMITH

International fame came more through his operas, especially "Cardillac," "News of the Day," "Lindbergh's Flight" written with Kurt Weill, and "Sancta Susanna."

Perhaps best known, however, was his symphonic poem "Mathis der Maler"—Matthis the Painter, heralded as the most successful work of the 1935-36 concert season.

MISCELLANEOUS

223

ANCIENT INSTRUMENTS.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK, N.Y.
MANHATTAN EAST
W. 11,500

JAN 16 1964

IBM Gallery Rings In Reprise on Old Orchestra

The first New York exhibition of the Boston Symphony Orchestra's Casadesus Collection of Old Musical Instruments opened last Monday at the IBM Gallery, 16 East 57th Street, and remains through Feb. 7.

String, wind, brass, and percussion instruments dating from the sixteenth to the nineteenth century are on display. Many are unique by virtue of their use, previous owners, or artistic decoration.

Supplementing the Casadesus Collection are a harpischord and a clavichord lent by the Yale Collection of Musical Instruments, some primitive musical devices lent by the Museum of Natural History, and several paintings of musical subjects.

Recordings of music played on some of the instruments illustrate the steps in their development and demonstrate the immense variety of musical sounds. An explanatory narrative accompanies the recordings.

Ranking high in human and historical interest are a combined flute and walking stick that belonged to Frederick the Great of Prussia and then to Voltaire; an 18th cenutry French lyre that is reputed to have belonged to Mme. de Maintenon, who became the second wife of Louis XIV; and an English horn with an inscription commemorating the first performance of "Tristan and Isolde," in which it is said to have been used.

Instruments most unusual to contemporary eyes and ears include the pochette, a 17-inch stringed instrument with a 14-inch bow; the church serpent, a bass wind instrument in the form of a snake-like tube seven feet long; a tromba marina, an ungainly seven-foot pyramid-shaped instrument with a single string; a hurdy-gurdy, a stringed instrument which is hand cranked like the street organ; and a bull roarer, a carved stick that is whirled rapidly at the end of a cord to produce a sound that is more frightening than melodious.

Outstanding as fine musical instruments are three 18th century viols. They are a quinton—an obsolete five-string treble viol—made by Louis Guersan, a noted instrument maker who flourished in Paris in the 1760's; a viola d'amore signed "Paulus Alletsche, Munchen, 1713," and a bass viol, an extremely rare instrument because many early viols were cut over by lute makers to make violincellos.

The paintings in the exhibition include "Man With Violin," by George Luks, "Two Welsh Girls With a Harp," by Arthur B. Davies, and "Evening Hymn," by Washington Allston, lent by the Montclair Art Museum.

The Casadesus Collection originally belonged to Henri Casadesus, a distinguished French musician and connoiseur of old instruments. In 1926 it was presented to the Boston Symphony Orchestra by a group of the orchestra's friends, and since then it has been housed in Symphony Hall.

The IBM Gallery is open to the public, without charge, Monday through Friday from 9:30 a.m. to 5 p.m.

MOUNT VERNON ARGUS
Wednesday, January 15, 1964

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

FEB 1964

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,006,983 S. 3,147,219

JAN 19 1964

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

JAN 1964

From January 13 to February 7 a large portion of the Boston Symphony Orchestra's CASADESUS COLLECTION OF ANCIENT INSTRUMENTS will be on loan to the IBM Gallery of Arts and Sciences, 16 East 57th Street, New York.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
MAR 17 1964

Bury Street, Boston 10, Mass.

Instruments displayed

"The Shape of Sound—Form in Musical Instruments" is the title of an exhibition on view from March 24 to May 1 at the Carpenter Center for the Visual Arts, Harvard University. The exhibition is arranged to define the relationship between the shape of the instrument and the sound it emits.

The Metropolitan Museum, Boston Museum of Fine Arts, Yale University, Peabody Museum, Music Department at Harvard, New England Conservatory, Casadesus Collection of the Boston Symphony Orchestra, Pan Orient Arts Foundation, and private collectors, have joined in loaning examples.

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NEW YORK, N.Y.
MONTHLY 16,719

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

JAN 14 1964

BSO'S ANCIENT INSTRUMENTS IN N.Y.

Visitors to Symphony Hall will note the absence of a majority of the instruments normally on display in the Ancient Instrument Room. A selection of instruments from the Casadesus Collection, which was presented to the Boston Symphony Orchestra for permanent view in Symphony Hall, has been loaned for exhibition in New York at the IBM Gallery of Arts and Sciences through Feb. 7.

LISTEN—
A MUSIC MONTHLY
NEW YORK, N.Y.
10 TI. a YR.-CIRC.N.AVAIL.

DEC 1963

Ancient Instruments on Display

The first New York exhibition of antique musical instruments from the Boston Symphony Orchestra's Casadesus Collection will be held at the IBM Gallery (16 East 57th Street) from January 13 to February 7. Fifty-six pieces (including the 18th century cavalry serpent seen above) dating from the 16th to the 19th centuries will be shown.

A pocket viol, dated 1612, a lyre belonging to the second wife of Louis XIV, a horn that was used in the first performance of *Tristan und Isolde*, an assortment of other string, brass and percussion instruments, and a musical clock used by three generations of the Casadesus family are among those items which will be displayed.

The collection originally belonged to Henri Casadesus, a distinguished French musician and connoisseur of old instruments. In 1926, it was presented to the Boston Symphony, and since then it has been housed in a specially constructed room in Symphony Hall.

The IBM Gallery is open to the public, without charge, Mondays through Fridays, from 9:30 a.m. to 5 p.m.

CAPITAL CITY NEWS BUREAU
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NEWSPAPER CLIPPINGS
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WHITE PLAINS HERALD
Thursday, January 16, 1964

IBM Shows Collection of Old Instruments

The first New York exhibition of the Boston Symphony Orchestra's Casadesus Collection of Old Musical Instruments at the IBM Gallery, 16 East 57th St., will continue through Feb. 7.

String, wind, brass and percussion instruments dating from the sixteenth to the nineteenth century are on display. Many are unique by virtue of their use, previous owners, or artistic decoration.

Supplementing the Casadesus Collection are a harpsichord and a clavichord lent by the Yale Collection of Musical Instruments, some primitive musical devices lent by the Museum of Natural History, and several paintings of musical subjects.

MISCELLANEOUS

ANCIENT INSTRUMENTS.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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YONKERS HERALD STATESMAN
Wednesday, January 15, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

MOUNT KISCO TRADER
Sunday, January 12, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK NEWS
Sunday, January 19, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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MOUNT VERNON ARGUS
Wednesday, January 15, 1964

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

FEB 1964

DAILY NEWS
D. 2,006,983 S. 3,147,219

JAN 19 1964

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NEW YORK, N.Y.
MONTHLY 16,719

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NEW YORK, N.Y.
MONTHLY 16,719

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JAN 14 1964

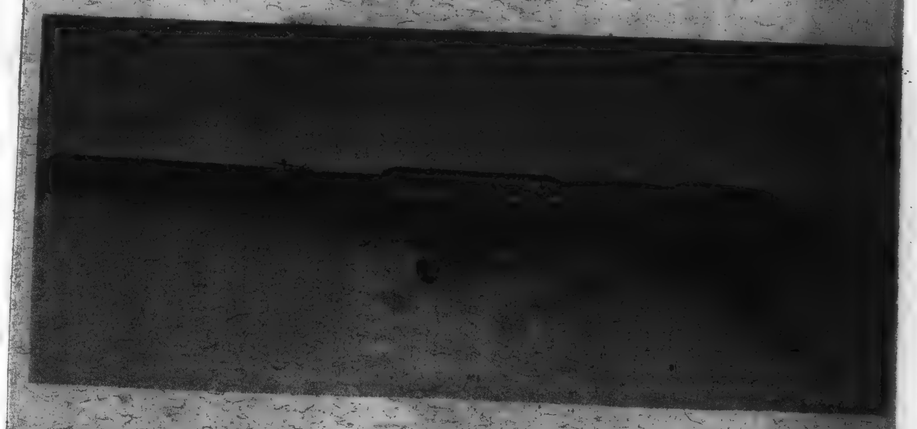
BSO'S ANCIENT INSTRUMENTS IN N.Y.

Visitors to Symphony Hall will note the absence of a majority of the instruments normally on display in the Ancient Instrument Room. A selection of instruments from the Casadesus Collection, which was presented to the Boston Symphony Orchestra for permanent view in Symphony Hall, has been loaned for exhibition in New York at the IBM Gallery of Arts and Sciences through Feb. 7.

LISTEN—
A MUSIC MONTHLY
NEW YORK, N.Y.
10 TI. a YR.—CIRC. N. AVAIL.

DEC 1963

Ancient Instruments on Display



The first New York exhibition of antique musical instruments from the Boston Symphony Orchestra's Casadesus Collection will be held at the IBM Gallery (16 East 57th Street) from January 13 to February 7. Fifty-six pieces (including the 18th century cavalry serpent seen above) dating from the 16th to the 19th centuries will be shown.

A pocket viol, dated 1612, a lyre belonging to the second wife of Louis XIV, a horn that was used in the first performance of *Tristan und Isolde*, an assortment of other string, brass and percussion instruments, and a musical clock used by three generations of the Casadesus family are among those items which will be displayed.

The collection originally belonged to Henri Casadesus, a distinguished French musician and connoisseur of old instruments. In 1926, it was presented to the Boston Symphony, and since then it has been housed in a specially constructed room in Symphony Hall.

The IBM Gallery is open to the public, without charge, Mondays through Fridays, from 9:30 a.m. to 5 p.m.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

WHITE PLAINS HERALD
Thursday, January 16, 1964

IBM Shows Collection of Old Instruments

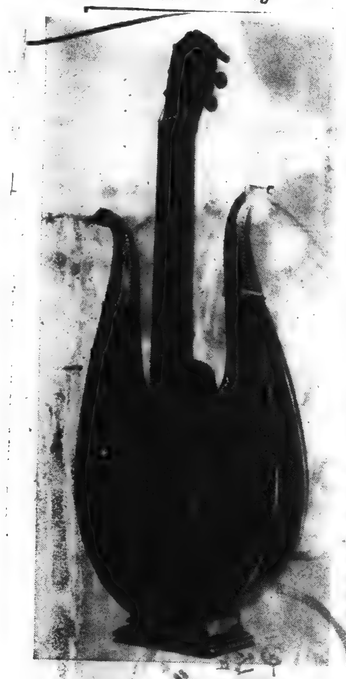
The first New York exhibition of the Boston Symphony Orchestra's Casadesus Collection of Old Musical Instruments at the IBM Gallery, 16 East 57th St., will continue through Feb. 7.

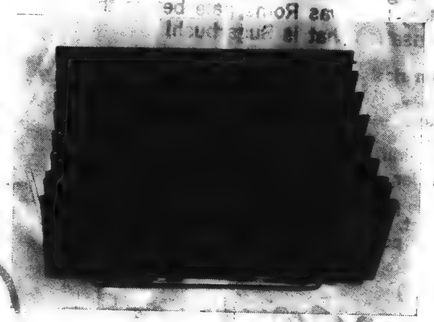
String, wind, brass and percussion instruments dating from the sixteenth to the nineteenth century are on display. Many are unique by virtue of their use, previous owners, or artistic decoration.

Supplementing the Casadesus Collection are a harpsichord and a clavichord lent by the Yale Collection of Musical Instruments, some primitive musical devices lent by the Museum of Natural History, and several paintings of musical subjects.

CUE
NEW YORK, N.Y.
W. 167,032

JAN 11 1964





ELABORATELY DECORATED eighteenth-century lyre (left), among the early instruments from the Casadesus collection going on display at the IBM Gallery, was bought from an elderly French woman whose grandfather had purchased it during the French Revoution. It is said to have been once owned by the second wife of Louis XIV. The accordion with mother-of-pearl keyboard (below) was manufactured in Bayonne in 1823

GILDED brass horn (above) was found over sixty years ago in the home of a French bandmaster who willingly exchanged it for a modern valve horn he needed for his band

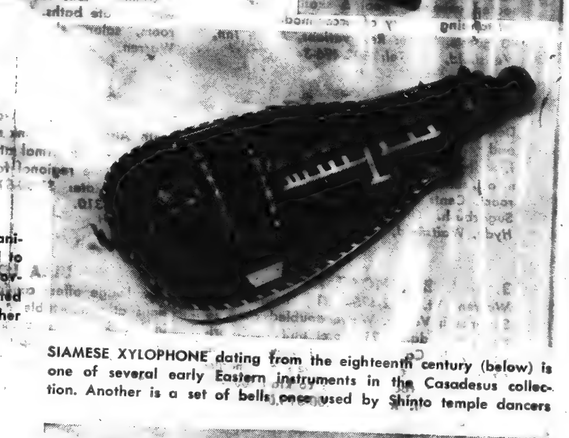
MUSICAL ANTIQUES

Lyres, lutes and serpents on loan to IBM

OVER fifty pieces from the Boston Symphony collection of old musical instruments, until now housed in a special room in Symphony Hall and never permitted outside the Hub City, will go on view next Monday (January 13) at the IBM Gallery. Originally collected by Henri Casadesus, a French violist with an abiding interest in early instruments, these now-silent antiques offer a vivid reminder of European craftsmanship as applied to the "machines" that enable man to manipulate sound louder or sweeter or more pungent than his own voice. A few are shown here; others include a dragon-headed cavalry trumpet, a pair of 18th-century military kettle drums, and a horn used in the first performance of Wagner's "Tristan and Isolde." The Boston Symphony, playing their modern equivalents, is also due for a local visit toward the end of the month—a visit extended to four days to include a concert at Carnegie Hall on January 24.

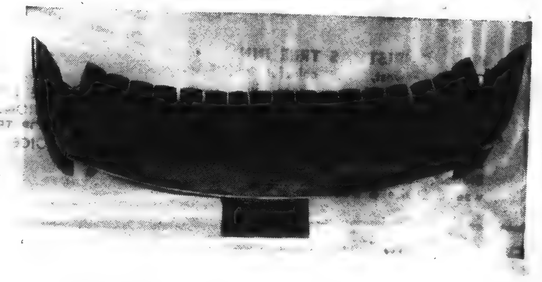
—C.B.

CHURCH SERPENT (right) is an instrument of the Italian Renaissance bearing the arms of the Venetian Republic. Casadesus obtained it in 1923 from the then Duchess of Grammont, who was herself an equally avid collector



HURDY-GURDY, or mechanical violin (right), belonged to a fiddler in the French province of Bresse who inherited it from his great grandfather

FIRST EMPIRE DRUM, bearing the arms of the City of Paris, was owned by Casadesus' father, a drummer during the Commune of 1871



SIAMESE XYLOPHONE dating from the eighteenth century (below) is one of several early Eastern instruments in the Casadesus collection. Another is a set of bells once used by Shinto temple dancers

MUSIC TRADES
NEW YORK, N. Y.
MONTHLY 5,500

JUN 1964

Old Instruments Exhibit At Music Trades Show

Exhibit of a unique collection of old musical instruments from the 16th to the 19th century will be featured at the 1964 Music Trades Show.

The collection of music-making instruments of the past will be shown by special arrangement with the Boston Symphony Orchestra, which has the exhibit as part of its permanent display at Symphony Hall. More than 60 of the music antiques will be displayed at the 63rd annual show sponsored by the National Association of Music Merchants. The Music Trades Show display at Chicago's Conrad Hilton Hotel June 28 to July 2 will mark only the second time that the collection has been lent outside of Boston since the collection was started more than 25 years ago.

Plans are to set up the unusual exhibit in a conveniently-located, easily-accessible display area in the 8th Street lobby of the Conrad Hilton Hotel, where the more than 13,000 music men expected at the show will be able to view the string, brass, wind and percussion instruments of other eras.

The collection once belonged to Henri Casadesus, a French musician who was the uncle of famed pianist Robert Casadesus. Obtained by the Boston Symphony in 1926 at the suggestion of conductor Serge Koussevitzsky by friends of the orchestra in honor of its founder, Henry Lee Higginson, the collection represents the finest of old world craftsmanship as well as a number of instruments with historical interest.

"We are indeed delighted to have the opportunity to display this remarkable collection of musical instruments at the Music Trades Show. In a sense it represents a first for the industry—a chance to view at a trade show the forebears of today's musical products, and to see in an exhibit the rich tradition of our industry's past," observed William R. Gard, NAMM executive secretary. "We are grateful to the Boston Symphony for their courtesy and cooperation in making this exhibit available for display at the Music Trades Show. We know that every music merchant will find viewing these instruments an exciting experience in turning back the pages of musical history."

Among the instruments with historical backgrounds which will be shown in the exhibit will be a combined flute and walking stick which once belonged to Frederick the Great, King of Prussia, who was presented the flute by Voltaire.

Some of the instruments in the collection, such as a hurdy-gurdy, date back to the 10th Century. Unusual music-makers are a serpent, a bass wind instrument of the century; a pochette, a tiny violin used dancing masters; a bull roarer, a carved whirled at the end of a cord; and a marina, a seven-foot-tall single-string strument.

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

APR 11 1964

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Chicago's AMERICAN
Always on Top of the News
D. 433,422 S. 540,180

APR 12 1964

YOU'RE IN THE KNOW IF YOU KNOW . . . Free Lance Photographer Arthur Shay wrote the play, "A Clock for Nikita," now in the Stagelight theater, and took his own pictures for promotion. . . . When the American Civil Liberties union hosts its Thursday premiere of "Point of Order" film documentary of the Army-McCarthy hearings, it'll be almost 10 years to the date of the opening of the sessions in Washington.

The nation's largest and most elaborate lighting showroom, the new Design Galleries, is at 325 N. Wells st. . . . Horse racing is still the king of spectator sports, followed by auto racing, baseball, football, and basketball, all in that order. . . . The Boston Symphony will lend its rare collection of old musical instruments for a special display the end of June for the annual music show in the Hilton. Included: a combination flute and walking stick owned by Voltaire.

CUE
NEW YORK, N.Y.
W. 167,032

JAN 11 1964

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The New York Times. TUESDAY, JANUARY 14, 1964.

Instruments From Old World Have Odd Names and Strange Appearance

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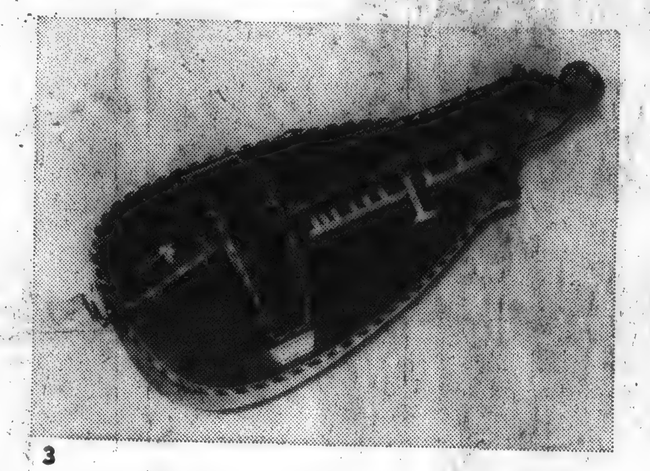

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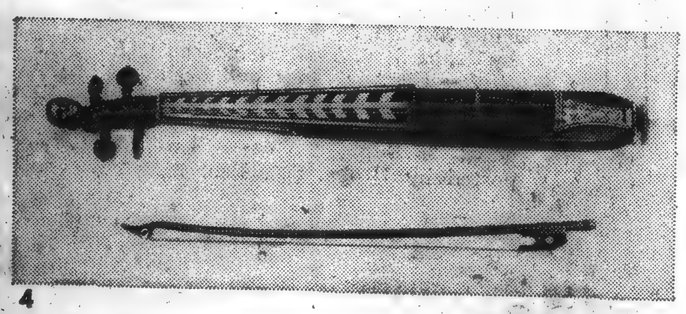

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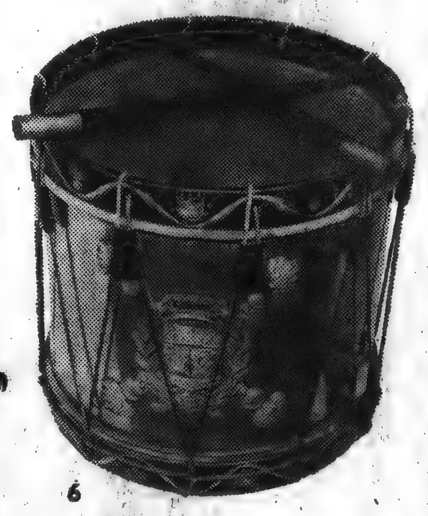

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(1) The serpent, bass wind instrument of 16th century, in Boston Symphony Orchestra collection at I.B.M. Gallery. (2) Tambourine à cordes, a string drum used to accompany a pipe. Strings are tuned alternately to tones of pipe. (3) Hurdy-gurdy, or mechanical violin, originated in the 10th century. It was later favorite of French courtesans. (4) A small stringed instrument, the pochette was used by European dancing masters of 17th and 18th centuries. (5) This 18th-century cavalry bass wind serpent was used to accompany military bands. It has 16th-century origin. (6) First Empire drum belonged to father of Henri Casadesus, for whom the Boston Symphony collection is named.

Musicmaking of Other Eras Is Displayed at Gallery

By THEODORE STRONGIN

Even though it is not a play-it-yourself show, the ear as well as the eye can participate in musicmaking of past eras at the I.B.M. Gallery, 16 East 57th Street, where the Boston Symphony's Casadesus Collection of Old Musical Instruments went on exhibition yesterday.

String, brass, wind and percussion instruments from the 16th century to the 19th century can be heard on tape recordings, accompanied by explanatory narrative.

In addition to the instruments there are also music items of historical interest. For example, there is a combined flute and walking stick that once belonged to Frederick the Great and later to Voltaire. And there is an 18th-century French lyre that is supposed to have belonged to Françoise de Maintenon, second wife of Louis XIV.

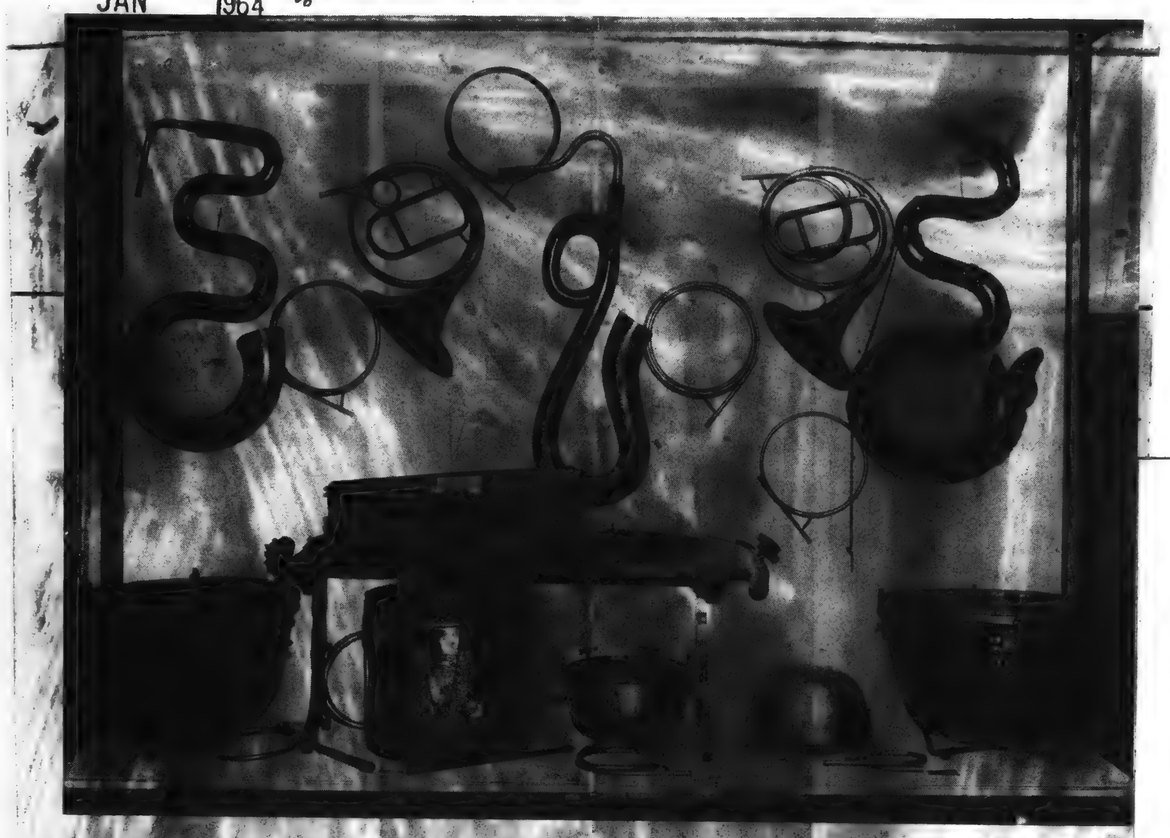
Ancient instruments known today, such as the harpsichord and viola de gamba, are displayed with material that is unusual to contemporary eyes and ears. Among these are the pochette, a tiny violin used by dancing masters; two kinds of serpents, a bass brass instrument; a hurdy-gurdy, which in the 17th century meant a mechanical violin; an ungainly, seven-foot tall, single-stringed instrument called a tromba marina and a bull-roarer, a carved stick meant to be whirled rapidly at the end of a cord. All these curiosities are heard on the tapes.

The collection which will be on view through Feb. 7, belonged to Henri Casadesus, a French musician and uncle of the pianist Robert Casadesus. It was purchased for the Boston Symphony in 1926, at the recommendation of Serge Koussevitzky, by a group of friends of the symphony, in honor of the orchestra's founder, Henry Lee Higginson. This is the first time the collection has ever been lent outside of Boston.

336

PROMENADE
NEW YORK, N.Y.
MONTHLY 140,315

JAN 1964



Fantastic shapes, fine woods, distinctive decoration distinguish instruments—of Oriental and European origin—in collection given to and maintained, in memory of Henry L. Higginson, its founder, by Boston Symphony Orchestra. (Above) bottom row, second from left: First Empire Drum bears arms of City of Paris; in company with Early Church Serpents, one with Kehetien Republic's arms; French Bassoons—double-reed bass, woodwind class; 18th Century Kettle Drums. Chinese Oboes. (Below) hanging, second from left: among French, English, German bass viols, mandolins, banjos, old violin bows, a 17-inch pocket vial signed "Andre Vinatte, 1612," purchased for the Casadesus Collection in 1897.

Ancient musical instruments

Courtesy of the Boston Symphony Orchestra/IBM

First New York exhibition of Antique Musical Instruments from the Boston Symphony Orchestra's Casadesus Collection will be held in the IBM Gallery of Arts and Sciences, 16 East 57th Street, from January 13th to February 7th. Fifty-six pieces, including examples of old instruments from the major instrumental families of the orchestra —strings, woodwinds, brasses and percussion instruments dating from the 16th to the 19th century—and several used only for chamber music, will be seen.

Interesting features of the collection are the fine wood work coupled with distinctive decoration; many unique because of their use and previous owners. Instruments were once owned by crowned heads of European nations, renowned nobles, musicians, and humble citizens.

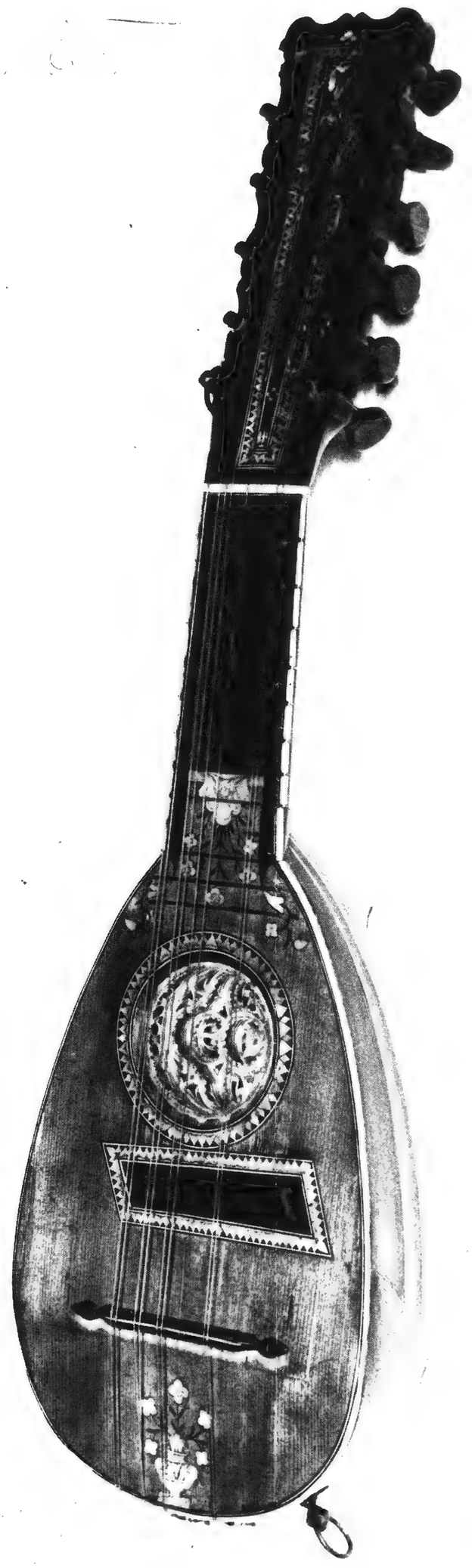
The entire collection was assembled by Henri Casadesus, a distinguished French musician—a violist —and connoisseur of old instruments and their music. This New York exhibition is the first time the Boston Symphony Orchestra has loaned the Casadesus Collection for display away from Symphony Hall.

The IBM Gallery is open to the public, without charge, Monday through Friday 9:30 a.m. to 5 p.m.

327

INDUSTRIAL DESIGN
NEW YORK, N. Y.
MONTHLY 10,400

APR 1964



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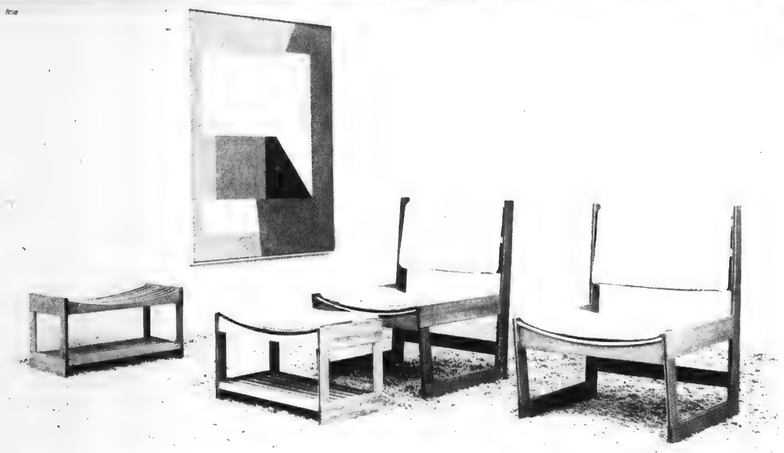
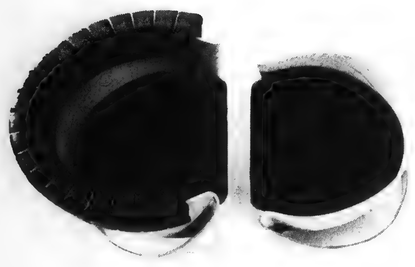
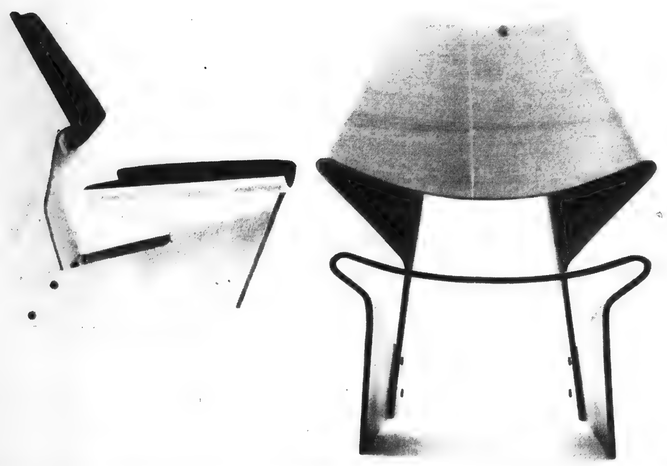




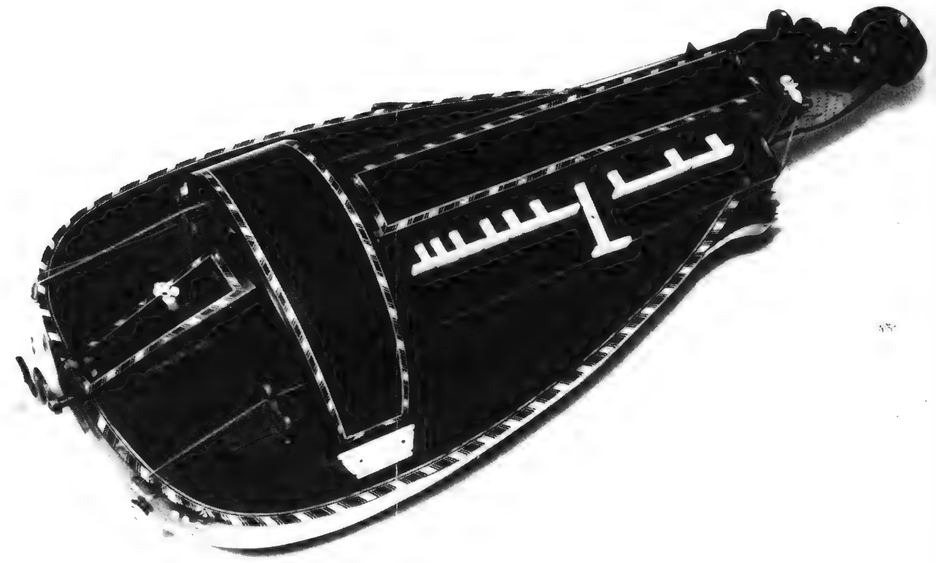


Grete Jalk, Danish designer, has added some exciting new forms to her well-established lines of furniture. Chairs and footstools (left) are manufactured in Oregon pine by Cabinetmaker Henning Jensen. Group at center, *she-chair*, footstool, and *he-chair* (finished *he-chair* is shown at far right center), of molded Oregon pine, won first prize in the Daily Mirror Furniture Competition. The two-piece easy chair (bottom) of molded plywood, is bolted at the rear. Both groups are manufactured by P. Jeppesen.

CHURCH SERPENTS AND POCKET VIOLS

Part of a collection of musical instruments from the past, these instruments reflect more than just sound design. They reflect an era in which design was gilt and relief.

Looking like works of art, which they are, these musical instruments are, of course, more than that. Each had its period of musical use and popularity sometime between the 16th and the 19th centuries. But what seems striking today is not only that their form is an expression of their function, but also that their decoration is an expression of their form. After the death of Henri Casadesus, the French musician who collected them, they were turned over to the Boston Symphony Orchestra along with the rest of his collection. Early this year they appeared as part of an exhibit at the IBM Gallery in New York City. Unfamiliar largely because many of them have been superceded by technically improved models, these instruments range from the esoteric (the Italian Renaissance church serpent) to the romantic (the hurdy-gurdy). Others seem unfamiliar because like the pocket viol, they have gone out of style. Unfortunately, also out of style is the fine, intricate inlay and carved decoration, which is so much a part of each instrument that each would look, if not sound, barren without it.—*E. C.*



1. 18th century, ivory backed mandolin
2. Hurdy-gurdy, a mechanical violin

2

227

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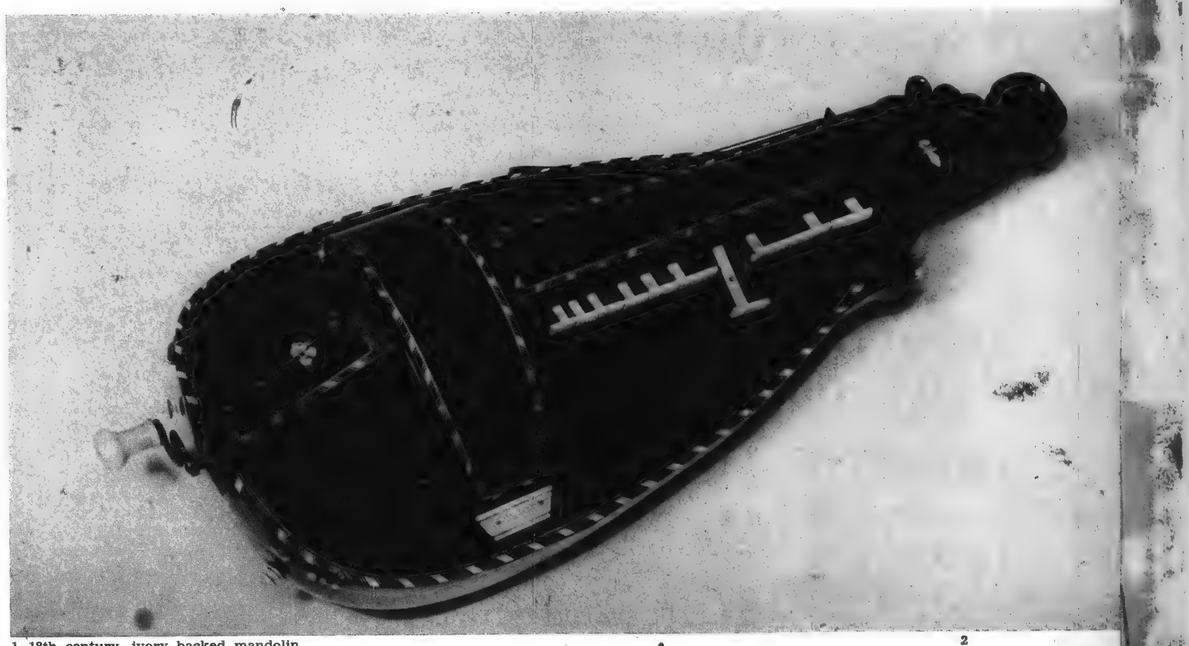

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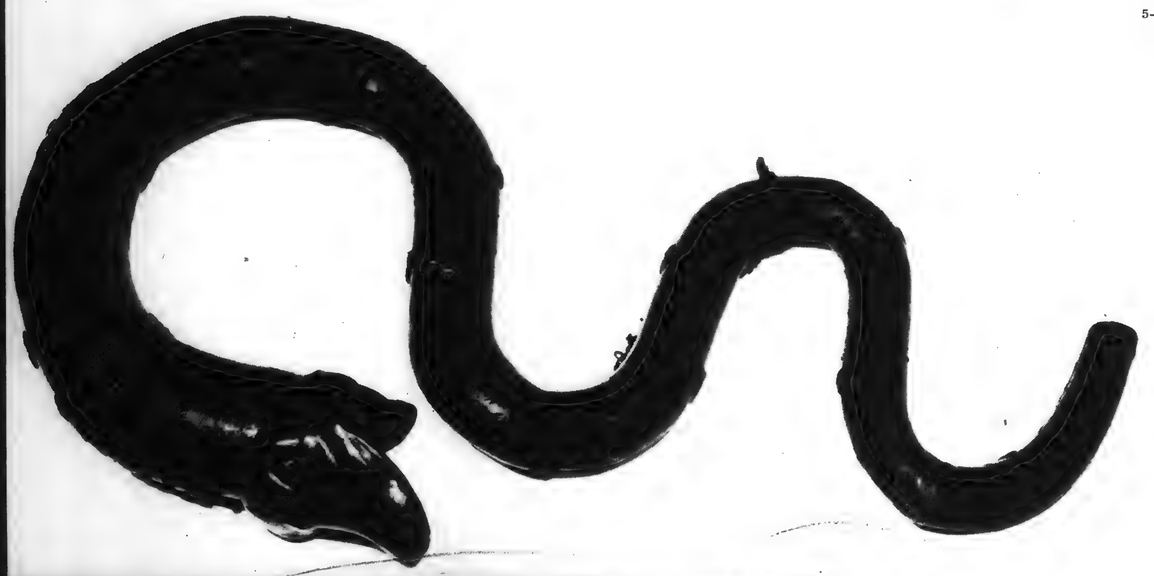

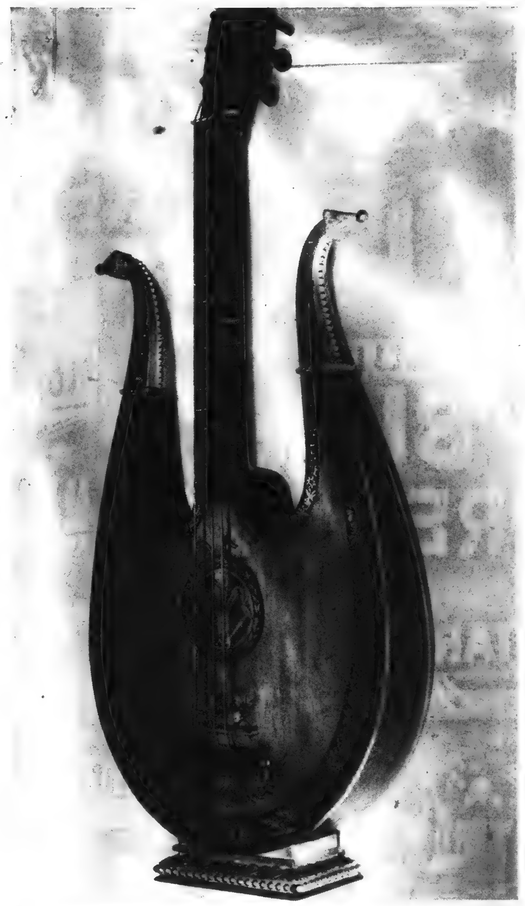

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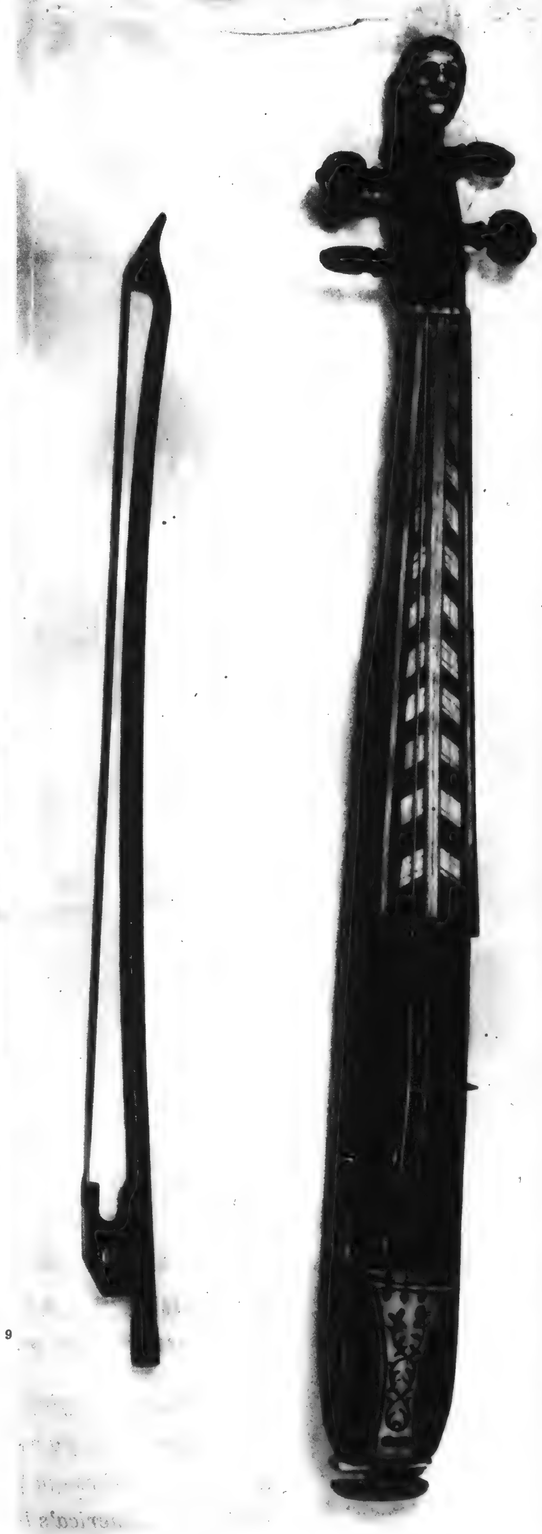

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3. 18th century Cavalry Serpent has gilt and lacquered dragon's head
4. 18th century Siamese xylophone, called a roneat ek
5. Japanese lute, or biwa, inlaid with mother of pearl
6. Church Serpent, a bass wind instrument from the Italian Renaissance
7. 18th century lyre of polished Martin, once owned by wife of Louis XIV
8. Brass horn with intricately decorated bell
9. 17th century pocket viol, a 17-inch instrument with 14-inch bow.

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Journal (m)
PROVIDENCE, R. I.
Circ. 61,299
SEP 10 1963

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"There is no possible debating the fact that the very best makes a far greater impression than any number of second or third bests," Mr. Mazzeo said.

"I have been continually disturbed with the trend in the last years, watching the new stream of musical ambassadors we are sending forth," he said. "While all of them are fine exponents of their particular parts of our musical life, it seems almost incomprehensible to me that we have been sending abroad these various musical forces almost to the exclusion of our great orchestras."

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Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 146,915
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BILLBOARD
NEW YORK, N.Y.
W. 50,000
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Kenin's testimony did not disparge the talented amateur groups participating, but said the hard facts are that America is in competition with the best Europe has to offer in the way of performing artistry. The cultural exchange is a part of a greater competition between the free and the non-free world. The professional, by the vary nature of his experience, is most suited to the needs of the program, Kenin pointed out.

This country should also raise the "meager annual appropriation" for the talent tours to where fine orchestras, dance and drama companies can perform at their best. This idea was fervently seconded by Angus Duncan, of Actors' Equity Association, and Hal Holbrook, who has toured with his one-man "Evening With Mark Twain."

Members of the International Organizations Subcommittee of the House Foreign Affairs Committee were told that while U. S. spends a measly $2.5 million a year on its whole program, England has spent $65 million, France $50 million, and West Germany $13 million. Soviet figures are under wraps, but they send nothing but the best, indicating a good-sized budget for their ballet and other dance and orchestral groups.

The Boston Symphony Orchestra's personnel manager, Rosario Mazzeo, said America's great orchestras play too small a role in the program as compared to other musical specialty groups. Mazzeo said the various nationalities represented in every symphony orchestra make close liaison with fellow nationals in European countries visited.

The Miami Herald
MIAMI, FLA.
D. 342,056 S. 394,039
SEP 12 1963

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Kenin pointed that "we still are spending but two and a half million a year on cultural relations, with no increase of appropriation since 1954." He emphasized that "only the best is good enough" for American image-making abroad.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 32,267
OCT 17 1963

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Mercury (e)
MEDFORD, Mass.
Circ. 7,611
OCT 8 1963

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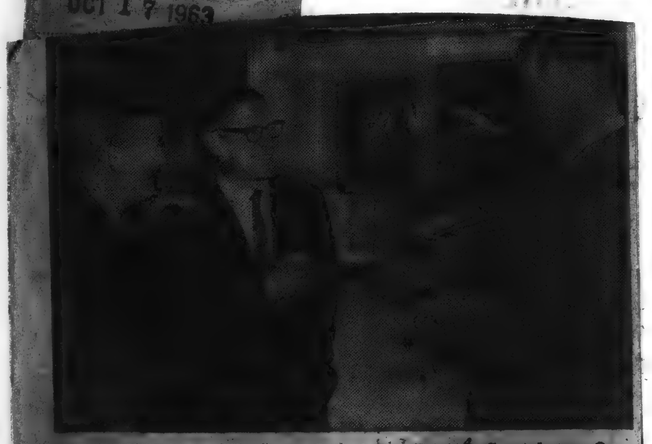

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870

Invest in Culture, Businessmen Urged

By EDGAR J. DRISCOLL JR.

It is time that Boston business and industry assume more responsibility for the cultural life of the community, Erich Leinsdorf told a group of businessmen in the Sheraton-Plaza Tuesday.

The occasion was a luncheon meeting of the Executives Club of the Greater Boston Chamber of Commerce, attended by contributors to the artistic life of Greater Boston as special guests.

"It is perfectly evident that the sources of wealth in this country are shifting from individuals to corporations, and it is time for business to look to its responsibilities," the Boston Symphony conductor said.

"Directors and shareholders alike must recognize their obligation to the arts and become familiar with the cultural necessity of deficits."

He said the deficits of leading cultural organizations are "a necessary by-product of the good life. Our great concert halls should welcome music lovers for moderate prices, museums also, but the cost has to be borne by someone.

"Here, in a city that earned the reputation of being the 'Athens of America,' it should be the concern of community pride to keep it in most excellent condition, for the gap between earned income and expenses continues to grow."

Nelson Aldrich, chairman of the Board of the Boston Arts Festival and president of Metropolitan Boston Arts Center, said it "is within the power of the civic and business leaders in this audience to make or break the cultural life of this community."

Criticizing the "tremendous imbalance in the proportion of the dollar donated to our cultural organizations" compared with other causes, Aldrich cited figures from the just-released annual report of one of the city's largest charitable foundations. It showed he said "that out of a total of $1,800,000, only 0.7 percent, or $13,000, was given to the arts."

Of this, he said, "it is interesting to note that the Museum of Fine Arts received $37.04 and the Boston Symphony Orchestra $2000 for Youth Concerts."

He called for the organization and establishment of "charitbale foundation under the laws of the State of Massachusetts, to which all business and industry would be urged to contribute.

The third panel speaker, Erwin D. Canham, editor of The Christian Science Monitor and former national president of the Chamber of Commerce, said "An investment in culture is a direct investment in the kind of people we must have if our community is to continue and survive . . . Here we have a strong blend of many cultural heritages . . . Ours can and must be a better community."

Dr. George I. Rhorbough presided, Allen H. Smith of Arthur D. Little Co., was chairman.

Smith announced formation of an ad hoc cultural committee of the Chamber of Commerce to provide active cooperation between the Boston business and cultural world. At its first meeting in November it will consider ways of supplying the managerial talents of chamber members to cultural organizations in need of assistance. It will not engage in the raising of money or applying it, Smith said.

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Sunday Herald
BOSTON, Mass.
Circ. 283,819
OCT 20 1963

IT'S ALWAYS MUSIC as Erich Leinsdorf, music director of the Boston Symphony Orchestra, enjoys quiet interlude in Brookline home between rehearsals and concerts of 83d season, which opened Sept. 27. At left, Daughter Jennifer practices pizzicato on violin as Mrs. Leinsdorf and her husband listen. Daughter Hester ponders school homework assignment.

EnglandNewsclipAgency,Inc.
078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
OCT 27 1963

Robert Taylor's Notes

Some Symphony Patrons Irked by Intrusion of TV

By ROBERT TAYLOR

The practice of televising 'live' symphonc concerts is certainly not to be deplored. Its advantages are obvious from a standpoint of education and general cultural exposure. Lately, however, several correspondents to this department have complained about the mechanics involved.

These critics seem to us valid, just as valid as the televised concert, and they present a dilemma. The are subscribers and patrons who feel their enjoyment is circumscribed by the presence of cameras and lights. For the sake of the mass audience, they consider themselves penalized.

The ubiquitous television camera has made itself evident at many concerts during the past year or so. The opening of Philharmonic Hall at The Lincoln Center offered the picture of technicians in tail coats dollying their cameras across the stage.

The free concert of The Harvard School Chorus at Sanders Theater last August was also televised, and to make room for the necessary equipment part of a large and eager crowd of students had to be turned away.

This season has already witnessed the filming of a concert by London's Royal Philharmonic and the former Cambridge series of The Boston Symphony Orchestra. The Symphony Hall balcony is now adorned by shaded lamps for video purposes.

MUSIC ★ ★ ★
DRAMA ★ ★ ★
FILMS

Patron's Choice

One would hail this development were it not for the discomfiture to the musicians and the public sensitive toward intrusion. Many people have paid, after all, five or six dollars a seat; and with this outlay, it seems to us, they have a reasonable expectation of comfortable surroundings. They are willing to subsidize the first-hand experience when, indeed, they might be more relaxed during the free concert at home.

Television lights are hot and blinding. At times the equipment blocks sight lines. One woman, occupying a relatively good position in the first balcony now states with understandable rancor that she can't see a thing. Another says the lights make her perspire like a sun-bitten Eskimo. And report has it that a not infrequent sight on Tuesday evenings is the flutter of balcony seat programs used as fans.

There is enough substance to pause. The audience of the future deserves consideration, but what about the actual orchestral supporters? Television has long since become integral to our culture. Nevertheless, there wouldn't be any culture to televise without the paying customer. The development of resources of technique might help: the low-key bulb, the miniature camera. Otherwise we can see no easy solution. Television is here to stay, let us hope the subscribers are tolerant.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
NOV 15 1963

Sanford Sistare Named Head of BSO Press Office

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Mr. Sistare is the son of Mr. and Mrs. Willard Sistare of Storrs, Conn., former Pittsfield residents. He graduated from Berkshire School in 1946 and received an M.A. in American Civilization from the University of Pennsylvania in 1957. After service in the Air Force, Mr. Sistare taught in private schools before joining the press department of the BSO.

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The parting between Mr. Judson and the men who now control Columbia Artists was reported in the New York press as less than amicable. In his new firm, Mr. Judson will be associated with Ruth O'Neill, one of his associates at Columbia, Mr. Beall and Frederick Steinway, a member of the piano family.

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Box 2078, Boston 6 • RIchmond 2-4200
Monitor & New Hampshire Patriot (e)
CONCORD, N. H.
Circ. 13,613
NOV 6 1963

NOT SYMPHONY'S BEST

Editor, Monitor-Patriot: It is not the fault of the Gile Fund Committee that the Boston Symphony Orchestra should come to Concord and give a careless, callous, cavalier performance such as the one given in the Capitol Theater yesterday afternoon.

In spite of Mr. Gagliuso's well-intentioned review in the November 4 issue of your newspaper I think certain things need to be said. And I know that I am not one voice in the saying.

Over the years I have been a regular attendant at the Boston concerts. I have heard the orchestra on tour, and many times at Tanglewood. I have heard performances that brought the audience to its feet. I have been moved to tears. But deeply moving or not, the music has always come through with the purest brilliance, and was what one could expect from the epitome of personal technique, exceptional discipline and superlative leadership.

The half-hearted accolade at the conclusion of yesterday's concert was a pathetic tribute to what the orchestra means to the music public. It was not a tribute to anything heard during the afternoon's concert.

Trying to excuse the performance to myself, I reviewed in my mind the poor accommodations, the crowding of the players, the bare brick walls. Even if these were detrimental there was no excuse for the thinly disguised horseplay that was going on between the three first desks; Samuel Mayes, cello, di Pasquale, first violist, and first violin Silverstein. This was visible even in the balcony, as well as to persons in the first row seats. It's a far cry from the dedicated orchestra of other years. It compares badly with the Warsaw Orchestra which played on the same stage under the same conditions. It is the first concert I have attended in Concord where the performing artists seemed totally indifferent to the audience reaction.

Some years ago one of the Boston Symphony violinists, shrugging off a concert played under a guest conductor to whom the orchestra was antagonistic said "We are so good ...we play anyway". This was one of the Russian coterie, a great personal egotist, speaking off the record. But it was true at the time... that time is obviously past.

If the Boston Symphony Orchestra, as advertised, is to play, then it should play at full strength, under its regular conductor. Surely the amount of money available in the Gile Fund to hire it, merits us a first class performance.

DOROTHY WYMAN

New England Newsclip Agency, Inc.
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Traveler (e)
BOSTON, Mass.
Circ. 164,299
NOV 15 1963

Most Happy Music Lover

Wishes And Receives

By STANLEY CARR

Music-lover John Tapper, 78, admires nothing more than the skill of an orchestra conductor.

He has often dreamed of watching a top conductor perfecting the performance of a symphony orchestra at a final rehearsal.

So he put his longfelt wish into words by sending this message to the Traveler's "My Secret Ambition" column: "To witness a rehearsal of Boston Symphony and see how a conductor builds up a composition with the instruments."

He achieved his ambition last night, thanks to officials at Symphony Hall.

The grey-haired piano technician from 14 Aberdeen St., Newton Highlands, watched music director Erich Leinsdorf's baton guide Boston Symphony Orchestra and violinist George Zazofsky at one of the orchestra's famed "open" rehearsals.

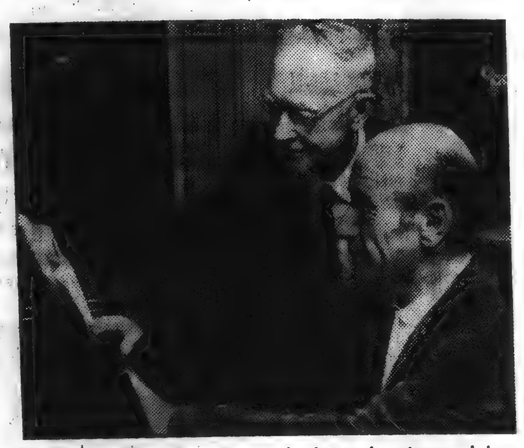
Tapper saw Leinsdorf advise the strings, woodwind or other section on how an alteration would improve the performance. The conductor called for softer notes here, smoother playing there . . . or more attack in another passage.

"It was a wonderful experience, very exciting," said Tapper, a former accountant who began his piano tuning business 35 years ago. "It was fascinating to me because I used to conduct amateur orchestras and know all the instruments."

The BSO'S open rehearsals began 13 years ago when students complained that subscribers snapped up all concert tickets. So eight rehearsals a season were opened to them.

Popularity of the rehearsals spread rapidly, and now they are sold out well in advance.

Tapper, a former president of the old Boston Piano Tuners Assn., was given a special ticket so he could join the 2,600 other music-lovers packing the hall.



THANKS TO 'My Secret Ambition' column John Tapper, left, of Newton Highlands goes over a score with Erich Leinsdorf, Boston Symphony music director. The pair met last night during rehearsal break.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
DEC 2 1963

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Morning Globe
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Sunday Advertiser
BOSTON, Mass.
Circ. 448,810
NOV 17 1963

HENRY B. CABOT, president of the Symphony Orchestra trustees, receives scroll from George Zazofsky, orchestra chairman (right), announcing his donation of scholarship for study at the Berkshire Music Center. Scene is at dinner honoring the donor at the Hotel Somerset.

New England Newsclip Agency, Inc.
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Evening Globe
BOSTON, Mass.
Circ. 146,915
NOV 16 1963

Service to Symphony

Henry B. Cabot was presented a scroll honoring his 0 years as a trustee of Boston Symphony Orchestra y George Zazofsky, symphony chairman, at Somerset Hotel dinner last night, given in Cabot's honor y orchestra members.

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Trying to excuse the performance to myself, I reviewed in my mind the poor accommodations, the crowding of the players, the bare brick walls. Even if these were detrimental there was no excuse for the thinly disguised horseplay that was going on between the three first desks; Samuel Mayes, cello, di Pasquale, first violist, and first violin Silverstein. This was visible even in the balcony, as well as to persons in the first row seats. It's a far cry from the dedicated orchestra of other years. It compares badly with the Warsaw Orchestra which played on the same stage under the same conditions. It is the first concert I have attended in Concord where the performing artists seemed totally indifferent to the audience reaction.

Some years ago one of the Boston Symphony violinists, shrugging off a concert played under a guest conductor to whom the orchestra was antagonistic said "We are so good ...we play anyway". This was one of the Russian coterie, a great personal egotist, speaking off the record. But it was true at the time... that time is obviously past.

If the Boston Symphony Orchestra, as advertised, is to play, then it should play at full strength, under its regular conductor. Surely the amount of money available in the Gile Fund to hire it, merits us a first class performance.

DOROTHY WYMAN

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299
NOV 15 1963

Most Happy Music Lover

Wishes And Receives

By STANLEY CARR

Music-lover John Tapper, 78, admires nothing more than the skill of an orchestra conductor.

He has often dreamed of watching a top conductor perfecting the performance of a symphony orchestra at a final rehearsal.

So he put his longfelt wish into words by sending this message to the Traveler's "My Secret Ambition" column: "To witness a rehearsal of Boston Symphony and see how a conductor builds up a composition with the instruments."

He achieved his ambition last night, thanks to officials at Symphony Hall.

The grey-haired piano technician from 14 Aberdeen St., Newton Highlands, watched music director Erich Leinsdorf's baton guide Boston Symphony Orchestra and violinist George Zazofsky at one of the orchestra's famed "open" rehearsals.

Tapper saw Leinsdorf advise the strings, woodwind or other section on how an alteration would improve the performance. The conductor called for softer notes here, smoother playing there . . . or more attack in another passage.

"It was a wonderful experience, very exciting," said Tapper, a former accountant who began his piano tuning business 35 years ago. "It was fascinating to me because I used to conduct amateur orchestras and know all the instruments."

The BSO'S open rehearsals began 13 years ago when students complained that subscribers snapped up all concert tickets. So eight rehearsals a season were opened to them.

Popularity of the rehearsals spread rapidly, and now they are sold out well in advance.

Tapper, a former president of the old Boston Piano Tuners Assn., was given a special ticket so he could join the 2,600 other music-lovers packing the hall.

THANKS TO 'My Secret Ambition' column John Tapper, left, of Newton Highlands goes over a score with Erich Leinsdorf, Boston Symphony music director. The pair met last night during rehearsal break.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 146,915
NOV 16 1963

Service to Symphony

Henry B. Cabot was presented a scroll honoring his 0 years as a trustee of Boston Symphony Orchestra y George Zazofsky, symphony chairman, at Somerset Hotel dinner last night, given in Cabot's honor y orchestra members.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
DEC 2 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
NOV 18 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 448,810
NOV 17 1963

HENRY B. CABOT, president of the Symphony Orchestra trustees, receives scroll from George Zazofsky, orchestra chairman (right), announcing his donation of scholarship for study at the Berkshire Music Center. Scene is at dinner honoring the donor at the Hotel Somerset.

MUSIC

The Ultra-Rational Maestro

by Eric Salzman

RECOMMENDED RECORDINGS BY ERICH LEINSDORF

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STRAUSS: *"Ein Heldenleben" with the Boston Symphony Orchestra*
TCHAIKOVSKY: *Piano Concerto No. 1 with Artur Rubinstein and the Boston Symphony Orchestra*
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All the above were released by RCA Victor.

The arrival of Erich Leinsdorf in Boston last year constituted a major artistic upheaval. For years the Symphony was oriented toward French style and tradition. Conductors like Pierre Monteux, Charles Munch and Serge Koussevitzky (who had a typical Russian affinity for French style) gave the orchestra a glowing richness of sound and, in the case of the latter two, a warm, romantic approach often set forth in terms of great interpretive flexibility and an almost improvisatory freedom. Nothing could be more remote from the Leinsdorf leanness and classicism. If Munch represents the conductor as hypnotist, Leinsdorf is simply the ultra-rational man.

A Leinsdorf rehearsal is a superb demonstration of musical efficiency. Physical motion is simple and perhaps a little angular; it is designed to inform and clarify everything for the musicians. Quickly and effortlessly, Leinsdorf will stop the orchestra, smooth out a detail, explain a fine point, adjust a balance, peel off a musical layer for examination and then put it back in place. Sometimes, especially at a recording session, where time is exceptionally valuable, he will stop the men, call out a measure number and pull everyone back for a retake with hardly a moment's pause. The sheer mastery of the technique can be breathtaking.

But things have not always been that easy. Leinsdorf can be the most charming man in the world, but when all does not go well and his mood turns, a perfectionist anger and despair rises to the surface. The pressure from the podium can become unbearable, and the players literally go in fear for their jobs. Some of his artistic battles have been fought with famous soloists and singers, most notably with Flagstad and Melchior, in the days when he first conducted at the Metropolitan Opera in the late Thirties and early Forties. The great Lotte Lehmann, who was famous for her interpretation of the Marschallin in "Der Rosenkavalier," was once standing with a group of friends and admirers after a performance of the opera when Leinsdorf came up. "Well, Lotte," he said, "when are you going to learn the Marschallin?"

When the Boston Symphony job opened up, few observers thought of Leinsdorf as a candidate for the position; the announcement of his appointment was greeted with incredulity. Yet the Boston public has been taken with the man and his style, and they like the cut of the new, crisp orchestral sound that he produces. Even the most critical observers have been impressed with the orchestra's new discipline and with a new pride of accomplishment that animates some really remarkable musical results.

In one important respect, Boston is perfect for the Leinsdorf approach. Here is a great orchestra, exceptional even among fine American symphonic organizations for its extraordinary *esprit de corps;* the players take really great pride in the high quality of the musical results they have achieved with Leinsdorf. Some players and some orchestras will test a conductor with wrong notes, with lazy, muddy playing of inner parts and sly, skillful faking of difficult passages. Some conductors do not know the difference or do not care; Leinsdorf does. It is doubtful whether any orchestral musician in his right mind would even dream of trying such stunts on him; certainly the Boston musicians are overwhelmingly impressed by a musical mind and ear that knows and controls every aspect of a score and its realization.

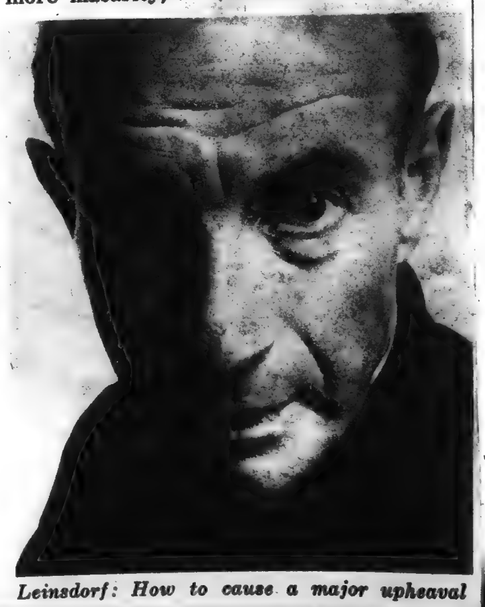
Some of the players do admit that a great deal of the real excitement in the orchestra comes during rehearsal. By concert time, everything is prepared so magnificently and to such perfection that the actual performance sometimes proves to be a letdown. But many of the players and other observers insist that this is due, at least partly, to the lack of visual extravagance in the conducting. With all the real work done at rehearsal, the concert technique is limited to cues and reminders of previous decisions.

Leinsdorf's career is an incredible story of a man who started at the top and then, literally, had to fight his way back up. His first really major engagement was at the Metropolitan Opera conducting Flagstad in Wagner; he was 25. The year was 1937 and he had just arrived in this country, a fabulously gifted, self-confident young man who was almost without credentials. He had virtually none of the formal traditional academic training; his studies in Vienna consisted mainly of private lessons in piano and composition. Leinsdorf got his start through his association with Schönberg's ultra-avant-garde pupil, Anton Webern, who conducted a chorus for which Leinsdorf served as assistant conductor and rehearsal pianist. One day Toscanini came to town to conduct a choral work by the Hungarian modern, Zoltan Kodaly. A rehearsal pianist who knew the work was needed on very short notice and there was only one man in town who filled the bill: Leinsdorf. He had studied and performed the work with Webern and was thus able to step in without difficulty. Toscanini was impressed and engaged the young man as a rehearsal pianist and assistant conductor for the Salzburg Festival. In 1936, he left Austria for a tour of Italian opera houses, his first real experience as a professional conductor. One year later he was at the Met.

Exactly how Leinsdorf managed this enormous leap from obscurity to one of the great podiums of the world is not completely clear, but two considerations seem to have been decisive: the Met was desperately in need of a Wagner conductor in a hurry, and Leinsdorf had Toscanini's recommendation. The Met, for many years an Italian opera house with a small German wing, suddenly discovered that, thanks to the great successes of Flagstad and Melchior, Wagner was a popular composer. Artur Bodanzky, then director of the company's German repertoire, was ill and unable to handle the great increase in Wagnerian performances. Leinsdorf came in, once again, as a rehearsal pianist and assistant conductor, but was soon rushed into the pit. Two years later Bodanzky died, and the young conductor, now all of 27, fell heir to the entire German repertory: ten long operas, 70 grueling performances and an endless round of rehearsals, run-throughs and changes of cast.

It was probably inevitable that the coincidence of a brilliant young conductor and two great and established vocal stars would produce fireworks. There were countless artistic clashes, and Leinsdorf now admits that he lacked the tact and diplomacy to handle the situations. With a wry smile, he tells of an exchange with Melchior about a tempo that the singer thought was too slow. After several relentless rounds of Leinsdorf logic, the tenor finally broke in: "All right, all right, I won't argue with you about artistic rightness, but at that tempo no one can sing this music three times a week."

Leinsdorf talks about his problems at the Met with surprising objectivity. "Very frankly," he now says, "I think that, with more maturity, *(Continued on page 52)*



Leinsdorf: How to cause a major upheaval

I would have handled the situation differently. This is not a matter of giving in on basic questions of artistic integrity and policy; it's simply that if I'd been less stubborn, something could have been worked out."

In 1943, Leinsdorf left the Met for the Cleveland Orchestra—and another controversy. The conductor, now an American citizen, was called up by a local draft board shortly after his arrival in Cleveland. A story appeared in one of the Cleveland papers stating that he would, of course, never be inducted into the army; Leinsdorf supporters claim that this was an intentional maneuver to embarrass the draft board and force their hand. Whatever the truth of the matter, Leinsdorf was inducted into the U.S. Army and served an unhappy hitch as a draftee (the mere idea of Buck Private Leinsdorf taking orders from some tough, crude top sergeant boggles the imagination). He was discharged in 1944 and was soon back in Cleveland for a brief and stormy return engagement. Then, after a short stay at the Met again and a period of guest conducting, he went back to Rochester where he directed the orchestra for nine years, building it into a major ensemble before the parting of the ways in 1956. Leinsdorf looks back on the Rochester experience with a great deal of pleasure, and he regards the city as one of the most musical throughout the country.

He then accepted the directorship of the New York City Opera Company and conducted a season there that was artistically successful but a financial disaster. The company was already in a state of economic crisis when Leinsdorf took over; even before his arrival, the spring season of 1957 had been canceled. The one season he did direct included the New York premiere of Carlisle Floyd's "Susannah" as well as other modern works by Stravinsky, Carl Orff and Frank Martin. The critics were all in favor of this kind of pioneering, and the policy set in that season put the company on the path that was to lead to its American opera seasons of recent years and to the Ford Foundation American opera program. But 1956 was apparently too early for this kind of effort; at any rate, the public did not support it; a bad financial situation turned into a near-disaster, and Leinsdorf and the New York City Opera parted company with recriminations on both sides.

Even while Leinsdorf was briefly manning the shaky helm of the City Center, he had again resumed his relationship with the Met, now under the direction of a fellow Viennese, Rudolf Bing. In 1957, Bing asked him to become the company's "Musical Consultant," and he continued to hold this position and conduct a varied Met repertoire until the move to Boston this year.

It was during this last period that Leinsdorf began his notable series of operatic recordings for RCA Victor, a group of discs now being supplemented by his new symphonic recordings with the Boston Symphony. Leinsdorf succeeded in persuading the company to revise their whole technique of stereophonic recordings in Symphony Hall. The engineers had been pulling out all the main-floor seats and putting the orchestra in the orchestra—that is, where the audience usually sits. Leinsdorf was horrified. Symphony Hall is almost unanimously regarded as one of the great halls of the world and the conductor insisted that a more faithful sound and better musical results could be achieved with the orchestra onstage in something like its normal concert position. Incredibly enough, RCA agreed to give the conductor a special experimental test session with the orchestra and with every possible engineering technique and facility; the joke making the rounds at the time was that all other recording sessions in the East had to be canceled because every available microphone was in Boston. The results of the session convinced company officials that Leinsdorf was right, and the recordings that followed seem to have been equally convincing to the critics and the public.

There seems to be little question the Orchestra's board, in looking for a new conductor, was conscious of the importance of finding someone who would revitalize Tanglewood. Obviously there were other considerations — Leinsdorf's enormous success as a guest conductor in Boston was undoubtedly a deciding factor—but Tanglewood loomed large from the start. And there is little doubt that from the moment Leinsdorf was approached about the job, he was mentally taking the measure of the Festival. His idea is to give Tanglewood the character of a real Festival and a major musical center. He envisions the training activities of the Berkshire Music Center, not as a "school"—he has abolished the word from the catalogues—but as a kind of post-graduate artistic community where young musicians of professional standing can gain badly needed artistic experience working with older colleagues in a serious musical atmosphere free from the professional hurly-burly that catches up with the young artist today at an increasingly early age. With the cooperation of the Fromm Music Foundation, more modern music is being studied and performed. The whole field of chamber music, old and new, has been expanded, with the aim of broadening and deepening the artistic experience of the young musician. Musically, Leinsdorf's first season this past summer at Tanglewood was one of the Festival's most rewarding, and, certainly, it was the best-attended of them all.

All of Leinsdorf's innovations have been carefully planned and introduced with all deliberate speed; an avant-gardist would not find his programing extraordinary, but there has already been some grumbling from old-line Boston subscribers (they seem to have forgotten what a great center of modern ideas Boston was in the days of Koussevitzky who, in fact, founded Tanglewood in a spirit of vitality and forward-looking enterprise). A typical letter of complaint was printed in a Symphony Hall program last season together with Leinsdorf's reply. "While some of the greatest and most appealing composers have been omitted or barely represented," wrote the disgruntled subscriber, "there has been an overbalance of long-winded cerebral works of composers who have nothing to say to the lay music lover . . . the raspingly cacophonous Bartok, the abstruse and abstract Stravinsky, the tortured and prolix Shostakovich."

"Every generation," Leinsdorf wrote in reply, "produces a number of minor composers whose importance is more or less limited. I am not quite as certain in my quick recognition of the composer's importance or lack of importance as you are. . . . Be assured that the clamor from the other side of the fence for more contemporary music is possibly stronger than your protest. About the composers you mentioned, I beg to differ. . . . These are vast subjects of esthetics, but I repeat that by the end of 24 programs you will have found a very, very large representation of the classic and romantic repertoire . . ."

Leinsdorf's policies in this respect are clear; the classics are rotated with care, and new works of all schools, as well as lesser known and more specialized corners of the past, are introduced with careful attention to value, variety and proportion. "In an extensive season," he says, "people should get a 360-degree view of music. Some areas that do not particularly interest me will be worked in through the choice of guest conductors. The basic classical repertory remains the backbone; at the same time it should be handled with great economy so that it preserves its freshness and meaningfulness."

As to the other criticisms, Leinsdorf merely shrugs his shoulders. "The basic parts of music," he insists, "the fundamental phrasing and rhythm which affect every aspect of the sound—these must come from conscious, planned, firm authority. This does not mean that there is only one way to play every kind of music; of course there is not one sound required but many sounds, according to the work. But it is the care and authority of the conductor who must establish this. Everything must be determined and established, first of all in the conductor's mind through his study of the music, and then in rehearsal . . . even a great, free, expressive phrase

SHOW
NEW YORK, N.Y.
MONTHLY 130,000
NOV 1963

231

MUSIC

The Ultra-Rational Maestro

by Eric Salzman

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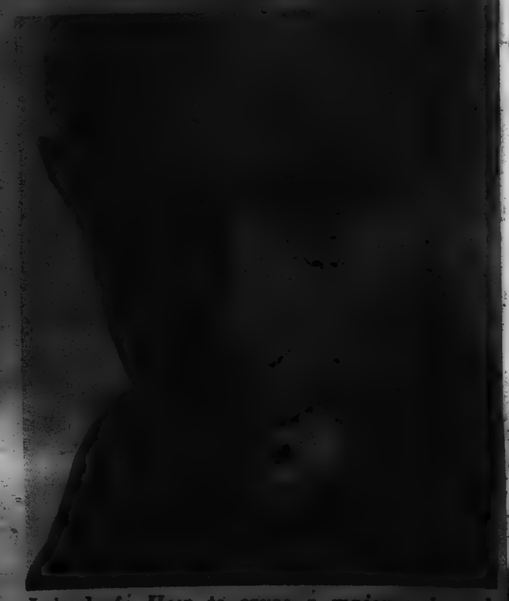
(Continued on page 52)



Leinsdorf: How to cause a major upheaval

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All of Leinsdorf's innovations have been carefully planned and introduced with all deliberate speed; an avant-gardist would not find his programing extraordinary, but there has already been some grumbling from old-line Boston subscribers (they seem to have forgotten what a great center of modern ideas Boston was in the days of Koussevitzky who, in fact, founded Tanglewood in a spirit of vitality and forward-looking enterprise). A typical letter of complaint was printed in a Symphony Hall program last season together with Leinsdorf's reply. "While some of the greatest and most appealing composers have been omitted or barely represented," wrote the disgruntled subscriber, "there has been an overbalance of long-winded cerebral works of composers who have nothing to say to the lay music lover . . . the raspingly cacophonous Bartok, the abstruse and abstract Stravinsky, the tortured and prolix Shostakovich."

"Every generation," Leinsdorf wrote in reply, "produces a number of minor composers whose importance is more or less limited. I am not quite as certain in my quick recognition of the composer's importance or lack of importance as you are. . . . Be assured that the clamor from the other side of the fence for more contemporary music is possibly stronger than your protest. About the composers you mentioned, I beg to differ. . . . These are vast subjects of esthetics, but I repeat that by the end of 24 programs you will have found a very, very large representation of the classic and romantic repertoire . . ."

Leinsdorf's policies in this respect are clear; the classics are rotated with care, and new works of all schools, as well as lesser known and more specialized corners of the past, are introduced with careful attention to value, variety and proportion. "In an extensive season," he says, "people should get a 360-degree view of music. Some areas that do not particularly interest me will be worked in through the choice of guest conductors. The basic classical repertory remains the backbone; at the same time it should be handled with great economy so that it preserves its freshness and meaningfulness."

As to the other criticisms, Leinsdorf merely shrugs his shoulders. "The basic parts of music," he insists, "the fundamental phrasing and rhythm which affect every aspect of the sound—these must come from conscious, planned, firm authority. This does not mean that there is only one way to play every kind of music; of course there is not one sound required but many sounds, according to the work. But it is the care and authority of the conductor who must establish this. Everything must be determined and established, first of all in the conductor's mind through his study of the music, and then in rehearsal . . . even a great, free, expressive phrase

SHOW
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DEC 10 1963

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By ROSE WALSH

Frank Hatch Guest Speaker

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HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

DEC 1963

Karsh, Ottawa

AUTHORitatively Speaking

John M. Conly (the "M" is for Marsland) makes entirely too infrequent appearances in these pages, and we always congratulate ourselves when he does. We don't think it's that J. M. C. doesn't like us; he's just otherwise occupied. Mr. Conly, in fact, has always struck us as rather a Baconian figure, if not taking all knowledge for his province at least mastering a goodly share. A historian by training (received at Amherst, the University of Rochester, and Columbia), he pursued also graduate studies in the sciences and for a time was science editor of a national news magazine. (He once interviewed Einstein, but didn't publish the results; it seems they spent all afternoon arguing about David Hume and the nature of causality.) Later, Mr. Conly became Music Editor of the *Atlantic* and was for some years Editor of HIGH FIDELITY (our switchboard lady says he was the most courtly mannered character ever to grace the premises). Most of his time is now spent professionally in writing on music and audio electronics; otherwise he continues to cultivate the whole humanistic garden. In short, we present a man of parts—for evidence of which see his analysis of Erich Leinsdorf in Boston, p. 44.

Leinsdorf in Boston

"Perhaps never did a man so need an orchestra, nor such an orchestra such a man."

BY JOHN M. CONLY

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The imagery of physics is often useful, and indeed appealing, to observers of human happenings—John Donne, for instance, once used polar magnetism, rather provocatively, to describe love—and it is particularly congenial to observers of history. Erich Leinsdorf, an inveterate observer of history, finds a special fascination in its vectorial events: the converging of Napoleon's personal thrust on the explosive turbulence of revolutionary Europe; Sir Francis Drake piratically clarifying to the world the huge concept of global sea power; in general, the interaction between the puissant individual and the broad force.

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The significance is enormously enhanced, of

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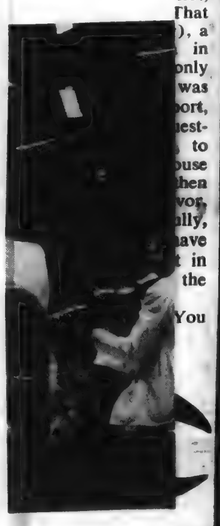

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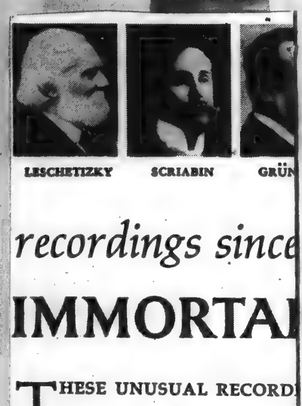

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Leinsdorf in Boston

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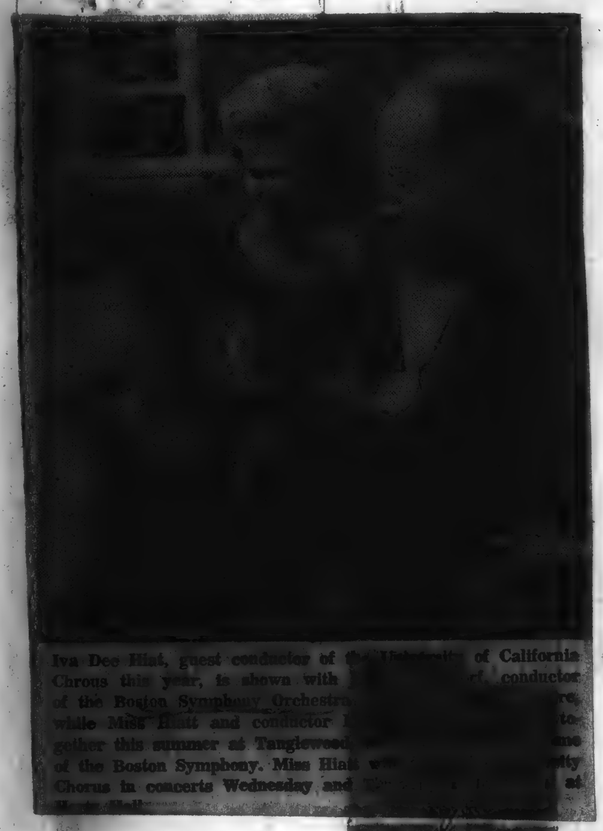

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...the Excerpting of Operas

...ING THIS PAST YEAR it seems to us that we ...been favored with an unusually large number ...ngle-disc operatic highlight recordings (the ...ty of them abbreviated versions of previously ...ed complete sets), and the inundation has led ... some general reflections on the subject of ...d" versions of operas.

...e readily acknowledge the advantages of such ...ings. Multidisc albums are expensive, and ...e music lover whose interest in many operas ...ls only to their chief arias and ensembles, a ...entative series of excerpts is undoubtedly a ...le purchase. And for the passionate operaphile ...ights" records fulfill a double purpose: they ...fford good cross sections of seldom heard ..., or scores otherwise inadequately recorded— ...'s excerpts from *Iphigénie en Tauride* come to ...—and they permit a collector to hear the heart ...particular artist's interpretation without invest- ...a second version of an opera he already owns. ... some instances, however, such releases have ... evidenced slapdash selection and editing. ... are items in the catalogue consisting merely ...tring of unrelated snippets from complete opera ... Often a disc of this kind will perpetuate the ...dmirable aspects of a performance, and often ...urther disfigured by fade-out where selections ...t end on a handy cadence.

...dmittedly, the problems involved can be severe. ...recalls, for example, Deutsche Grammophon's ...e of excerpts from its four-disc set of *Don* ... Inasmuch as this is an opera of set numbers, ...uld seem, at first glance, fairly amenable to the ...lights" treatment, and DGG proceeded, logi- ...enough, to present as many of the big arias ...uld be contained on a single LP. But unfor- ...ely, the really remarkable things about *Don* ...—the Auto-da-fé scene, the tremendous dia- ... between Philip and the Inquisitor, the progress ...e relationship between Carlo and Elisabetta— ... hardly touched on. Moreover, in some of the ...ers internal cuts had to be made: in the case ...e baritone aria, *"Io morro,"* the structure of ...ria was thus shattered, and the whole scene ...red. The general effect was of a series of unrelated excerpts, leaving the listener with no feeling for the opera as a whole.

Don Carlo, in fact, turns out to be an opera that is not easily susceptible to excerpt treatment, and there are of course many others. In these instances only surpassingly brilliant execution could justify the "highlights" approach. On the other hand, when one considers that DGG's complete *Don Carlo* is the only recording of the opera's original first act, one sees an opportunity missed. Would it not have made commercial as well as artistic sense to have produced an excerpts disc including this first act entire? Here would have been something to have attracted even those who owned a competitive version of the complete (i. e., shorter edition) opera, and here would have been a further documentation of DGG's unique contribution to the Verdi discography.

The point is that in the excerpting of operas discretion is all. Sometimes a complete recording shows a happy confluence of an opera's well-known arias, its dramatic essence, and a performance's high points, as in the Beecham *Bohème* with De los Angeles and Bjoerling; RCA Victor's disc of excerpts from that set demonstrates what can be achieved from such original material. Few complete sets will boil down as efficaciously as this, however, and the run-of-the-mill "highlights" release suggests an urgent need for closer appraisal of just what it is that distinguishes a particular recording, and deeper thought as to just how the essence of an opera can be effectively presented on a single LP.

Finally, we would like to cast a vote for further releases consisting of excerpts from the less familiar operas, planned from the beginning as "highlight" versions. To indulge in a bit of armchair a & r: a single-disc edition of *Macbeth,* embracing all the important music from the two leading roles and starring Callas and Gobbi; a condensed version of *Mignon,* built around Callas or Gorr; a release comprised of highlights of a Meyerbeer opera—perhaps *L'Africaine,* or *Les Huguenots*; or the great scene from Donizetti's *Anna Bolena,* with Sutherland and Simionato.

Address no orders to us, if you please.

high fidelity SEES IT

...course, by the accident of historical timeliness. In ... William Blake composed a plaint grievously ... for all Man's generations until ours: "The Sold...er, arm'd with Sword & Gun, Palsied strikes the Summer's Sun." Not only the summer's sun was palsied, but all humane endeavor. That is ...ined. Within our lifetimes, the soldier is becoming an obsolescence on the face of the earth, and ...med violence relegated to the status of mere criminality. This may herald no Elysium, but it is an immense change. Really freed for the first time from fear and futility, ideas, with their essence in the arts and sciences, may now contest directly, the world around, for their parts in human growth. They have begun to do so already, and the process will quicken and spread.

...into this scene let us project the Leinsdorf-...on phenomenon. Music is the art raised highest by the Western world, and the one peculiarly its own. The grandest device of musical expression, in ...most potent purity, is the symphony orchestra. ... these superlatives temptingly invite one more, perhaps best posed in a question: is there, can there be chosen, a greatest symphony orchestra?

The query may cause winces, but it is neither ...ous nor needless. For one thing, people will, if ... can, elect some orchestra best whether it is ...inated or not, because that is the way people ... For another, it is not bad for a standard to be ... with artistic responsibility now so urgent. It is ... contention here, in summary answer, that a ...atest symphony orchestra does now exist, and ... it is headquartered in Boston, Massachusetts.

For many years it has been impossible to accord ... orchestra general primacy. We have had decades of splendor, to be sure, with Toscanini, Koussevitzky, ...kowski, and Beecham—but notice how natural it ...o name the men without even identifying their ...hestras! The latter were images of their leaders, ...idiosyncrasy as well as inspiration. Better true ...aboration probably was demonstrated by Felix ...ingartner and the Vienna Philharmonic, but ...stria in those days was a ghostly little country, ...d to hear from.

Some folk will say that the Boston has been the ...ld's best orchestra all along, which is a loyalism ... a half-truth. Handsome is as handsome does, ... there was rather more being than doing in the ...ton's excellence during the relaxed period after ...ssevitzky. The being, however, was real enough, ... that was largely Charles Munch's doing. The ...hestra still loves Munch; he was actively benign, ...ecially in such concrete matters as vacations, ...ries, and pensions. As to his musical contribu...s, hornist Harry Shapiro says: "He released us ...n the Koussevitzky strait jacket." The orchestra ... its drilled-in mannerisms, and learned to watch ...rder to play. Munch filled staff vacancies expert... And, by fondly expecting instrumental virtuosity, ...got it, but each player was responsible for his ... In other words, he was a much better training ...h than teacher. When Leinsdorf succeeded Munch, he thanked him for turning over to him so glorious an instrument.

"We were in optimum condition," says Rosario Mazzeo, bass clarinetist and personnel manager. "Leinsdorf was an inspired choice by the Trustees, but he couldn't have come at a happier time." This was borne out shortly after Leinsdorf's arrival, when Richard Burgin retired as concertmaster to become associate conductor. Leinsdorf held auditions to pick his successor. No fewer than ten of the orchestra's thirty-three violinists thought themselves good enough to try out. Leinsdorf, after listening in pleased wonderment, told them he quite agreed with them. Young Joseph Silverstein got the job.

Mazzeo, who is a philosopher as well as a mountaineer, photographer, and amateur ornithologist, adds: "Perhaps never did a man so need such an orchestra, nor such an orchestra such a man."

SUCH A MAN, then. *What* sort of man? To begin with, a man not accurately describable in the ordinary bright vein of personality-sketching. Were Leinsdorf somebody else, it might be helpful, synthesizing his portrait, to know that he once bought a very big white fleece rug and had it dyed a brilliant Janissary red, for use in his bedroom. Or that when he lunches with associates he may shrewdly help each to select an especially choice delicacy from the menu, and then opt for yogurt or a vegetable plate himself. Leinsdorf being Leinsdorf, such details mean practically nothing. The whole essence and governance of the man is a driving, highly sensitized, integrated, and clear-focused intellectuality, whose chief working abstracts are relationships, proportion, and harmony. Everything else stems from this, and perhaps another way of putting it would be to say that Leinsdorf suffers from obsessive good taste. So, the bedroom's atmosphere called for a deep red rug, and sole amandine would have dulled his midday alertness.

The thing to remember about intellectuals is that ideas are their central facts; the kinetics of daily living are simply fieldwork: exploration *for* ideas, application *of* ideas. Without this in mind, even a tentative unriddling of a personality like Leinsdorf's is impossible. One cannot so much as impute a degree of egoism or egotism to him; the suffixes won't work. Thomas D. Perry, Jr., the orchestra's general manager, says of him, very perceptively: "God knows, there's plenty of ego there, but . . . !" Undoubtedly, Leinsdorf takes pride and faith in that his mind is prolific of ideas, most of them viably good. However, the pride is held in the ideas themselves, rather than in his having had them. Indeed, he probably would hesitate to say whether he has the ideas or they have him. Whichever it is, the result comes forth with spirit. "It is what happens," says Perry (we were speaking of Leinsdorf's scintillant effectiveness as teacher), "when a brilliant mind has rapt conviction with its subject matter."

The words rapt conviction, at that, though felici-

...and enjoy it, and even now, this season, to let us *play*!"

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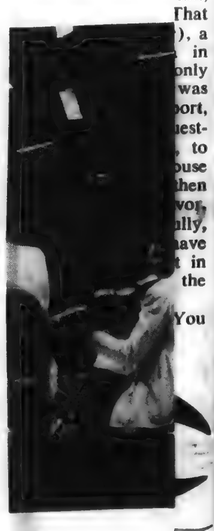

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BERKELEY, CALIF.
GAZETTE
D. 14,319
NOV 18 1963

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A graduate of Harvard University, where he wrote and acted in the Hasty Pudding Theater, Mr. Hatch is past president of the Harvard Alumni Ass'n, a trustee of the New England Conservatory of Music and the Mass. General Hospital. He is a Fellow of the American Academy of Arts and Sciences, a contributor to the Atlantic Monthly and has written and produced several musical shows.

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In talk with concertmaster Joseph Silverstein.

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This attitude's aspects are manifold. Leinsdorf reads history avidly, but only if it be well narrated, yielding always the *whole* sense of a happening. He won't waste the Boston Symphony Orchestra's time on Chopin concertos, since Chopin was indifferent to good orchestra idiom, i.e., the *whole* use of the expressive device. A Tanglewood listener last summer, seeing Leinsdorf conduct, whispered: "You know, from the back he reminds you of Fred Astaire!" He does. He does not gyrate, of course, but his whole body seems somehow to radiate physical awareness. (Apropos of this, the orchestra can read his motions unerringly. Joseph Silverstein explains: "He has the technique. By altering gestures, he actually can get out of us in performance more than went in at rehearsal, devastating as the rehearsals are.") When preparing for the American premiere of Britten's *War Requiem*, Leinsdorf and Alfred Robison, the stage manager, held a "dry rehearsal." The latter arranged the chairs for the monumental work; Leinsdorf then conducted the empty seats, so as to know instinctively, in advance, the whole instrumental-choral geography of the performance. For like reasons he memorizes all scores he conducts; complete attention must be free for the music's total communication.

MUSICAL COMMUNICATION naturally has to be, in some degree, holistically conceived, presented, and received. There is a stray dogma still among us, left over from the drearier years of the last century, to the effect that music can be connotative but not denotative; it cannot be explicit in its meaning. What the Victorians probably meant was that what music says best cannot be translated into words. Which is true but pointless; the same thing applies to much mathematics and theoretical physics. As a matter of fact, in the finale of the Ninth Symphony, Beethoven assigns most of the denotative work to the orchestra, adding words only for connotative effect. Music, although it bypasses verbal symbolism on its way to the brain and heart, is a highly specific language with its own many-voiced grammar, idiom, and rhetoric. It must be learned, and mainly and most thoroughly, by its makers.

Not all its performers *have* learned it thoroughly. What distinguishes Erich Leinsdorf is how complete his mastery of it is, and with what sure and effortless facility he uses it. And, of course, not least, the breadth, power, and balance of the intellect wherewith he comprehends and interprets it, from paper to sound. When he plays a symphony, he unifies it as very few other conductors can or do. In depth all instruments become, in purpose, a balanced whole. In time: the very first bar aims logically at the very last; he gives the work what writers are in the habit of calling a story line.

This ease at reading musical content naturally gives him likes and dislikes. And some mixed feelings: he was criticized, in his performance of the Mahler First, for emphasizing the structural continuity at the expense of the seductive songfulness. His reply to this was: "I do believe there is a difference between a symphony and a rhapsody." He dislikes, in composers, cuteness, runaway sentimentality, sententiousness, and exhibitionism. So he prefers late to early Prokofiev, and early to late Stravinsky, and Glazunov and Saint-Saëns he hardly likes at all. When he thoroughly dislikes what he reads, he won't play it. This sometimes produces late program changes, but, under what he calls "the blessed setup of the Boston Symphony Orchestra," no one seems to mind. What he does like to uncover is noble sentiment. He is so taken with humanity's high stature that he has stopped reading modern fiction, since it so often depicts Homo sapiens meanly, as the product purely of genetics and childhood frustrations. "I would like to think of man in terms more broad," he says, "and possibly more mysterious . . ."

Like any good holistic, he distrusts words, although he uses them well. Objectively, he is eloquent. Subjectively, he is uncontrollably reticent. This is illustrated, perhaps illuminatingly, by how this article had to be prepared. Shortly after his Boston appointment, I interviewed him in New York, and found myself on the receiving end of several brilliant short oral essays, on the proper placement of trumpets in orchestras (to make them support chords, not blast down hearers' throats), on the nationwide shortage of string players, and on several other subjects equally useless to my purposes. I decided the story had best wait until Leinsdorf actually had put in a season with the orchestra, and with Boston. When the orchestra moved across Massachusetts to Tanglewood for the summertime Berkshire Festival, I tried again. This time I gave him a list of questions, rather philosophically couched, to prepare him for an interview and preclude verbal detours. At the same time I enlisted eight orchestra people, for their opinions and observations, in case the maestro drew a blank again. These were, besides the Messrs. Perry, Silverstein, Mazzeo, and Shapiro, already mentioned: Doriot Anthony Dwyer, first flute; James Stagliano, first horn; Fredy Ostrovsky, violin; and Sherman Walt, first bassoon.

All were perceptive and articulate, and would be quoted at more length here but for a very engaging outcome: they all told the same story. This was: they now had as leader a surely great man, of extraordinary strength, skill, and understanding, whom they liked (almost fiercely) and who (very touchingly) they were sure liked them. They seemed amazed at Leinsdorf, as if he were too good to be true. Two of them used the word "Olympian," which I am sure is not much bandied about in Boston. I may point out that I assured each of them that any adverse criticism they wanted to voice would be weighed seriously and could be used anonymously. Silverstein laughed and said: "If it's subversion you're looking for, I'm almost sure you won't find any." Walt was more colloquial: "In Chicago, in '48, he [Leinsdorf] wasn't a hundred per cent loved, but here, now, I don't know anyone who isn't flipping!" Perry said the year had started almost like a young love affair, but would probably steady down. He isn't a cynic, just a manager.

Leinsdorf's reaction to my list of queries was gratifyingly Leinsdorfian. In the mail came a bulging envelope whose contents began: ". . . I am very reticent in talking about myself, and, therefore, I shall write about myself. Maybe then my reticence will disappear." It so happens that our fairly long acquaintance had consisted mainly, and necessarily, of a very thoughtful correspondence. Now, thus, we were back in familiar roles. And he was as good as his—by my rough count—2,548 words.

LEINSDORF COMES from Vienna, a place which always has rather irked him. "The smugness of the Viennese is unequaled," he wryly explains, "because it is they, including the generations of the 1900s and the 1920s, etc., who are responsible for the greatness of Mozart and Beethoven. That Mozart died destitute was, of course, his own doing."

Vienna managed to teach him the piano; music he learned himself. The distinction he once—vainly—tried to explain to a teacher who had dismissed him, at seventeen, for not practicing. When he could understand a Chopin etude musically in a couple of hours, why spend months teaching it to his stupid fingers? Conducting came inevitably. At twenty-two he began assisting Toscanini and Bruno Walter, mainly at Salzburg. They could see the brilliance and holistic breadth. His own countrymen could or would not, blinded by "that cursed discrimination coming in from the Third Reich." There was no possible professional future for him in his own country. "There is no denying how grave uprooting is," he says. "I swallowed, or was made to swallow, around the age of twenty, a very poisonous pill, and it took me approximately one quarter of a century to digest and eliminate it from my system." He adds now: "I think I have come to terms with the pain that the dislocation caused." But he still cannot forgive colleagues who came to terms with Nazism.

The youthful history explains two things about Erich Leinsdorf. One is the almost defiant mettle with which he invaded America and made his way. The other is his passionate concern for human worth and dignity. He landed in New York at twenty-five. He conducted—apart from guest conducting—at the Metropolitan, at Cleveland, at Rochester, and at the New York City Opera. In each place he neither gave nor asked quarter, battled for his ideas, probably demanded too much, and made fast friends and noisy enemies. At Boston there is no strain at all, since there needn't be. Fredy Ostrovsky said to me, apropos of some people having commented that Leinsdorf played coldly: "I hope you won't say that. The fact is, he requires perfection first, as a starting point, before he or anyone else tries liberties. This orchestra can *give* him perfection. *Continued on page 116*

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At Tanglewood: the BSO in summer session.

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A really serious defe[ct] fessional servicing, and tended to supplant the aud and oscilloscopes. Howe serves to reveal symptoms rectly phased speakers to times permits curing min least, the use of test reco the need for professional functions, test records ca setting up a new system, ponent to an existing syste speaker locations, pickup-

and enjoy it, and even now, this season, he's beginning to let us *play*!"

His high humanism shows in his endless cordial patience with his musicians' problems, unanimously attested by my reportorial pickets, but probably even better in his playing of the music he loves best, the tall and radiant classical symphonies. One need only cite, or urge hearing, the poignant golden glory of the *Eroica* funeral march, or the coruscant, swelling surge of Schubert's cosmic paean, the C major Symphony, as they awake at his hands. Call it dramatic; whatever it is, it is power. His Mozart is like spring grass. This, we—record listeners—have long known about him. There's been wonder about his approach to romanticism. Seemingly this is needless. James Stagliano, who has played horn to Leinsdorf's piano in Brahms trios, says the lofty nineteenth-century touch is at his fingertips.

Leinsdorf has become an ardent Bostonian in a year. He and his wife Anna, and their children (David, Gregor, Joshua, Hester, and Jenny) live in quiet elegance in Brookline. Their social life, not at all *sportif*, consists chiefly of evenings out (or in) in thoughtful conversation, a commodity in which the Boston-Cambridge area, to put it mildly, abounds. Leinsdorf says the children are totally American except, perhaps, in that they prefer wine to liquor. (He himself, musically, is just as American; there is no trace of Teutonism in his crisp, metrical style.) Probably what Leinsdorf likes best about Boston is a group of eighteen leading business and professional men who still firmly feel, in its finest sense, *noblesse oblige*—the Trustees of the Boston Symphony Orchestra. It is they who guide the people of Boston in supporting, and offering to the world as a boon, the best orchestra anywhere.

Did Leinsdorf's vectorial view show him Boston as destination? Perhaps not, but someone else may have seen it. That was Doriot Anthony (not yet Dwyer), a very youthful flutist in California in the late 1940s. Convinced that the only sure way to a first-flute chair was through a conductor's direct support, she coaxed Leinsdorf, who was guest-conducting at the Hollywood Bowl, to audition her. He did, at a friend's house nearby. She passed brilliantly, and then explained why she had asked the favor.

Leinsdorf laughed, a little ruefully, and said: "Why me? I don't even have an orchestra." Whereupon the flutist in her twenties very seriously said to the conductor ten years her senior:

"Never mind, Mr. Leinsdorf. You will."

Herald Tribune NEW YORK
D. 355,898 S. 451,270

DEC 8 1963

Music

A Tale of Three Cities

by Alan Rich

Who said New York was a one-orchestra town?

In the last two months there has been a deluge of orchestral playing all over the city like nothing since time began. The Philharmonic, American Symphony, Boston, Philadelphia, Pittsburgh, Royal Philharmonic—regular concerts, special extra concerts, pre-opening opening concerts, what have you. Even the Brooklyn Philharmonia had to come over to Manhattan. Did they think we needed help or something?

Help we don't need, except perhaps from a traffic cop. One night a couple of weeks ago two major orchestras were both having a whack at Schubert's C major Symphony. Earlier in the season the Philharmonic and the Philadelphia both performed "Iberia" and the "Italian" Symphony within the same week. Heaven only knows how many Beethoven Sevenths are scheduled for New York this season; there have only been two so far, but the season is young.

This sort of duplication goes on and on, of course, and ought not to concern very much of the musical public. After all, it is only the poor benighted critic who usually gets the brunt of it; the public is free to pick and choose. And I wasn't really planning to talk about repertory this time, anyhow.

Let's think, instead, about some of the orchestras themselves, particularly the city's three "regulars": the Philharmonic, the Boston Symphony and the Philadelphia. After all, the Philadelphia gives about 12 concerts here a season, and the Boston gives 12, plus five in Brooklyn. That means that they have a longer season in New York than all but a handful of orchestras have at home.

These ensembles are, as everybody knows, among the top in the field. Their members are as well paid as orchestral musicians anywhere, and they enjoy almost full-time employment. As a matter of fact, the recent 52-weeks-a-year contract awarded to the Philadelphia by its management can be expected to create quite an uproar when the Boston and New York contracts come up for renewal.

Of the three, the New York Philharmonic makes the most news, partly because it is based in this very newsworthy city, and partly because of the enormous newsmaking potential of its famous conductor. No other regularly employed symphonic conductor in the world makes news the way Mr. Bernstein does; his deeds, his misdeeds, even his non-deeds (like next year's sabbatical) are the stuff of which headlines are made.

None of this seems to have had a particularly bad effect on the orchestra, however. From all reports, the Philharmonic is a happy orchestra when its conductor is in town, and it usually plays like one. It has developed one particular quality over the years which does make it unique among orchestras, a quality it shares with the chameleon.

The Philharmonic has always been, of all major orchestras, the one with the most changes in leadership and the most guest conductors. The effect has been both good and bad.

It is good, because it enables a guest conductor to establish his own personality almost instantly. In the first week of Josef Krips' guest conductorship here this season, the orchestra had already become a far different ensemble than it had been under Bernstein a week before. It had a sound that was somehow lighter, more glowing, with an inner balance that made one think of an idealized chamber ensemble. Under Bernstein the sound is far different. The string players dig down harder, and the brass cuts loose. When this sound is marshaled to proper use, as it was in the Bernstein performances of the Mahler Second Symphony or the Stravinsky Symphony in Three Movements, it can lift a listener right out of his seat. This Krips never did, because it isn't his way.

New York: Bernstein

Philadelphia: Ormandy

Boston: Leinsdorf

It would be impossible, however, to recognize the sound of the New York Philharmonic from a recording and this, in some ways, is too bad. In Boston or Philadelphia the orchestra itself is a legitimate public attraction; in New York one goes to Philharmonic Hall, or to Bernstein, but seldom to the Philharmonic. It's an excellent orchestra, don't get me wrong, but one that is strangely lacking in its own personality.

This is not the case with the Philadelphia. One can shut one's eyes and recognize the sound of the orchestra, no matter who is on the podium. It has been making that kind of sound now for nearly half a century. Stokowski set the ideals during his conductorship, and Ormandy has carried them on virtually intact. The orchestra's tone is warm, plushy and sensuous. Under Stokowski it had an almost oozing quality, like a warm mudbath. Ormandy did throw out some of his predecessor's innovations, particularly the idea of having the string players bow out of unison, but the Philadelphia sound hasn't changed very much at all.

It is a hard sort of sound to control, however, and Ormandy doesn't do it very well. When the orchestra played a Prokofiev program here last month, it smothered the hard, clean lines of the music with a thick and undifferentiated kind of orchestral tone that worked against the music. The playing that night seemed to be about the Philadelphia Orchestra, not about Prokofiev. This, it would seem, is the fault of the conductor, who is a superb technician but an interpreter of decidedly limited imagination. The Philadelphia, unlike any other major orchestra in the league today, seems to make its best music under guest conductors.

Guest conductors do not seem able to make much difference in the tone the orchestra makes, however. When William Steinberg appeared as guest there was no difference at all in the sound of the orchestra, although there were splendid differences in the musicianship.

The most interesting case of all these days is what is happening in Boston. Heads wagged when Erich Leinsdorf was engaged to succeed Charles Munch a year ago; how could an orchestra with four decades of solid orientation toward French-Russian music-making with a French-Russian sound suddenly give itself into the hands of a Germanic leader?

As it turned out, however, Leinsdorf's ascendancy was exactly what this fine old orchestra needed. Under Serge Koussevitzky it had reached the pinnacle; it was the romantic orchestra par excellence, with a shimmer and a soft golden glow that one could feel even before it could be heard. It had become, like the Philadelphia is today, an orchestra where tone is everything.

But tastes have changed in orchestral repertory, slowly but surely. We now have a public far more educated in the pre-Beethoven and post-Brahms repertory than it was at Koussevitzky's time. Leinsdorf's job has been to clarify the Boston tone, which had begun to get a little muddy under Charles Munch. He has done a remarkable piece of work, because he has managed to keep the best qualities of the old Boston sound while changing focus. Under Leinsdorf's direction, the Boston Symphony can play Haydn, Mozart and Stravinsky as it never could before. And it can still produce its old glorious mellow roar for Brahms.

Of the three orchestras, the Boston has regained its position as the most interesting. It has the personality that the Philharmonic lacks, the strength that is lacking from the Philadelphia, and the leadership that those orchestras possess only sporadically.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
JAN 31 1964

By Jim Hughes, Staff Photographer

Friday at the Boston Symphony—Etude No. 2

One of a series of photographs of scenes at the Boston Symphony Orchestra Friday afternoon concerts that attempt to evoke the flavor of the famous musical occasions.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BEVERLY, Mass.
Circ. 8,350
JAN 29 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
JAN 14 1964

Pre-Symphony Lunch Honors Walter Piston

An important event evoking great enthusiasm is in store for music - loving Bostonians on Friday, January 31, when they will meet Walter Piston, one of the leading composers of the United States with an international reputation, who will be guest of honor at the Pre-Symphony Luncheon a the Midtown Motor Inn.

It is not generally known that Walter Piston started out as an art student. His musical abilities served as a source of income to support him while at art school. Fortunately, he selected music rather than art as his career and entered Harvard College as a special music student who took his degree summa cum laude. He is the recipient of numerous awards, has four honorary degrees as doctor of music, a long tenure as professor at Harvard University and a most creative career as a composer.

One of the first organizations to recognize Piston's distinction as a composer was the Boston Symphony Orchestra, which has continued to perform his works so frequently that he has been called the orchestra's "court composer." Appropriately, Harry Ellis Dickson's talk will feature "Walter Piston — Inside the B.S.O."

Among the musical organizations that will join in paying tribute to Mr. Piston are: The Council of Friends of the Boston Symphony Orchestra, of which Mrs. Louis W. Cabot of Wenham is co-chairman; the Harvard - Radcliffe Orchestra, the Koussevitzky Music Foundation, the Boston Opera Group, the Handel and Haydn Choral Society, the Lili Boulanger Memorial Fund committee, the South End Music school, the Young Audiences, the Friends of the New England Conservatory of Music, the Committee of the Weston Country Evening Concert Series and the Boston Community Music Center.

The public is invited to this informal celebration in honor of Walter Piston, of whom Bostonians are rightly proud for his unique contribution and outstanding excellence in the field of music.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BUFFALO COURIER EXPRESS
Wednesday, Jandary 22, 1964

Pianist Wears Special Tailcoat

NEW YORK (UPI)—It is a bit embarrassing for Lorin Hollander to play Prokofiev's 5th Piano Concerto, but he hopes to overcome the problem Friday when he performs with the Boston Symphony Orchestra at Lincoln Center here.

Hollander, 19, is small but he performs the difficult piece with such verve that he rips the shoulders in his tailcoat.

For the performance this week, he had a special stretch tailcoat made, the first ever produced. Hollander said if it works, he plans to perform the concerto again in March.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald
BELMONT, Mass.
Weekly Circ. 5,052
JAN 30 1964

World Of Music Honors Composer Walter Piston

Bostonians will have an opportunity to meet Walter Piston of 127 Somerset St., Belmont one of the leading composers in the United States, Friday. He has accepted the invitation to be the guest of honor at the Pre-Symphony Luncheon at the Middletown Motor Inn.

One of the first organizations to recognize Piston's distinction as a composer was the Boston Symphony Orchestra, which has continued to perform his works so frequently that he has been called the orchestra's 'Court Composer." Appropriately, Harry Ellis Dickson's talk will feature 'Walter Piston - Inside the BSO."

Among the musical organizations that will join in paying tribute to Mr. Piston are: The Council of Friends of the Boston Symphony, The Harvard-Radcliffe Orchestra, The Koussevitsky Music Foundation, The Boston Opera Group, The Handel and Haydn Choral Society, The Lili Boulanger Memorial Fund Committee, The South End Music School, The Young Audiences, The Friends of the New England Conservatory of Music, The Committee of the Weston Country Evening Concert Series, and the Boston Community Music Center.

The public is invited to take part in this informal celebration in honor of Walter Piston, of whom Bostonians are rightly proud for his unique contribution and outstanding excellence in the field of music. He is the winner of Pulitzer Prize in Music.

Invited to join Mr. Piston at the head table are Mrs. Endicott Peabody, Mrs. Serge Koussevitzky, (coming expecially for this occasion from New York), Mr. Talcott M. Banks, vice-president of the Boston Symphony Orchestra, and Mrs. Banks, Dr. George E. Geyer, Dr. Theodore P. Ferris, Miss Winifred Johnstone, Mrs. Hogarth H.W. Swann, Mr. Benjamin H. Lacy, Mr. and Mrs. Elliot Forbes, Mrs. Ross A. McFarland, Mrs. Albert B. Hunt, Prof. and Mrs. David G. Hughes and Mrs. Gordon B. Thayer.

The New York Times
D. 681,612 S. 1,304,447

MUSICAL ARCHIVE BEING GATHERED

Toscanini Memorial Slated on Microfilm by Library

An enormous microfilm collection of original music manuscripts and other materials is being gathered from all over the world to be placed in a library here.

The collection, to be called the Toscanini Memorial Archive, in honor of the late conductor, will be placed in the new Lincoln Center home of the music division of the New York Public Library, which is now under construction.

The archive will have the following purposes:

¶To make available in a central location in New York copies of materials now scattered over Europe and the United States.

¶To allow libraries to obtain microfilms of material in the archive that are missing from their own collections.

¶To create a master microfilm file of the world's great music materials, now buried for safekeeping in a mountain vault.

A committee of sponsors is being formed, headed by Mrs. Lionello Perera as chairman pro tem. Those who have already agreed to serve on the committee include Samuel Barber, Leonard Bernstein, Marcia Davenport, Erich Leinsdorf, Eugene Ormandy and George Szell; also Walter Toscanini, Wally Toscanini and Wanda Horowitz Toscanini, son and daughter of the conductor, respectively, and Walfredo Toscanini, his grandson.

Walter Toscanini has offered the Villa Pauline, the Toscanini home in Riverdale, for a special concert in the spring to inaugurate the project.

Sydney Beck, head of the Rare Book and Manuscript Division of the library's music division, is in charge of establishing the archive, with the help of an advisory committee of musicologists and librarians, which is now being formed.

Mr. Beck recently visited libraries and private collectors in 23 European cities on behalf of the archive. He met with enthusiastic response and pledges of cooperation. In Budapest, he was promised copies of the entire Haydn Esterhazy collection, a major acquisition.

The library reports that $25,000 is needed for the initial stages of setting up the archive. Mr. Beck estimates that it will take at least five years to gather.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 126,360
JAN 14 1964

All in a Lifetime . . .

"People say 'What a lovely, comfortable job he has, conducting music written by the master.' They know nothing of what goes into every performance. The over and over and over again at rehearsals to reach the right note . . . the right tempo . . . the balance.

"It's a never-ending effort to make the music say exactly what you believe its composer wants it to say. It's arranging and rearranging. It's the delicate battle to win acoustics onto your side. It's short tempers, frayed nerves. It's a struggle in which every musician under your baton must join as you drive to create the perfect performance."

Erich Leinsdorf

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
JAN 29 1964

N.E. Conservatory Will Honor Munch

Dr. Charles Munch, former conductor of the Bostony Symphony, will be awarded an honorary doctor of music degree by the New England Conservatory of Music Feb. 5 at a 4 p.m. convocation in Jordan Hall.

The public is invited and tickets are not required. The degree will be conferred by Chester W. Williams, Conservatory president.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
JAN 28 1964

A FAMOUS man of music, Walter Piston, will be honored Friday at luncheon before Symphony at the M... town.

Mrs. Serge Kouusevitzky will come from New York to sit at the head table with the renowned composer. The vice president of the Boston Symphony, Talcott M. Banks, Elliott Forbes of Harvard, and Mrs. Endicott Peabody will also be among the special guests. So will the Council of Friends of the Symphony, and members representing the Harvard-Radcliffe Orchestra, the Boston Opera Group, the Handel and Haydn Society, the Lili Boulanger Memorial Committee, the Young Audiences, the Weston Country Evening Concert committee, the Boston Community Music Center, the Koussevitzky Music Foundation, and the South End Music School.

Composer Piston, who studied art in his early student days, using his musical talents to support himself, took his music degree at Harvard, summa cum laude, and he has received many awards and four honorary degrees.

His friends and admirers are invited to share the tribute to him Friday, along with the roster of honor guests.

Los Angeles Times
CIRCULATION IN THE WEST
Sun. 439 S. 1,120,153

1964

The New Life, Freedom of Charles Munch

BY ALBERT GOLDBERG

Los Angeles will always occupy a special place in the affection of Charles Munch. Not so much for the warmth and enthusiasm with which he invariably has been received here when he conducted the Los Angeles Philharmonic Orchestra in 1946, 1947 and earlier this month, the French National Radio Orchestra in 1948 and the Boston Symphony in 1953. That means something to him, of course, and he is grateful, but he takes it in stride; he is a modest and retiring man and not one to gloat over his laurels.

The thing that particularly endears our city to Mr. Munch is the fact that it was the scene of a historic event in his life—and one might say in American music. For it was in his room at the Biltmore Hotel, while he was appearing as guest conductor of the Los Angeles Philharmonic in 1947, that he signed the contract to become conductor of the Boston Symphony Orchestra. That was two years before Serge Koussevitzky retired after a quarter of a century in the post, and Boston was taking no chances on securing the services of the man who seemed best equipped to succeed him.

A Boston critic once told us that when Mr. Munch took over the Boston Symphony in 1949 it was generally felt that this was an interim appointment; Koussevitzky had made the orchestra his personal instrument to an extent that many people believed any successor would have an impossible time in attempting to fill his shoes. They expected a recurrence of the situation when Frederick Stock died after 37 years as conductor of the Chicago Symphony Orchestra: a period of turmoil and dissatisfaction when the conductors succeeding Stock did not measure up to his standard.

But Munch confounded the doubters; he remained as conductor of the Boston Symphony until his retirement at the close of the 1961-62 season, and his regime added another brilliant chapter to the history of the famous organization. Now Mr. Munch keeps almost as busy guest conducting around the world. He likes the freedom of his new life.

Beautiful Cities Seen

"Yes—I am glad," he said with a smile. "In a job like Boston there are so many other things besides the music. I no longer have the enormous responsibility. In Boston I conducted from 22 to 25 weeks each season, and I was always at Tanglewood for six weeks every summer. My contract did not permit me to conduct other orchestras. When I conducted the Toscanini memorial concert in New York with Pierre Monteux and Bruno Walter I had to have special permission. And in Boston I played a new work at almost every concert, which meant frequent all-night study.

"Now I can see beautiful cities I never saw before. Since this season began, I have already conducted in Holland, Belgium, Italy, Spain and Portugal. In Spain I got to see the Prado, the Escorial, and other famous museums I had never had the chance to visit. Next summer I will tour the Scandinavian countries with the French National Radio Orchestra, conduct for two weeks at the Israel Festival and at Edinburgh and Montreux. I have been invited to Hollywood Bowl, Ravinia, and Lewisohn Stadium—but I think not. I do not like concerts in the open very well."

Mr. Munch also finds guest conducting challenging for another reason. "Each orchestra I conduct is like putting myself through a new examination," he said. "Orchestral musicians feel immediately what the man on the podium is like. They sense his abilities at once, and we have to be on the alert and give our best."

"Does that work in reverse?" we asked. "Is the conductor immediately aware of the quality of an orchestra?"

Masterpiece of Understatement

His reply was a masterpiece of understatement. "We have a certain experience" was the way he put it. Then he added, "I find your orchestra is greatly improved. Zubin Mehta is a first-class man. I have known and watched him since he was a student at Tanglewood.

"But the quantity of music in this country makes me anxious. Quantity is always a danger as opposed to quality. That is why I like my liberty. In Europe things are different. In Madrid I conduct a program twice, in Paris once. How can you play the Cesar Franck Symphony five times in succession with intensity? And each concert must be exciting. You cannot do it. You are not a machine."

Mr. Munch spoke longingly of his beautiful home outside Paris, between Versailles and St. Germain, which contains his collection of art objects, including two highly prized Rembrandt drawings. "As a young man whenever I had a few extra pennies I would spend them on some work of art," he said.

Unlike many young musicians who think all they need is to get a baton in their hand and stand up in front of an orchestra to become a conductor, Mr. Munch served a long apprenticeship in his art. He was, in fact, 42 years old when in 1932, disturbed by the rise of Hitler, he left his position as concertmaster of the Gewandhaus Orchestra in Leipzig under Wilhelm Furtwängler and set out for Paris to realize his long nursed ambition to become a conductor.

"I was a concertmaster for nearly 20 years," he said. "Nine years in Strasbourg, one year in Cologne, and nine in Leipzig. I played as soloist once every year with Furtwängler, all the big concertos. Actually I had started conducting as a young student with Hans Pfitzner in Strasbourg. And all the time I was a concertmaster I was studying scores, preparing myself."

"How did you feel playing under so many conductors, when you wanted to conduct yourself?" we asked. "Often I was unhappy!" he replied with a cryptic smile.

But he does not feel that his playing experience was wasted. "A conductor must be able to play," he said. "I learned to play the violin, viola, organ and trumpet when I was young. I have always been sorry that I could not play the clarinet. It was too expensive. I could not afford to buy one."

Furtwangler and Toscanini

Of the conductors he played under he thinks that Furtwängler and Toscanini had the greatest influence upon him. "From Furtwängler I learned the way to take the right lines in music," he said. "But it was difficult to play with him. I often discussed with him his wavering beat that made things so hard for the orchestra. 'I do it because it sounds different,' he would say. This system of playing after the beat started with Nikisch. But when I conduct I want an orchestra to play precisely on the beat."

In his book Mr. Munch relates an interesting experience with Toscanini: "I was already conducting when he came to Paris for a series of concerts. Thinking nothing could be more instructive, I asked the orchestra's manager for permission to play with the first violins. An extra chair was put on the stage for me behind the usual last stand, but my extra violin part did not have the same bowings as the others. Toscanini noticed immediately that my bow went down when the others went up and told me so. I felt that his eyes never left me throughout the rest of the session. Imagine my surprise, on meeting him again in New York many years later, at his perfect recollection of the incident."

Throughout his career Mr. Munch has been an advocate of the contemporary composer. "It is our responsibility to play modern music," he said. "Music is not like a picture that can be hung in a gallery where people can see it at their leisure. There are so many talents—they must hear their music. My idea has been to find four or five promising talents and to play their music consistently.

"Yes, I play serial music. Why not? This music exists and is important in the development of the art. Whether anything will come of it remains to be seen. I find that it goes against a wall. I cannot go behind it."

At the moment the conductor is engrossed in preparing Leonard Bernstein's new symphony "Kaddish," for speaker, soprano, boys' chorus, mixed chorus and large orchestra, dedicated to the memory of President Kennedy. Munch commisioned the work for the 75th anniversary season of the Boston Symphony in 1956.

"Rhythmically it is the most difficult work I have ever played," he said.

The conductor was happy that the Los Angeles public took to his performance of Walter Piston's Symphony No. 6: "It is one of the best of American symphonies. It has a construction, an organism. So often modern composers have no architecture. They build a nice house but not the kind one wants to live in. In every town on my tour I play an American composition. I made this promise to President Kennedy at the time we both received honorary degrees from Harvard University. After my last concert in Boston he wrote me a beautiful letter of appreciation."

Classes in Conducting

Since Mr. Munch has often taught classes in conducting, we asked him what preparation he considered necessary for a conductor.

"First of all he must have the faculty in his personality that gives the musicians the feeling of the music," he replied. "Then he must learn the metier and be able to analyze the music. A conductor must be at home in all kinds of music. When I hear of a conductor who has a specialty—Mozart, let us say—then my feeling is that something is wrong.

"And when people say a man is a good conductor for opera but not for concert, I begin to wonder. Opera is music, after all. I feel fortunate that I was born in Alsace. My music came from two sides—the French and the German. All art has its own climate. A conductor's life is a perpetual renewal of learning."

CHARLES MUNCH: QUANTITY IS ALWAYS A DANGER

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Register (e)
NEW HAVEN, Conn.
Circ. 97,672
JAN 22 1964

At The Symphony

Reviewer 'Lobbied' By Edict; Pens Open Letter To Leinsdorf

An Open Letter to Erich Leinsdorf, Conductor of the Boston Symphony:

Dear Mr. Leinsdorf:

You may consider the writer as the unofficial spokesman for some 300 patrons of the Woolsey series who missed all of the Boston Symphony's performance of Haydn's Symphony No. 39 Tuesday evening. This was the result, as you may guess, of your somewhat arbitrary decision to deny latecomers the usual courtesy of admittance to the auditorium between the movements of the work.

We have no quarrel with your desire to start concerts on time—even though most musical events here, as elsewhere, rarely do. There are too many chronic latecomers who unfortunately still consider tardiness to be fashionable! But invariably there are others who, through no fault of their own, may be unable to be present for the conductor's first down beat. There were many in the latter category on Tuesday evening and they were anything but happy over the rather unprecedented circumstance you enforced.

One frustrated ticket-buyer informed me that he came to the concert especially to hear the Haydn. Aside from his claim that the program started before 8:30 p.m., he was naturally expecting to hear the last three movements. He was so exasperated at being denied this traditional right in concerthall etiquette, that he declared his intention to get his money back! Unquestionably many other "lobbyists" shared his mood.

The writer (and a few others) were even more "put-out." It is a part of my job to be on time at concerts and I am quite conscientious in that regard. However, I was unavoidably detained on this occasion. Despite my status as a press representative, I could'nt gain access to the auditorium. So I sneaked in the stage door like a culprit and listened as best I could with an ear to the door leading to the platform. Had it not been for the percussion section on the other side of the door, I might have heard most of the performance. But the mentioned opposition was just too much! So I was a double loser.

Perhaps you have a legitimate reason for your action which would seem to intrude into the province of the concert manager. Your New Haven audience would like to know what it is. If you intend henceforth to peremptorily insist on the "new rules" which were enforced at this time, these stipulations should be made known in advance.

To paraphrase the familiar expression, half a concert was better than none. I feel sure that most of the "culprits," who were locked up in the lobby, temporarshared my enthusiasm for the exily forgot their troubles and citements in the performance of "Don Quixote," by Strauss. This brilliantly orchestrated work came off — even outside the hall —in real "Boston style." We are sorry, as you undoubtedly are, that the two soloists — cellist Samuel Mays and violist Joseph de Pasquale, are leaving to join the Philadelphia Orchestra. Their farewell performance here, at least, was a memorable one.

Very truly yours,
Gordon E. Armstrong

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 126,360
JAN 8 1964

All in a Lifetime:

And what of the burdens a conductor must assume with the young musicians and composers? He listens. He counsels. He patiently tries to guide or push them toward the barriers he knows they are capable of smashing. It never ends.

Each step forward is just one step. You take it—and you are greatly pleased—then you rally your energy, your talent and your will and strive to take another.

—Erich Leinsdorf.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JAN 7 1964

Homage to Leinsdorf

To the Editor of THE EAGLE:—

Last summer during the Bach-Mozart series at Tanglewood I had my first opportunity to watch Erich Leinsdorf conduct the Boston Symphony Orchestra. The initial impression came in the performances of the "Posthorn" and "Haffner" serenades by Mozart. Leinsdorf conducted these works with remarkable clarity, buoyancy and delicacy without exaggeration of tempo — a feat not achieved by his illustrious predecessors.

I also listened to some of the divertimentos and early symphonies and was deeply impressed. I do not believe there is a conductor in the United States who can conduct Mozart as well as Leinsdorf does.

I attended eight concerts conducted by Mr. Leinsdorf, and all were brilliant. His performances of Bartok's Concerto for Orchestra, Mahler's first symphony and Britten's "War Requiem" were masterpieces.

I think he is the most eclectic conductor in his tastes since the days of Serge Koussevitzky. Mr. Leinsdorf will, I am convinced, have as extensive a repertoire as did Koussevitzky and will also champion the cause of contemporary American composers.

An article in *Time* magazine last year stated that the Cleveland Symphony under George Szell was the No. 1 orchestra in the country. That may have been so last year; but now that Leinsdorf is head of the Boston Symphony, I have my doubts about that ranking.

During Charles Munch's tenure, the quality of the performances declined, principally because of slack discipline and inadequate rehearsal time. Mr. Munch did excel in interpreting Berlioz, Debussy and Ravel (all French composers) but did not conduct Bach, Mozart and Beethoven too well.

Mr. Leinsdorf has an enormous capacity for work and is a perfectionist. He has a wonderful ear, a good memory and sensitivity to musical details.

JOSEPH PIZZONIA Jr.
8 Lyric St.,
Pittsfield.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
JAN 19 1964

Robert Taylor's Notes

Bountiful Summer Of Music Ahead

By ROBERT TAYLOR

During the course of a press conference last week, Erich Leinsdorf mildly speculated about the translation of the Greek word 'Parergon,' the title of Strauss's left-hand piano concerto which The Boston Symphony Orchestra will give at Tanglewood next summer. It might mean a 'side piece,' he mused, or a 'main theme.'

A few minutes later one of Symphony Hall's employes left and later reappeared to report that Parergon meant 'incidental secondary, or subordinate.' "We have a Greek scholar," replied Mr. Leinsdorf. "Oh no," said the employee, "I checked with The Classics Department at Harvard."

"Ah, let us call it then a 'sidekick,' " said Mr. Leinsdorf. "And isn't it great to live in Boston and have this a local call?"

A Free Choice

The conductor of the Boston Symphony Orchestra indeed seemed very much at home and relaxed as he ranged over a musical terrain that stretched from this morning's solemn high Mass at Holy Cross Cathedral in memory of President Kennedy to the contour of next summer's Berkshire Festival at Tanglewood.

Cardinal Cushing, he said, had in no way dictated the choice of the musical offering which The Boston Symphony will present at the cathedral. ("We are happy to provide the music, and we are happy to let the Cardinal provide the liturgy.")

Mozart's Requiem was the choice of Mr. Leinsdorf because like Mr. Kennedy, Mozart died untimely after a short but radiant life span; and other Requiems such as Verdi's or Brahm's were inappropriate to the occasion.

Best Contract

Turning from today's events toward next summer, Mr. Leinsdorf paused to comment on recent personnel changes within the BSO. He is auditioning leading viola and cello performers both from the orchestra and from the nation at large for posts left vacant.

"The Boston Symphony has had and still has the best contract in the symphony field, and speculation about the future may be premature, but I think we shall continue to maintain our position."

Tanglewood, he went on, would stress a four-pronged approach: music especially suited for a Festival; significant contemporary scores; a cycle celebrating the centennial year of Richard Strauss; and chamber works.

Haydn Premiere

"Let me illustrate what I mean by 'music For Festival.' A subscription program permits fewer specialties or extreme specialization, the audience is, in a sense, a captive one, for, after all, it has subscribed to the series.

"During the summer we may present the works of a single master in a setting peculiarly appropriate — for example, the Mozart Serenade No. 8, a Nocturne for four orchestras, written for the gardens of Salzburg. The Nocturne has three echoes, and the problem of the placement of the orchestras makes it awkward to play in a conventional hall.

"I also consider it astonishing, if not amusing, that Tanglewood will hear the American premiere of Haydn's cantata, "Applausus," discovered by the Boston musicologist, Robbins Landon. Brilliant singing is required from the soloist, and the cantata exhibits various virtues. Furthermore, I shall conduct the complete music to "The Ruins of Athens," vintage Beethoven, but, since the work is connected with a play long forgotten, only the overture is generally given.

In Character

"Menotti's half-hour cantata, "The Death of the Bishop of Brindisi," based on a theme from The Children's Crusade, is a Tanglewood premiere and requires two children's choirs among its forces. As part of the Strauss Centennial, our three-act concert version of "Der Burger als Edelman" comprises another American permiere: I gave the concert suite in the subscription series, but this again illustrates the kind of music suitable for festivals.

"It is more than a suite based on Moliere's 'Bourgeois Gentilhomme,' and the score includes songs, a duel, a Turkish ceremony, lingua franca passages —all augmenting the suite and highly appropriate to Tanglewood's character."

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HI FI STEREO REVIEW
NEW YORK, N. Y.
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JAN 1964

ERICH LEINSDORF AND BOSTON

A CHAMPION OF AESTHETIC ORDER TAKES CHARGE OF AN INFLUENTIAL ORCHESTRA —— A CANDID REPORT ON THE VIEW FROM BEACON HILL

By HANS H. FANTEL

PHOTOGRAPH BY KARSH OF OTTAWA—COURTESY RCA VICTOR

ERICH LEINSDORF's appointment in early 1962 as musical director of the Boston Symphony Orchestra raised more than a few eyebrows in Back Bay drawing rooms. For decades, musical Bostonians had thought of their orchestra both as a civic monument and as a prized personal possession, and they were understandably apprehensive over the prospect of any new man's tinkering with it. Of equal concern was the fact that Leinsdorf, as a personality, was so abrupt a departure from the style of his predecessors. The social (and musical) gifts of the late Serge Koussevitsky, who led the orchestra through the golden age from 1924 to 1947, were expressed against a background of private wealth, feudal attitudes, and personal bonds with European society that have existed on Beacon Hill since the days of Henry James. And white-maned Charles Munch, Koussevitsky's successor, who reigned over the orchestra until Leinsdorf's ascension last year, was the archetype of the grand seigneur.

Erich Leinsdorf stands in sharp contrast to the majestic image offered to the public by his predecessors. A slight, conspicuously small man, he lacks the patrician aspect that for so long characterized the men on Boston's podium. Leinsdorf is fifty-one; his lined face, not handsome by conventional standards, is nevertheless striking for its mobility and vitality. The expression, whatever its emotional content, never seems to lose its aspect of controlled urgency.

(Continued overleaf)

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The critics generally see Leinsdorf as a conductor who can always be relied on for a perceptive account of the score, for meticulous, detailed craftsmanship. But some take him to task for stressing the structural aspects of music at the expense of its expressiveness. The *Christian Science Monitor* sums up these reservations: "One finds oneself more intellectually aware of the performance than emotionally moved by it." And Winthrop Sargeant of the *New Yorker* returns a typical verdict on a Leinsdorf interpretation: ". . . elegant and refined rather than deeply contemplative and exalted. Nevertheless, it has the virtues of coherence and exemplary clarity."

When asked what he thinks about such criticism, Leinsdorf replies, "I honestly cannot say. I never read the reviews. It's a matter of conscience. I feel that I must not let other men's opinions influence my perceptions of music. The critic's job is to evaluate me to the public—not to guide me."

Leinsdorf is aware, of course, of his reputation as a predominantly cerebral conductor, but feels that the epithet misrepresents his intentions. "I am not out to intellectualize music. But music must be set forth within the proper framework of style. This is a matter of knowing the historic context of each work—within the total history of music, within the cultural climate of its time, and within the personal development of its composer. If anyone plays Stravinsky's Symphony in C with heavy romantic expressiveness, I don't think that's emotion. It's just the wrong style. On the other hand, nineteenth-century works demand a full-blooded statement. But I will not milk the music." Paradoxically, it would appear that Leinsdorf's comments, which betray a highly analytical turn of mind, tend to confirm rather than disprove the charge that his approach to music is essentially an intellectual one.

It is hardly surprising that the strongly academic cast not only of Leinsdorf's musical approach, but also of his personality, has endeared him to those across the Charles River at Harvard and M.I.T. Says one partisan Ivy League observer: "Bostonians have come to appreciate Leinsdorf as a gentleman and a scholar. Some of his predecessors were mostly gentlemen." M.I.T. professor Davis Howes III, cornered in a Cambridge coffee shop, theorized about Leinsdorf's appeal to the younger segment of his audience: "We are presently living in an almost fanatically anti-lyrical age. I believe that Leinsdorf, because he is culturally aware, feels this in his bones. That is why he instinctively fashions his music into the kind of understatement that is the only way the modern personality is able to receive emotional communication. Too much lyric transport would embarrass today's listener. Our appetite is for order rather than passion." Defending Leinsdorf against critics who deplore his lack of Orphic abandon, a young Harvard literature major protests: "They aren't judging him fairly. You can't blame a man for not achieving what he doesn't attempt."

MUSICAL AMERICA

Leinsdorf in 1938, when he joined the Metropolitan Opera.

But judged by any standard, Leinsdorf has already achieved an impressive transformation of the Boston Symphony. Without dulling the orchestra's traditional tonal gloss, he has added weight and solidity to its sound. The orchestra may no longer be able to whip up the light French confections that were the specialty of the house when Charles Munch was *chef d'orchestre,* but with its new sonority, the orchestra speaks more idiomatically than before the tonal language of Beethoven, Brahms, and the Austro-German classics. Bostonian old-timers settle back in comfortable recognition when they hear again the rich, velvety sound textures absent from Boston since the days of Serge Koussevitsky.

Leinsdorf himself insists that there is no typical Boston sound: "There is a Boston sound for Mozart, another for Bartók, and still another for Wagner. If an actor in the theater interpreted every part the same way, he would make a mockery of his roles. In the interpretation of music, we are like actors. We must present each work according to its own character." But he admits that the ideal of complete tonal flexibility is impossible to realize. "An orchestra can't really change its character three times during an evening's program." Even so, he is uncommonly attentive to purely sonic matters. "Munch never stopped us in rehearsal to adjust tonal balance," remarks one of the players. "Leinsdorf is always fussy about tone." Even RCA Victor's recording engineers credit him with giving them valuable pointers on stereo perspective, microphone placement, and such. George Marek, RCA Victor's general manager and Leinsdorf's long-time friend, is delighted with the tonal transformation achieved during the past season: "Now the Boston Symphony is a true all-purpose orchestra."

Under Leinsdorf, there has also been a marked increase of substance in Boston's musical fare. Major moderns, notably Bartók and Prokofiev, moved from the fringes to the central area of programming. Obscure early Mozart works were dug out of the treasure chest, Mahler had his day, and even Bruckner belatedly reached Bostonian ears. "It's a change for Boston, all right. Fewer tea parties," quips a Harvard undergraduate, too young to remember that the Boston Symphony once championed such radical unknowns as Stravinsky, Prokofiev, Milhaud, and Copland.

Leinsdorf feels an artistic commitment to what he calls "total repertoire"—the whole panorama of musical periods and styles—but he is also keenly aware of his responsibility to contemporary composers. In fact, he has proposed the idea of annually appointing a "composer-in-residence" for the Boston Symphony—but he is resolutely against any kind of musical boondoggling. He is also frankly unsympathetic to experimental music. "I can't perform works that don't communicate to a large part of my audience. I am always warning young composers not to join a coterie or 'school' of composition. When a composer joins a 'school' he is following the herd instinct. To me the exclusive group is just as much a herd as the lowbrow mass. The number of people involved in a group doesn't matter. It is absurd to assume that something has value simply because only a few people like it. It is important for a composer to keep his individual relationship both to his art and to his public."

Serial music is dismissed outright. "Such theories completely void the composer's volition. Everything is predetermined. I do not think it is possible to create a communicative art on such rigid principles. Such music frustrates both the charms of composition and the charms of performance. I shan't presume to mold the musical philosophy of composers, but I do believe that the musical director of a major orchestra has an obligation to make known his musical attitudes."

Leinsdorf's awareness that his post in Boston entails further responsibilities to American music as a whole is also reflected in his attitude toward the Berkshire Music Center, which is now under his direction. He regards Tanglewood's school as a weapon in the holy war against musical illiteracy—against the kind of music education that produces students who are proficient instrumentally but devoid of musical style and culture. "There is no necessity for profit at Tanglewood," he explains, "so why not search for a higher type of student? Why not stress general musical culture above the ability to finger a violin?"

In applying these standards last summer, Leinsdorf not only summarily flunked an unprecedented number of applicants for admission, but also remained quite unmoved by the resulting cries of anguish. To those who were able to negotiate the steep admission hurdles he set up, it was made clear that Tanglewood would be no summer vacation: "Our faculty members are determined not to encourage sluggish minds or mediocre ability. That group, unfortunately, is more than sufficiently represented within our profession." And to forestall future disappointment, Leinsdorf initiated a closer liaison between Tanglewood and the leading music schools of America, asking the schools to help in the preselection of candidates for Tanglewood.

The change in the intellectual atmosphere at Tanglewood was evident almost from the moment Leinsdorf took over. "For the first time in years, things are organized around here," comments an instructor.

The twenty-six-year-old Leinsdorf takes a Metropolitan curtain call with Lauritz Melchior. The smiles were later to fade, when Melchior accused Leinsdorf of being unworthy of conducting at the Metropolitan.

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"And those kids are really learning something. They know Big Brother is watching them."

In past years, under Charles Munch, the festival aspect of Tanglewood was largely separate from the school, to which Munch paid scant attention. Leinsdorf, however, insists on close contact between students and members of the Boston Symphony so that the aspirant musicians can become acquainted with the day-to-day realities of professional music-making. "Tanglewood is unique in offering this opportunity," explains Leinsdorf, "and we intend to make the most of it."

Just as he feels that he is a link between student and professional, so, in another way, Leinsdorf sees himself as a link between composer and public. He encourages correspondence from his listeners and tries to learn from this source what significance different kinds of music have for various segments of his audience. But his programming decisions are not dictated by popularity polls or by his board of directors. "Boston still has the European attitude that the expert knows more than the layman," he says. "Elsewhere I have encountered the typically American notion that four laymen know more about any subject than one expert. I grant that there is the kind of expert who defeats himself with his expertise. But I believe direction must come from an informed source. For instance, the concert managements believe that the public merely wants what it already knows. One must resist such pressure. For example, all the agents for our transcontinental tour made a unanimous request: no Mahler. I insisted. As it turned out, the Mahler First won the most acclaim wherever we played it."

A CONDUCTOR'S ultimate critics are the men who play for him. Leinsdorf's profound technical knowledge, his businesslike rehearsal manner, and his consideration for the players have won him the respect of his orchestra. True, a few of the musicians feel that Leinsdorf's meticulous pursuit of technical perfection leaves no room for the inspiration of the moment, but even those who disagree with Leinsdorf's method respect his reasons. According to an insider, sentiment within the orchestra favors Leinsdorf ten to one. Of more permissive conducting methods, which grant the orchestra a greater measure of freedom, Leinsdorf says drily: "I don't think music is improved by inaccuracy."

As an opera conductor, Leinsdorf has a knack for pulling a cast together quickly, and for shaping a unified performance with a minimum of fuss. No one admires this brisk efficiency more than George Marek of RCA, who regards Leinsdorf as the best insurance that complex and costly opera-recording sessions will come off on schedule.

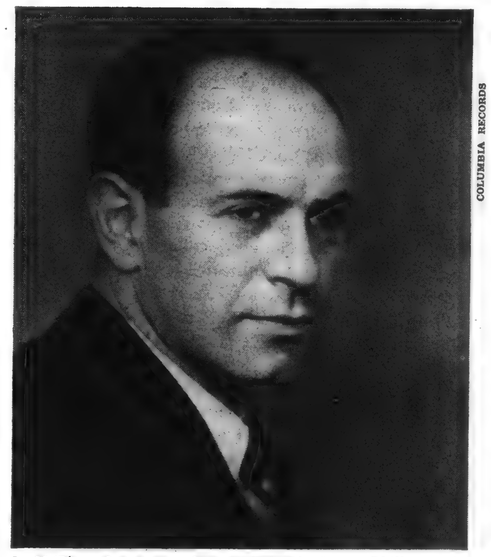
In his podium manner, Leinsdorf is the least demonic of conductors. He never tries to mesmerize an orchestra. There is no dictatorial imposition of will. To the onlooker, his understated gestures convey the notion that Leinsdorf and the orchestra, as they play, are simply "discussing" the score, as one would a mutual acquaintance. Sometimes, in quiet passages, his only movements are from the wrist. Yet every motion, however slight, makes its point. Anyone watching Leinsdorf conduct today would find it difficult to imagine his earlier conducting style, which—according to opera fans with long memories—was apt to result in torn clothes during the course of an evening.

Leinsdorf's manner offstage is a blend of formality and Viennese charm. His slightly accented speech, spiced with poker-faced but pointed wit, suggests a well-furnished mind in which everything is in its place. Even in casual conversation, statements are not ventured that have not already been properly indexed and cross-referenced. But Leinsdorf is never coldly professional, and an inner warmth is quickly discernible beneath his careful verbal formulations.

The same sense of aesthetic order that characterizes Leinsdorf's conducting is reflected in his personal taste. Famed for the elegance of his public wardrobe, he also dresses beautifully at home. In his study, he is likely to wear an ascot tie and one of the tailored, detailed leisure jackets made by his Roman tailor. Every knickknack on his desk is neatly arranged, set at precisely the proper angle. His five children, aged

A homecoming scene from Leinsdorf's guest-conducting days.

MUSICAL AMERICA



COLUMBIA RECORDS

In 1947, as the new conductor of the Rochester Philharmonic.

nine through twenty-one, are models of politeness, and though the house is adequately staffed for all social demands, the children sometimes serve at table. Nine-year-old Jenny has a reputation for mixing a mean martini, though her own preference is Bosco. Mrs. Leinsdorf, a slight, diminutive brunette, runs the Leinsdorfs' handsome house in Brookline with the imperturbable competence of a *maître d'hôtel*. On travels abroad, she collects recipes as others collect souvenirs. Appreciative guests have applauded her efforts to raise the culinary standards of Boston, a city historically partial to beans and scrod.

One afternoon last summer, Leinsdorf sat at his summer house in Stockbridge, musing over his career. He recalled how, in 1934, as a twenty-two-year-old with a diploma from Vienna's Musikakademie, he had intrepidly approached Bruno Walter for a job. Walter was so impressed with the young man's knowledge of opera scores that he hired him as a rehearsal assistant for the Salzburg Festival. For several summers at Salzburg, the young Leinsdorf conducted preparatory rehearsals for both Bruno Walter and Arturo Toscanini, the rest of the year touring provincial Italy with orchestras he describes as "slothful, ignorant, indifferent, and stupid."

A recommendation from Toscanini resulted in an offer from New York's Metropolitan Opera to assist ailing Arthur Bodansky, the Met's principal Wagnerian conductor. With the shadow of Hitler already darkening Austria, Leinsdorf left his native land with little regret. By the time Leinsdorf reached New York, Bodansky's failing health had already forced him to cancel many of the performances he had scheduled for the 1938-1939 season. So the twenty-six-year-old Leinsdorf unexpectedly found himself in his first season conducting *Walküre, Parsifal, Lohengrin, Tannhäuser,* and *Elektra*—a back-breaking assignment even for a veteran conductor. And when Bodansky died in 1939, Leinsdorf had to add to his repertoire—in a single season—*Meistersinger, Tristan, Götterdämmerung, Orfeo ed Euridice, Rosenkavalier,* and *Pelléas et Mélisande*. The task was staggering, but the critics were kind. *Newsweek* even reported that during a performance of *Walküre* he had "stolen the show from the Met's Norwegian goddess, Kirsten Flagstad."

Predictably, some of the Metropolitan's vocal luminaries balked at being upstaged by the conductorial *Wunderkind,* and by 1940 the Met was in full mutiny. Heldentenor Lauritz Melchior attacked broadside. In a front-page interview in the New York *Herald Tribune* he questioned the competence of a "mere youngster" to conduct at one of the world's leading opera houses. Flagstad, choosing more ladylike tactics, let it be known through friends that Leinsdorf made her physically ill. "He watches the music!" she complained indignantly, her idea evidently being that a conductor should watch the singers. At the height of the revolt, Melchior got so nervous that he appeared on stage

Leinsdorf on conducting: "I used to be very partial to Toscanini... but... I now seem to veer more and more toward the attitudes exemplified by Bruno Walter."

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with his eagle-winged helmet on backwards, and Flagstad threatened to quit.

With considerable courage, Edward Johnson, the opera company's general manager, backed up his young conductor. "There are some old boats in this company," he ungallantly announced to his broad-beamed singers, "who would like to be the dictators of the Metropolitan. . . . Mr. Leinsdorf will be here long after they are gone. And he will be so acclaimed that they won't want to remember that they opposed him." A few days later, the press was informed that Melchior had apologized to Leinsdorf for his public statements. The mutiny had been quelled.

Leinsdorf, when asked recently how he had managed to stand up to this insurrection in Valhalla, responded disarmingly: "I don't know. I was very ambitious, very young, and very blind."

By 1943 Leinsdorf's reputation was so firmly established that he was offered the conductorship of the Cleveland Orchestra when Artur Rodzinsky left the Cleveland post for New York. At thirty-one, Leinsdorf was the youngest conductor ever to assume leadership of a major American orchestra, having won preference over such seasoned conductors as Vladimir Golschmann and Efrem Kurtz. "We have chosen youth with maturity," the Cleveland orchestra board said in its announcement. But an army draft call cut short his tenure. When Leinsdorf returned to Cleveland after the war, he found George Szell snugly ensconced there. Without a steady job, Leinsdorf spent some footloose years immediately after the war, guest-conducting in various European countries, notably England and Austria, until an appointment as conductor of the Rochester Philharmonic in 1947 put him on firm ground.

During his Rochester years, Leinsdorf might well have disappeared into relative musical obscurity had not Columbia Records just then launched its low-price Harmony label. Goddard Lieberson, then Columbia's artists-and-repertoire chief, was casting about for a good orchestra to record major repertoire for the new low-cost line. Leinsdorf and the Rochester Philharmonic seemed a likely choice and were promptly signed. One of Leinsdorf's first releases, Beethoven's "Eroica," was immediately hailed as the best available version of that much-recorded symphony, surpassing rival performances by Leinsdorf's illustrious mentors, Toscanini and Walter.

If Leinsdorf had previously been known chiefly as an operatic workhorse, his Harmony recordings gained him national recognition as a symphonic conductor. He lost no time building up a prodigious discography on various labels. On Westminster he recorded all forty-one Mozart symphonies, an achievement unparalleled in the annals of the phonograph.

In 1956 Leinsdorf was asked to become the musical director of the New York City Opera. He responded eagerly to the challenge, but soon found the financial and organizational strictures too confining. After only one season he left the City Opera to return once more to the Metropolitan. The once-embattled prodigy had returned to his former haunts as a mature artist with an international reputation—just as Edward Johnson had predicted in the "revolutionary period." The high point of his second tenure at the Met came in the 1961-1962 season, when Leinsdorf revived Wagner's *Ring* tetralogy. Meanwhile, having joined RCA Victor's roster, chiefly as an operatic conductor, Leinsdorf, in a virtually unprecedented recording spree, wrapped up no fewer than fourteen complete operas, ranging from *The Barber of Seville* to *Die Walküre*.

TODAY, at the apex of his career, Leinsdorf acknowledges that his musical ideas are still changing and maturing. Thinking back on the disparate influence of his two mentors, Bruno Walter and Arturo Toscanini, he says: "Until recently, I have not attempted to reconcile the two approaches. I used to be very partial to Toscanini. I felt that Walter's more intuitive methods were impractical in many situations because they depend for their effectiveness on a pre-established rapport between the conductor and his orchestra. This, in turn, must be based on the sharing of a common outlook and tradition. But despite the greater difficulty, I now seem to veer more and more toward the attitudes exemplified by Bruno Walter. I now believe that a synthesis of the two approaches is possible."

Indeed, within this last year, there has been a notable change in Leinsdorf's performances. Without sacrificing the order and clarity of his musical expositions, Leinsdorf now seems to leave more room for the music to unfold. Increasingly, there are moments when he no longer appears to be a supervisor watching over the music, but becomes a part of it and is himself carried along in its flow. At such times, his gaze loses its customary penetration, his features soften, and a sense of repose comes into his gestures. Clearly he has entered that ultimate preserve of the conductor's art where—in the words of Berlioz—"a man can forget the public altogether, listening to himself, judging himself, and be touched by the emotions that are shared by the artists around him."

Hans H. Fantel, who is most familiar to HiFi/Stereo Review *readers for his discussions of hi-fi equipment, has recently contributed two articles on musical subjects: "Richard Tauber and Vienna" (November), and this portrait of Erich Leinsdorf.*

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Kersh

DO-IT-YOURSELF CONDUCTOR of the BOSTON SYMPHONY

Mr. Leinsdorf plans the Tanglewood program over mid-morning coffee with Mrs. Leinsdorf. Tanglewood, a 210-acre estate given to the orchestra in 1936, has formal gardens, hemlock hedges and tall pine avenues. It also has a Theatre-Concert Hall and Chamber Music Hall designed by Eero Saarinen, the same architect who designed Yale's new colleges, Stiles and Morse, and the new Yale Skating Rink.

THE orchestra floor and the two balconies were filled. The Boston Symphony musicians were on stage—practicing, tuning up and conversing among themselves.

The conductor entered. The audience applauded. And then a strange thing happened.

Erich Leinsdorf, who has been the conductor for slightly less than a year and a half, sat down at the harpsichord and proceeded to play the instrument, at the same time conducting Bach's fourth Brandenburg Concerto.

This happened during the 1963 Thanksgiving concert in Boston, and it was an unusual sight—at least for this ardent symphony-goer—to see the conductor in a dual role.

The conductor himself seemed pleased. He played, flushed and smiling, bouncing up and down to keep time, looking like a child at a new school who has just revealed that he can recite all the books in the Bible.

In any other city the audience might have been surprised. Not in Boston, and for once this indicates not the nature of Bostonians, but of Leinsdorf himself, one of the most distinguished conductors in the world today.

An operatic background is probably responsible for the dramatic sense and great versatility of this conductor who is scheduled to appear in New Haven Tuesday night with his Boston musicians.

Leinsdorf, the father of five children, lives in an ample house in Brookline, within walking distance of Boston Symphony Hall. But he has lived in this house only for the 16 months he has been the conductor of the BSO. The road there has been a long one.

Leinsdorf is Viennese, and he received his musical education in his native city. When he was 22 he became the assistant at the Salzburg Festival to those two great men, Bruno Walter and Arturo Toscanini.

Of his four years at Salzburg he remembers that he "never looked at the watch, and always did every conceivable thing that one could possibly do . . . I certainly found out that the style of the great interpreter is his own, and I have never consciously tried to imitate anyone else. Because I know a conductor's communication with the public through the medium of a great work is due to his own convictions and how he can incorporate them in his work. I was always aware that for these great masters the one thing that counted was the ultimate result, and they didn't spare any effort to get it. There has to be individual preparation to get a clear image of what one wants, and that is probably the greatest discovery I made when I was at a very young, impressionable age, when I first met Toscanini and Walter."

New Haven Register

Boris and Altman

Whitestone Photo

Mr. Leinsdorf gives a class in conducting at the Orchestra's summer school of music, the Berkshire Music Center, which is in session at Tanglewood for the five week Festival period.

Whitestone Photo

One day Mr. Leinsdorf arrived at rehearsal — and discovered that the members of his orchestra were dressed in silly sweatshirts they'd ordered printed with the name of Leinsdorf's alma mater. Inside the oval is inscribed: "My University" in German.

When he was 26 Mr. Leinsdorf came to the United States to work for the Metropolitan Opera, serving as assistant conductor from 1937 to 1939, and chief conductor of German Operas from 1939 to 1943. Then came a short time as conductor of the Cleveland Orchestra, followed by service in the United States Army. After the army, Mr. Leinsdorf became conductor of the Rochester Philharmonic Orchestra for nine years. Then he became conductor of the New York City Opera for one catastrophically original season: the New York City Opera lost money hand over fist on Mr. Leinsdorf's adventurous series. But the Metropolitan Opera was eager to have him back; he went to work for them the next season, and stayed there for four years.

Finally, he was offered, and accepted, the Boston Symphony Orchestra post, one of the most coveted of all orchestral conducting jobs. The orchestra has the reputation of being first rate, the best. Secondly, there is an immense amount of community support. There is also a good deal of community pride which is illustrated by Mr. Leinsdorf's story about meeting a BSO trustee while he was vacationing abroad just after accepting the conductorship.

The trustee rushed over to introduce himself. "Welcome to Boston!" he said, waving his hand through the alien air.

Rarely are empty seats noticeable at a BSO concert. Here or there, perhaps, a Bostonian with pneumonia may have stayed away, but no one, judging from the sounds of coughs during the winter season, would allow a simple cold to keep him away. There is even a subway stop named Symphony, although Symphony Hall stands in the midst of other landmarks.

Thirdly, the Boston Symphony is expertly managed.

Mr. Leinsdorf considers his opera training a great advantage and his comments concerning the typical training of American conductors reflect very much on his own experience: "I think the average American conductor is lacking in certain advantages, one of them being an apprenticeship in opera. It is very difficult to take a man without much experience or background right out of his conservatory—even a brilliant man—and put him in charge of an orchestra. But in the opera there are tasks he can perform without having the spotlight on him, and there he can be groomed and educated for greater things.

"I think that the young conductor who goes into opera will have a better chance of going to the top. There are conductors who insist that they can only do concerts—and this is sometimes their own fault, because in opera you have got to have a certain command of piano and score playing, but many conductors play just a string instrument. So they work for these community orchestras where they perform many tasks which are terribly useful and are making great contributions, but their own careers will be somewhat stymied in the process."

When he first accepted the Boston symphony post, Mr. Leinsdorf was asked whether he would miss opera.

"For several years," Mr. Leinsdorf said, "my nostalgia will be dormant."

The orchestra under Leinsdorf has begun to have a different feeling than it had under its two most recent conductors, Munch and Koussevitzky. Both Mr. Munch and Mr. Koussevitzky had a French-Italian style, whereas Mr. Leinsdorf's style is German-Austrian. The orchestra has returned to the original Germanic flavor given to it three quarters of a century ago by its founder, Major Henry Lee Higginson, although even in those early years it was jokingly said that the fire-exits were for use "in case of Brahms."

Leinsdorf's hallmarks are precision and tight control, but this does not rule out a fluid, lyric, even humorous sense of melodic line. Another characteristic of the man is dedication, and pleasure in the music he conducts. This is contagious, and his violins, before a recent performance practiced until the minute he appeared, whereas the 'cello players were engrossed in a fearful argument, which made one wonder whether they wouldn't break the instruments over one another's heads and leave. But it was only an interesting musical discussion, among the members of an orchestra which is noted for its lack of built-in jealousies and personal friction.

Erich Leinsdorf will conduct his Boston Symphony Orchestra in Woolsey Hall this coming Tuesday. This is a chance for New Haveners to hear on home ground one of the world's greatest conductors conduct one of the world's most distinguished orchestras. But this is not the only chance New Haveners have to hear Leinsdorf conduct nearer home than Boston.

During the summers he takes his orchestra to the Tanglewood Music Festival in Lennox, Mass., only 75 miles north of New Haven. Here listeners sprawl on the grass or sit in open sheds, eat box lunches, take walks, but there is little chatter, because the air is full of music, some coming from the instruments of music students and some from those of the Boston Symphony Orchestra members, with Leinsdorf often conducting.

By EMILY CAIN
Register Staff Reporter

The New York Times
D. 681,612 S. 1,304,447

JAN 26 1964

WHAT'S IN STORE FOR TANGLEWOOD

By RAYMOND ERICSON

WHEN Erich Leinsdorf goes to London this week for a fortnight's vacation, he will spend part of the time straightening out a copyright problem centered on a work by Richard Strauss that he wants to perform with the Boston Symphony Orchestra at the Berkshire Music Festival next summer.

This is the music to the three-act version of "Der Bürger als Edelmann." In its original form, this Hofmannsthal rendering of Molière's "Le Bourgeois Gentilhomme" was an unwieldy amalgam of the play with the opera "Ariadne auf Naxos." Later, Strauss separated the opera from the play, adding a prologue to "Ariadne" to form the work as it is usually performed today and making a nine-piece concert suite from the incidental music to "Le Bourgeois Gentilhomme."

Play Extended

Finally, the play was extended to three acts, ending with a Turkish ceremony. For this production, Strauss wrote additional incidental music, involving three vocal soloists. This version totals 17 numbers, including the 9 in the suite.

The copyright problem is this: Bote & Bock, which controls the standard suite, is represented in America by Associated Music Publishers. Furstner, Ltd., which controls the three-act version of the play, is represented here by Boosey & Hawkes.

Since Mr. Leinsdorf assumes this jurisdictional problem will be settled, he is going ahead with plans for the performance at the festival. He expects to use 14 or 15 numbers, to last about an hour. Richard Wilbur, the poet, will provide narration to give the work continuity and perhaps provide English lyrics for some of the songs.

This will be the American premiere of this version of the Strauss work, and is being presented as part of the centenary observance of the composer's birth. In all, there will be 12

ERICH LEINSDORF — Plans a Strauss Festival at Tanglewood for this summer.

of his compositions performed, including such novelties as "Die Tageszeiten," for male chorus and orchestra; the "Parergon zur Symphonia domestica," a piano concerto for the left hand, and Three Hymns, for soprano.

The Strauss cycle is symptomatic of Mr. Leinsdorf's enterprise in freshening the repertory at the Tanglewood festival. For its eight-week duration, from July 3 to Aug. 23, he has scheduled 57 works, of which 32—more than half—will be new to the summer series.

Not that there is anything startling about many of these newcomers. They include, for example, Verdi's Requiem and Mahler's Fifth Symphony. But they indicate the trend being taken in the festival repertory, a trend that showed itself in Mr. Leinsdorf's first season there as musical director last summer.

Novelties Too

But genuine novelties there will be. Haydn's cantata, "Applausus," will be given its American premiere. Beethoven's complete music to "The Ruins of Athens" will be performed, as will be Liszt's fantasy for piano and orchestra on themes from the same work—not necessarily on the same program. Other choral works promised are Menotti's "The Death of the Bishop of Brindisi" and Schubert's Great Mass in E flat.

Contemporary American works include Samuel Barber's Symphony No. 1, Aaron Copland's Symphony for Organ and Orchestra, Alan Hovhaness's Prelude and Triple Fugue and Ned Rorem's "The Eagles."

As before, the programs for the first two weeks will be played by a chamber orchestra drawn from the Boston Symphony. Music by Mozart will dominate these concerts.

Among the guest conductors will be two who have not previously appeared at Tanglewood, Leopold Stokowski and Max Rudolf. The others are Richard Burgin, Pierre Monteux, Eugene Ormandy and William Steinberg. Of the festival's 24 concerts, Mr. Leinsdorf will conduct 15.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
FEB 7 1964

By a Staff Photographer

Etude No. 3

Chauffeurs wait outside Symphony Hall for the Friday afternoon Boston Symphony concert to end.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 28,971
FEB 8 1964

Re Concert-Going

To the Editor of The Register:

I add to the discussion of Tardy Concert-goers.

The scheduled time for the start of the concert by the Boston Symphony Orchestra was 8:30 p.m. and, according to my watch, that is exactly when it started. This seems eminently reasonable to me and equally sensible. It was a long and demanding program.

Anyone who enjoys listening to good music and who is, as certainly can happen to all of us, unavoidably detained, would not consider disturbing those who listen and those who play by breaking into the pattern of sound the composer has written and the artists are producing. He would, with good grace and understanding, await a scheduled break in the performance and then, as quietly and as swiftly as possible, take his seat.

Could it be, by any chance, that those who are so late in arriving and so disturbed by not being immediately seated are those who, when the last note has not quite died in the air, leap to their feet and leave the hall.

It is time the "local management" extended to their interested patrons the courtesy of ensuring that their listening is not disturbed by late-comers. I trust it was they, finally goaded to action, who closed the doors when the concert began, and I trust this procedure has now become a policy.

MRS. JAMES H. SHATTUCK
New Haven.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
FEB 11 1964

Pre-Symphony Luncheon For Newton Music School

The All-Newton Music School will be honored Friday at the pre-symphony luncheon at the Midtown Motor Inn, at 12:15.

The school, a Red Feather service, was founded more than fifty years ago by a group of public-spirited citizens in Newton, who believed that music study of high quality should be available to all.

With this in mind, its director, Anne Combosi, an excellent musician in her own right, continues to affirm the highest possible standards so much in evidence in all activities of the school.

Louis Speyer, a member of the Boston Symphony Orchestra and one of the most colorful French musical personalities of this organization, will discuss and demonstrate the oboe and the English horn, as sustaining instruments of a symphony orchestra.

Friends of Louis Speyer, and patrons of the school will be on hand, Friday, and red tulips will add a gay note to this pre-symphony luncheon on Valentine's Day.

Those who have accepted invitations to be at the head table are Mrs. Endicott Peabody, Mrs. Anne Gombosi, Mr. and Mrs. Louis Speyer, Mr. and Mrs. Harry Ellis Dickson, Roland B. MacDonald, Winslow Adams, Mrs. B. Alden Thresher, Lyman H. Ziegler, Mrs. Loomis Patrick Miss Gretchen Clifford, Lucien Thayer, Henry Shepard Jr. Mrs. Dow Smith and Mrs. Victor Alper.

The luncheons are open to the public and parking is available.

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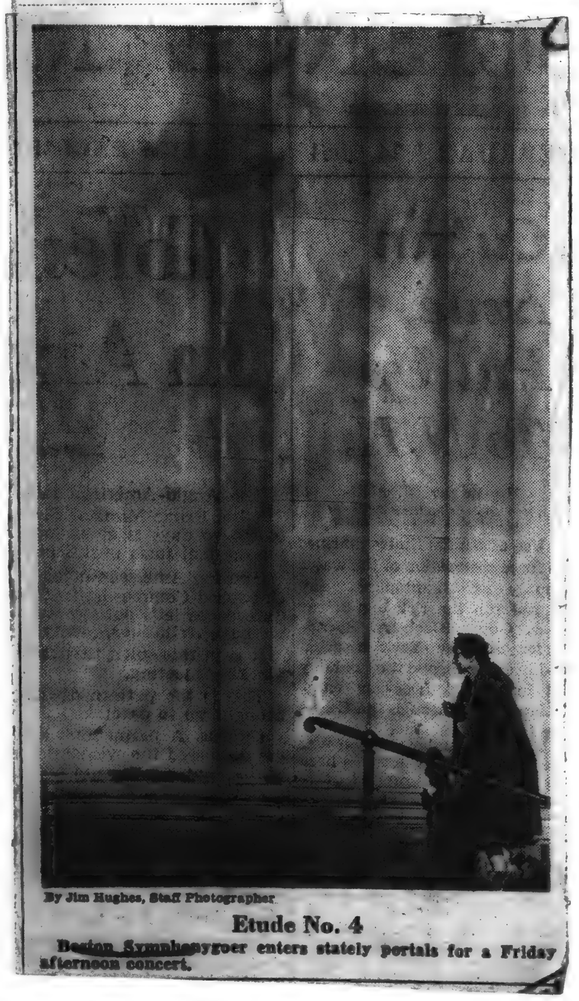
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
FEB 14 1964



By Jim Hughes, Staff Photographer

Etude No. 4

Boston Symphonyover enters stately portals for a Friday afternoon concert.

NewEnglandNewsclipAgency,Inc
Box 2078, Boston 6 • RIchmond 2-420(
Herald (m)
BOSTON, Mass.
Circ. 178,553
FEB 11 1964

Reception For Speyer On Friday

In the beautiful house at 53 Marlboro Street, which was given a few years ago by Mrs. F. Carrington Weems, to the French Library in Boston, a reception will be held in honor of M. Louis Speyer, Friday afternoon, from 4:30 to 6:30.

The occasion for this event is due to the fact that M. Speyer is retiring after 40 years as a member of the Boston Symphony Orchestra. He has appeared as soloist, both with the English horn and the oboe. He is a graduate of the Paris Conservatory and has made a brilliant career in musical circles both in America and in Europe.

Invitations have been sent to the Boston Symphony Trustees and their wives, headed by Mr. and Mrs. Henry B. Cabot, and also to the Board of Governors of the French Center, headed by Mr. and Mrs. Russell S. Codman Jr., and to all members of the French Center.

In charge of the committee for the reception are Mrs. Georges Florin, Mrs. Jean Francois Berry and Mrs. John Lloyd. Among the pourers will be Mrs. Philip Lane, Mrs. Chester B. Humphrey, Mrs. Charles Schepens, Mrs. Georges Doriot, Mrs. Herbert Harwood, Mrs. Jasper Whiting and Miss Rebekah Hobbs.

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Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
SU 1 1964

Mr. and Mrs. Eric Leinsdorf of the Boston Symphony leave Logan Airport Thursday for White House dinner with British Prime Minister Sir Alec Douglas-Home.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
MAR 1 1964

LEINSDORF – MUSIC'S RIVERBOAT GAMBLER

Tchaikovsky Score Draws Enthusiastic Response

By DELOS SMITH

NEW YORK (UPI)—A weird current phenomenon is the simultaneous discovery by a large number of musically sophisticated people than an old-line Russian named Peter Tchaikovsky composed a sizeable amount of pleasing music.

Musical Emoting

It will seem especially weird to the much larger number of comparatively unsophisticated musical people. They had never ceased cherishing his lush melodies and responding to his heart-on-the-sleeve musical emoting with a moist eye and a languishing sigh.

As recently as the beginning of the present music season Tchaikovsky appeared a composer on the toboggan slide which leads from major importance to minor and thence to obscurity. Such a matter has to be judged by which composers performing musicians choose to perform — and not perform.

These are bread-and-butter decisions. You can count on the fingers of one hand the musicians who can afford to follow their own tastes to the letter in organizing their programs while ignoring the prejudices of the sophisticated people who in one degree or another make music their fetish.

Spend Freely

They are the people who subscribe to whole seasons of opera and symphonic music and buy their tickets for individual recitals the day they're announced, weeks in advance.

Not only do they spend freely for their musical pleasures; they talk freely and since they talk impressively and dogmatically, they either lead less sophisticated people to box offices or keep them away.

Since the great Tchaikovsky resurgence at the end of World War II these people have had him on their pan and season by season they've made the fire under the pan hotter and hotter. They've broiled and fried him as a weeper and a creeper, as a vapid sentimentalist, and even as a transparent neurotic —as though neurotics were rare among creative artists!

As the heat increased the appearances of Tchaikovsky on programs decreased. It had gotten so that when a symphony conductor programmed a Tchaikovsky masterpiece like the "Pathetique" symphony he had his program annotator apologetically play up Tchaikovsky's superb technical mastery of the orchestra and play down his blatant appeals to tender hearts.

Erich Leinsdorf, music director of the Boston Symphony, has to be credited with exposing the phenomenon. About midseason he programmed Tchaikovsky's third suite for orchestra which is among his major works and had fallen into such neglect it was as though it had never been written.

Whether Leinsdorf sensed the anti-Tchaikovsky fever of the musically sophisticated had run its course or whether he was dutifully reviving a deserving composition isn't important. What is important was the enthusiastic reception. You should have heard those sophisticates rave!

Talk of Genius

They talked about "beauty," of "loveliness," of "georgeous melodies," of "superlative inventiveness," and, of course, of genius. All these are terms which were applied routinely to Tchaikovsky in the days when he was everybody's favorite but they have been out of fashion for a long long time.

After such an unexpected success, both in Boston and New York, Leindsorf has inserted the third suite into his programs at every opportunity. You can be sure other orchestras and musicians are deeply impressed by the Bostonian "hit," and a great Tchaikovsky revival is in the musical cards.

Meanwhile, the Metropolitan Opera put on Tchaikovsky's opera, "Eugene Onegin," evidently as a late-season filler. It was a new production at the met several seasons ago when the high expectations held for it were disappointed by the indifferent or condescending reactions of the sophisticates. And so it was dropped from the repertoire.

This time, from the very first performance, it took on the glow of a hit. The most amiable compliments were paid to it by the volunteer oracles in the lobbies and the house saloon between acts, and by the critics.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
FEB 18 1964

Pre-Symphony Luncheon to Fete MIT Music Head

Friday's Pre-Symphony Luncheon at the Midtown Motor Inn will honor a group from across the Charles—the Massachusetts Institute of Technology Music Department, and its director, Prof. Klaus Liepmann.

The Choral Society, founded by him, achieved a far-reaching reputation, and has had a brilliant career, winning praise for its artistry in this country and on tours aboard. It represents a cross-section of the entire Massachusetts Institute of Technology community, including students, scientists, engineers, secretaries and students' wives.

Robert Ripley, a prominent member of the Boston Symphony Orchestra, will be guest speaker, and will discuss "Unknown Aspects—Inside the Boston Symphony Orchestra."

The Pre-Symphony Luncheon gourmet menus, which already have made their reputation, add a pleasant note, and free parking is welcomed by the patrons.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
FEB 11 1964

LONG-TIME member of the Boston Symphony Orchestra and one of its most colorful personalities, Louis Speyer, soloist on both the English horn and the oboe, will be guest speaker at Friday's pre-symphony luncheon at the Midtown Motor Inn. He was feted last week at the French Center in New England in honor of his 46th year with the B. S. O. and achieving a record of never having missed a concert in that time.

Special guests at the luncheon will be the All Newton Music School, a Red Feather Service, founded over 50 years ago by a group of public-spirited citizens in Newton who believed that music study of high quality should be available to all.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
FEB 15 1964

As I Hear It

Don't Move. It's a Raid

By Jay C. Rosenfeld

IF THE TIGERS had announced in midseason last year that Mickey Mantle and Roger Maris would leave the Yankees and start the next playing year in Detroit, it wouldn't have caused any more comment in baseball circles than the announcement by the Philadelphia Orchestra a couple of months ago that two of the Boston Symphony's first chair men would come to them at the start of the next season.

Trades and transfers and sales are routine matters in the big leagues and in a narrower degree more or less the same process takes place in orchestras. An orchestra player's expectancy of tenure is longer than that of an athlete, but orchestras swap in hopes of strengthening their team; and players, too, for ever so many reasons, seek other situations.

* * *

AN ORCHESTRA, so far as personnel is concerned, is much like a lake which has an inlet and an outlet, gaining a few players and also losing a few each year by retirement, resignations, transfers and in rare cases, dismissal within the rules of the union for inadequacy. At the end of each Tanglewood season there is usually a banquet and ceremony to honor those who have arrived at retirement age. Richard Burgin retired in 1962 after occupying the concertmaster's chair for 42 years; Louis Speyer will complete 46 years as English horn this summer. If anyone was aspiring to posts such as those, he had a bit of a wait.

There are said to be about 1,200 orchestras in the United States. These would include amateur orchestras, such as our own stalwart Berkshire Community Orchestra in Williamstown. Those of truly professional caliber are quite few, and of these the conductors and managers of 16 claim they are among the first five. This is in the same ratio as that of Stradivarius violins; of the 300 in the world, 400 are in America.

* * *

IT PLEASES many people to grade and rank orchestras, and many discussions on such a subject end in controversy. One way orchestras can be graded is by the length of their seasons. The orchestras in cities other than the top metropolises have seasons of from 20 to 26 weeks. This is a factual basis for comparing orchestras. On that basis the Boston Symphony has the second longest season and, according to its conductor, Erich Leinsdorf, the best orchestral contract in the world. There are a meager few others which are in the running by this method of counting.

It becomes obvious, therefore, that every musician in the "smaller" orchestras is eager to get into the "large" ones if for no other than remunerative reasons. This factor needs no supporting evidence. It will thus be seen why loyalty in the "small" orchestras is an undependable factor. The constant turn of eyes by the members of these short-season orchestras toward the more attractive situations in the long-season ones allows those who have the authority to fill vacancies, as they occur in the big orchestras, the choice of the entire roster of orchestral musicians in the whole country (with a few exceptions).

* * *

THE INCIDENTAL added incentive of fees from recording that the best-known orchestras provide is another not inconsequential reason for this pressure toward the top which is as constant, paradoxically, as the rush of lemmings to the sea. We have no access to secret information of the Boston situation, but we would wager a pretty penny that hundreds of violists and cellists throughout the country got in touch with Boston when the recent Philadelphia announcement was made public to ask for an audition for the posts to be vacated.

Relying still only on intuition and deduction, we think it a safe bet that Ormandy got in touch with Leinsdorf and told him that he hoped that Boston did not think Philadelphia was raiding it. It would be a normal sequitur to imagine that Leinsdorf phoned Szell to disclaim raiding Cleveland when it became news that the Boston replacements would come from that city.

* * *

THE DIVORCE courts of music are almost as active as the marriage license bureaus. Some abide by their contracts until death do them part; others for reasons either obvious or unpredictable go their separate ways.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,870
FEB 17 1964

What People Talk About

Delivering Us From Delusions

To the Editor—There are a few of us in Boston who regard Charles Munch as a splendid conductor. In the past, there have been many of us who have found great enjoyment in his readings of Berlioz, Debussy and Ravel.

Yes, on occasion, we have even shouted a sincere "bravo" to this man and to the orchestra which he lead for so long.

But apparently—poor souls—we have all been deceived. Poor, lost sheep, gone astray as it were. Yet, perhaps there is still time to repent? For, lo, the glory of the Globe has descended upon us. It seems, we humble folk have been given a musical Messiah, dedicated to delivering us from our sad delusions. With the righteousness of his 30-odd years, he has come among us to smite our traditional gods, and bathe Boston in a new light of musical truth.

So be it. Good luck to Michael Steinberg, even though I shall not be among the happy number redeemed from the error of their ways by the grace of your words.

You write with such talent and earnestness that it is almost a pity that no one takes music critics very seriously any more. A situation, no doubt, arising from the unfortunate tendency of most critics to take themselves too seriously.

With tongue in check, except when shouting "bravo."

THOMAS McCARTHY
South Boston.

Long Needed

To the Editor—May I congratulate you on your new music critic. We have for a long time needed a first-rate one, who could measure up to the late Philip Hale.

MRS. R. G. WADSWORTH
Brookline

"His Approach Is Trivial"

To the Editor — Michael Steinberg comes to the Globe with striking credentials as a music critic. We are bound to respect his opinions on music however much they differ from our own.

But by choosing to start his first review for the Globe—on the American premiere of Bernstein's "Kaddish" — with such sneering personal remarks as those in his first two paragraphs, he could only lessen our respect for the musical discussion which followed.

The presumption of introducing himself to Boston by sneering at a leading composer certainly seems bad manners, an example of the "vulgarity" of which he accuses Bernstein.

I think it would be impossible for someone who had not been at the Friday concert to tell from the review that the work was received by the audience with a five-minute standing ovation.

Steinberg may be too new to Boston to know that such a reception is not a familiar event at Symphony. In fact, I know of only one recent work which occasioned a similar response. That was Britten's "War Requiem," which is interestingly similar in basic conception to the Bernstein.

A serious critic must deal not only with the dynamics of any work he hears, and with his personal understanding of it, but also with its effect on the larger audience for whom the composer intended it.

The "Kaddish" is a powerful symphony which impressed an audience which has little predilection for modern music or sympathy with the Jewish tradition which lies behind this particular work.

Mr. Steinberg may question the depth and validity of the audience's response, but unless he is prepared to recognize that reaction and examine it, his approach is trivial.

The significance of this powerful composition could be more profitably explored by a reviewer who would not dismiss its effect with such emotional words as "vulgarity," "theatrical," and "a series of tricks."

BARBARA COLLINS
Malden.

A New, Vigorous Perspective

To the Editor—It is delightful and refreshing to have a music critic who writes with honest candor and who is able to translate his authority and knowledge into provocative prose.

We have long needed this valuable perspective of critique, and I for one welcome it as a stimulant Bostonians should take with respect.

No doubt Michael Steinberg will receive many anguished letters, for I am afraid that at times the local music lovers tend to become too provincial, too self-satisfied, too comfortable in their regard for the Boston Symphony and its conductors.

For many years, the late Cyrus Durgin and I enjoyed a close friendship, and it is doubly pleasing to me to know that a critic succeeds him who is obviously knowledgeable, and whose direct style is so welcome.

We desperately need an approach like Steinberg's to give to our concerts here a new, vigorous and authoritative perspective that will help to erase too much self-satisfaction and smugness.

JOHN R. THORNTON
Producer, Concert
Productions of Boston

Welcome to Boston

To the Editor—A welcome to Boston to Michael Steinberg. I am acquainted with his work in the Saturday Review and am pleased that the Globe has chosen him to succeed Cyrus Durgin. Since he died, there has been little musical criticism here worth reading.

I agreed heartily with his criticism of the Bernstein concert. "Kaddish" struck me as pretentious and vulgar.

But I am not writing because we agreed. I am writing because it is a delight to have a critic who writes with intelligence, authority and conviction.

I hope he will enjoy being here.

RICHARD W. DWIGHT, M.D.
Chestnut Hill

Two of the Finest

To the Editor—I was so impressed with Michael Steinberg's last two reviews of the Boston Symphony, Bernstein's "Kaddish" and Munch's Ravel, that I have finally been moved to speak. Two of the finest, wittiest and most incisive reviews I have ever seen. The wishy-washy ignorance, if not bad taste of most critics, in any field, has been plaguing dilettantes for years.

EUGENE SPIEGEL
New York.

A Stimulant for All

To the Editor—I feel compelled, after having read Michael Steinberg's second excellent review of the Boston Symphony Orchestra, to welcome him to the Boston music scene. His scholarly criticism will, I hope, stimulate the Boston audience to expect more of their only large orchestra, and the orchestra itself to perform, at a higher level of excellence, programs of greater stimulation and innovation.

DOROTHY B. EDINBURG
Chestnut Hill.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

FEB 11 1964

LEINSDORF AND LIPKIN won't have to fight over who gets first crack at the score of John Knowles Paine's "Spring Symphony," which, I suggested several weeks ago, might be a suitable replacement for the perennial performance of the Schumann opus bearing the same popular name. First, Arthur Bennett Lipkin of the Portland Maine Symphony perked up at the notion. Then Erich Leinsdorf showed some interest. There happen to be two scores extant and both are available at Harvard's Loeb Library.

Cardinal Cushing has given a generous gift to the Boston Symphony through its supporting auxiliary, the Friends of the B. S. The Cardinal was moved to do so by the orchestra's participation in the majestic Requiem Mass sung for JFK in Holy Cross Cathedral last month. "Without that orchestra," the Cardinal wrote in the letter that came with his gift, "that magnificent ceremony would not have been possible." The Friends are trying to raise $150,000 to meet the orchestra's anticipated deficit for the year.

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

FEB 1 1964

N.Y. To Get Microfilm Archive Of Music Manuscripts

NEW YORK—Original music manuscripts on microfilm are making their way to the new Lincoln Center music dept. of the New York Public Library.

Called the (Arturo) Toscanini Memorial Archive, the collection has a three-fold purpose: to create a central deposit for such material; to let other libraries obtain the microfilm; to create a master microfilm file of the world's greatest music.

Sydney Beck, head of the Library's rare book and manuscript dept., is directing the establishment of the archive. He recently visited 23 European countries on its behalf.

He said it would take about five years to complete the project. The edifice that will house the archive is now under construction.

A committee of sponsors has been formed, members of which include Samuel Barber, Leonard Bernstein, Erich Leinsdorf, Eugene Ormandy and George Szell.

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Morning Globe
BOSTON, Mass.
Circ. 194,870

FEB 15 1964

By MARJORIE W. SHERMAN

"This is how I came to be a proper Bostonian," English horn first deskman Louis Speyer told Boston Symphony subscribers at luncheon Friday at the Midtown Motor Inn. His French accent unmistakable even after 46 years of music-making here, Speyer reported that he came to this country with a French army band, speaking no English, but he said "Oui" to two gentlemen, who turned out to be Judge Cabot, president of the B.S.O. in 1918, and manager Brennan, asking him to join the orchestra.

"To stay in Boston and to become a civilian: what more could I want?" Speyer said. The French government consented, and he hasn't missed a concert ever since.

Swiss-born Mrs. Anne Gambosi reported how the All Newton Music School got its name. All of the Newtons are involved, but the "all" really means that the school's goal is for "all and every one to meet his potential in music and to help make it come true."

Mrs. E. Anthony Kutten, hostess, cited the school for 54 years of service here and as a model for many like it.

Joining her and master of ceremonies Harry Ellis Dickson at the head table were Latin American music critic Albert Jimenez, Mme. Speyer, sculptress; Miss Gretchen Clifford, Winslow Adams, Mrs. Victor Alper, Roland B. MacDonald, Mrs. Patrick Loomis, Mrs. Cyril Shelvey, Mrs. Dow F. Smith, Mrs. B. Alden Thresher and Globe writer and composer Lucien Thayer.

Hostesses taking tables for guests included Mrs. Richard Ely, Mrs. Stephen B. Ames, Mrs. S. R. Morton, Mrs. Sidney Stoneman and Mrs. Gordon Thayer.

New England Newsclip Agency, Inc.
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Morning Globe
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We have long needed this valuable perspective of critique, and I for one welcome it as a stimulant. Bostonians should take with respect.

No doubt Michael Steinberg will receive many anguished letters, for I am afraid that at times the local music lovers tend to become too provincial, too self-satisfied, too comfortable in their regard for the Boston Symphony and its conductors.

For many years, the late Cyrus Durgin and I enjoyed a close friendship, and it is doubly pleasing to me to know that a critic succeeds him who is obviously knowledgeable, and whose direct style is so welcome.

We desperately need an approach like Steinberg's to give to our concerts here a new, vigorous and authoritative perspective that will help to erase too much self-satisfaction and smugness.

JOHN R. THORNTON
Producer, Concert
Productions of Boston

Welcome to Boston

To the Editor—A welcome to Boston to Michael Steinberg. I am acquainted with his work in the Saturday Review and am pleased that the Globe has chosen him to succeed Cyrus Durgin. Since he died, there has been little musical criticism here worth reading.

I agreed heartily with his criticism of the Bernstein concert. "Kaddish" struck me as pretentious and vulgar.

But I am not writing because we agreed. I am writing because it is a delight to have a critic who writes with intelligence, authority and conviction.

I hope he will enjoy being here.

RICHARD W. DWIGHT, M.D.
Chestnut Hill

Two of the Finest

To the Editor—I was so impressed with Michael Steinberg's last two reviews of the Boston Symphony, Bernstein's "Kaddish" and Munch's Ravel, that I have finally been moved to speak. Two of the finest, wittiest and most incisive reviews I have ever seen. The wishy-washy ignorance, if not bad taste of most critics, in any field, has been plaguing dilettantes for years.

EUGENE SPIEGEL
New York.

A Stimulant for All

To the Editor—I feel compelled, after having read Michael Steinberg's second excellent review of the Boston Symphony Orchestra, to welcome him to the Boston music scene. His scholarly criticism will, I hope, stimulate the Boston audience to expect more of their only large orchestra, and the orchestra itself to perform at a higher level of excellence, programs of greater stimulation and innovation.

DOROTHY B. EDINBURG
Chestnut Hill.

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 194,870
FEB 15 1964

By MARJORIE W. SHERMAN

"This is how I came to be a proper Bostonian," English horn first deskman Louis Speyer told Boston Symphony subscribers at luncheon Friday at the Midtown Motor Inn. His French accent unmistakable even after 46 years of music-making here, Speyer reported that he came to this country with a French army band, speaking no English, but he said "Oui" to two gentlemen, who turned out to be Judge Cabot, president of the B.S.O. in 1918, and manager Brennan, asking him to join the orchestra.

"To stay in Boston and to become a civilian: what more could I want?" Speyer said. The French government consented, and he hasn't missed a concert ever since.

Swiss-born Mrs. Anne Gambosi reported how the All Newton Music School got its name. All of the Newtons are involved, but the "all" really means that the school's goal is for "all and every one to meet his potential in music and to help make it come true."

Mrs. E. Anthony Kutten, hostess, cited the school for 54 years of service here and as a model for many like it.

Joining her and master of ceremonies Harry Ellis Dickson at the head table were Latin American music critic Albert Jimenez, Mme. Speyer, sculptress; Miss Gretchen Clifford, Winslow Adams, Mrs. Victor Alper, Roland B. MacDonald, Mrs. Patrick Loomis, Mrs. Cyril Shelvey, Mrs. Dow F. Smith, Mrs. B. Alden Thresher and Globe writer and composer Lucien Thayer.

Hostesses taking tables for guests included Mrs. Richard Ely, Mrs. Stephen B. Ames, Mrs. S. R. Morton, Mrs. Sidney Stoneman and Mrs. Gordon Thayer.

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Record-American (m) (e)
BOSTON, Mass.
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FEB 11 1964

LEINSDORF AND LIPKIN won't have to fight over who gets first crack at the score of John Knowles Paine's "Spring Symphony," which, I suggested several weeks ago, might be a suitable replacement for the perennial performance of the Schumann opus bearing the same popular name. First, Arthur Bennett Lipkin of the Portland Maine Symphony perked up at the notion. Then Erich Leinsdorf showed some interest. There happen to be two scores extant and both are available at Harvard's Loeb Library.

Cardinal Cushing has given a generous gift to the Boston Symphony through its supporting auxiliary, the Friends of the B. S. The Cardinal was moved to do so by the orchestra's participation in the majestic Requiem Mass sung for JFK in Holy Cross Cathedral last month. "Without that orchestra," the Cardinal wrote in the letter that came with his gift, "that magnificent ceremony would not have been possible." The Friends are trying to raise $150,000 to meet the orchestra's anticipated deficit for the year.

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.
FEB 1 1964

N.Y. To Get Microfilm Archive Of Music Manuscripts

NEW YORK—Original music manuscripts on microfilm are making their way to the new Lincoln Center music dept. of the New York Public Library.

Called the (Arturo) Toscanini Memorial Archive, the collection has a three-fold purpose: to create a central deposit for such material; to let other libraries obtain the microfilm; to create a master microfilm file of the world's greatest music.

Sydney Beck, head of the Library's rare book and manuscript dept., is directing the establishment of the archive. He recently visited 23 European countries on its behalf.

He said it would take about five years to complete the project. The edifice that will house the archive is now under construction.

A committee of sponsors has been formed, members of which include Samuel Barber, Leonard Bernstein, Erich Leinsdorf, Eugene Ormandy and George Szell.

BSO President Suggested Kennedy Memorial

Cabot, Best Friend Of the Orchestra

By MARGO MILLER

Henry B. Cabot, president of the board of trustees of the Boston Symphony Orchestra, is a tall, laconic Yankee.

He wears the three-piece suit common to these parts, chews on his steel-rimmed glasses as though the earpieces were a spear of hay from his Walpole, N.H., dairy farm, and guides the fortunes of his orchestra from "a hole on the wall on Federal st." There he puts his feet up on an ancient couch and talks of Mozart or municipal bonds, as the occasion demands.

Last month's civic and religious memorial service for the late John Fitzgerald Kennedy was Cabot's inspiration. That it took place two months after the President's assassination was in keeping with Cabot's desire that the musical portion—the Mozart Requiem, played by the Boston Symphony—come off with the polish required for such an undertaking.

"No sense in going off half-cocked," commented Cabot who is no mean shot after grouse. This dignified pace might suggest to some the old Kingle's proclamation that "Cabots speak only to God," and in Cabot cadence, at that. Any person with legitimate business before the orchestra or the Cabot firm, which looks after Harvard College investments, can get to the Cabot ear by picking up the telephone.

On the Reservation

Cabot himself was so tapped, 32 years ago, when an orchestra trustee called him in. "They'd seen me at the Saturday concerts, so they'd elected me to the board." In presuming an interest in matters musical and civic, the trustees instead mined a passion for both.

"The orchestra's first duty is to Boston," says Cabot. Of his 38-member board, he is the trustee most conservative about orchestra tours, apart from the New York-Philadelphia-Washington axis. "It cost us $90,000 to go across the country last season. I guess it gives a lift to the players and its supposed to help sell records. On the European tours Uncle Sam pays most of it. Didn't used to."

The Best Deal

Despite Cabot's preference to stay on the reservation in a 44-week Boston season, including Pops and Esplanade, and two months at Tanglewood, Symphony Hall's tuning room calls him "the orchestra's best friend." He deals directly with the players' committee. Through the years have come the first pension fund in any orchestra, and comprehensive health-insurance plan, and in the 1940's, a smooth entrance into the American Federation of Musicians.

"The question was to get the best deal," says Cabot of the orchestra's joining the union. The threat of blacklist, which would deny the orchestra concerts in Carnegie Hall and the making of records, sent Cabot and John T. Noonan, B.S.O. legal counsel, to meet with James Caesar Petrillo, A.F.M. head. "Symphony Hall thought we were two lambs off to the slaughter." Cabot found the union leader very happy, "with enough cold beer," to talk things over.

Cabot is proudest of getting a major union concession. Only in Boston is the musicians' local bound on orchestra affairs by a majority vote of B.S.O. players. In other cities, the uion head makes the contract, telling the players what they may accept from management.

Enviable, too, are orchestra-management relations over the trade agreement, or contract for services. Strike talk has been common the last few seasons in New York, Philadelphia, Washington and Chicago, but not in Boston.

A Black Book

Naturally, all this costs money. The orchestra's annual budget is $2.5 million, representing $1.5 million for the compensation of conductor, players and soloists. While the orchestra earns more of its income than any other ensemble, the annual deficit is a stubborn $600,000, before contributions. "The trouble is the public thinks Higginson and Dane are still alive," says Cabot.

Col. Henry Lee Higginson founded the orchestra in 1881 and was its principal support. Ernest T. Dane was a trustee and generous patron.

Graduated from Harvard College in 1917 and into the war, Cabot, a former crew captain, planned an equally vigorous career in law. Pulmonary tuberculosis intervened. He spent a year in bed, adding to his education by keeping three reading projects going simultaneously: something light, something medium and the weightier books, which have led to his support of the World Federalists, civil liberties and population control.

As evidence that he tends the Cabot acres is the high-yield herd of milk cows, mostly Holsteins, which enjoy the latest techniques in dairy management. Strawberry jam from the Cabot preserve found its way one Christmas to Charles Munch. The enclosed card assured the conductor that Cabot himself had had a hand in the picking, washing, hulling and cooking. Cabot, of course, had had a hand in the selection of the music director and his successor.

The task is accomplished with the aid of a little black book, containing concert reviews and recommendations for likely candidates. "We leave out the old boys and the very young, though (Guido) Cantelli was our obvious pick for after Munch." When a plane disaster moved Cantelli from the list, the trustees considered Lorin Maazel, Carlo Maria Giulini, Wolfgang Sawallisch, and Erich Leinsdorf. "The idea is to get someone totally different from the previous conductor, so you can avoid the miserable situation of comparison."

HENRY B. CABOT

Mozart at Cathedral Could Start Revival

By MICHAEL STEINBERG
Globe Music Critic

STEINBERG

The solemn pontifical Mass of Requiem celebrated by Richard Cardinal Cushing in memory of John Fitzgerald Kennedy at the Cathedral of the Holy Cross last Jan. 19, and including the music of Mozart's Requiem conducted by Erihc Leinsdorf, is now available in a handsomely produced two-record album by RCA Victor.

Cardinal Cushing was assisted by students from St. John's Seminary, Rt. Rev. Matthew P. Stapleton, rector; Rt. Rev. Francis S. Rossiter, master of ceremonies. Erich Leinsdorf conducted the Boston Symphony Orchestra, and members of the Chorus pro Musica, the New England Conservatory Chorus, and the combined Harvard Glee Club and Radcliffe Choral Society, prepared by their respective directors, Alfred Nash Patterson, Lorna Cooke de Varon and Eliot Forbes.

Solemn Moment

The soloists were Saramae Endich, soprano; Eunice Alberts, contralto; Nicholas Di Virgilio, tenor, and Mac Morgan, bass. The plainchant responses were sung by the St. John Seminary Choir, Rt. Rev. Russell H. Davis, director.

By those who were present, and by the many more whom television brought as though into the presence, the album can be accepted first of all as the memento of a great occasion. But even to one only now, as it were, present for the first time, the records convey powerfully the sense of the solemn moment.

It is a revelation to hear Mozart's music paced, spread, drawn together, by the other prayers and chants. It is above all things moving to hear Mozart's Requiem, not as an ornament of our concert repertory, but actually being put to work. And how much more meaningful Mozart's quotation of plainsong in the 'Te decet hymnus' becomes when the surrounding chant can provide a frame of reference for it.

This Requiem is so much more celebration rather than performance that it hardly invites musical criticism in the ordinary way. The acoustics are clearly those of a church and not of a concert hall, but they have been tamed remarkably by RCA's recording engineers, and everything is quite as audible as it should be. One of Mozart's piano concertos might not survive Holy Cross Cathedral very well, but the church works are composed with the hazards of over-reverberant acoustics in mind.

Even though a purely musical judgement of this Requiem takes second place to other considerations, it should be pointed out that the three choruses and the orchestra do their job beautifully, and that while the women soloists are excellent, the two men are only adequate. Leinsdorf conducts well. He seems to go wrong just once, and that is in the 'Tuba mirum', which is too slow, or at least much too static. Perhaps he feels it too, because at 'Judex ergo cum sedebit' there is a sudden and, under the circumstances, welcome jolt forward. The 'Oro spplex' at the end of the 'Confutatis', the violins' sighs in the 'Lacrymosa', and the whole 'Domine Jesu Christe!' are all particularly sensitively done.

Altogether the most remarkable feature of the album is that it documents that it could happen at all. It has long been a distressing paradox that while some of the greatest music we know is that written for the Catholic Church, the music to be heard even in the greatest churches and upon the most solemn of occasions, is by and large disgraceful. Warmly grateful tribute must be paid to Cardinal Cushing for his promptness and vigor in clearing the path toward the celebration of a Solemn Pontifical Requiem with Mozart's music.

Did anyone mind? Were the officers of the archdiocese swamped beneath the protests of those who would have preferred the music of Pietro Yon?

Tribute is due as well to Mr. Henry B. Cabot and the Trustees of the Boston Symphony Orchestra, and to Erich Leinsdorf, for the combination of responsibility and imagination that made the gesture possible in the first place.

In that nightmare weekend in November, the music broadcast from the funeral services in the Washington Cathedral was the one blot to detract from the dignity, the grandeur, the aptness, with which the grim duties of those days were carried out. The Boston Requiem is in a sense an atonement. Let us hope that it be not left at that, and that the Church itself and church musicians will face the challenge of bringing religion and the best music into a meaningful and mutually fruitful relationship again. The White House dinner invitations to Frost and Stravinsky did not at once turn the United States into an artists' paradise, nor will one performance of Mozart's Requiem by itself change the status of sacred music in the middle of the 20th century. But, in Kennedy's words, "Let us begin." And perhaps on January 19, 1964, in Holy Cross Cathedral, a beginning was made.

Great Dignity

The literature released with the record contains a facsimile of the invitation issued by Cardinal Cushing and Henry B. Cabot and other trustees of the Boston Symphony Orchestra to the Mass, along with the text of the address given by the cardinal at the Mass.

Also included is the article by Robert Healy, the Globe's political editor, which appeared in the Globe the following day, beginning with the words, "It could have been for no one else, for it was like the man. It had great dignity, great beauty, great quality.

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'Pacem in terris'

Pope to Hear Concert Conducted by Munch

By MARGO MILLER

Charles Munch calls himself a retired conductor.

He means retired from the Boston Symphony.

And in calling it the best orchestra of the world, he implies that his engagements elsewhere are as guest director of some very promising bands—in France, Holland, Switzerland, Spain, Italy, Japan, Canada, England and those parts of the United States for which Bostonians depart "by way of the Dedham road."

CHARLES MUNCH

So it was as "Charles Munch, Boston Symphony Orchestra" that he signed the book of condolences at the American Embassy in The Hague on the day of President Kennedy's assassination:

"I have a rehearsal, no concert that evening. Afterward, we hear the news. In the square by the embassy, we are like herring in a box. We watch the American flag. It comes down to half (mast). We know."

Munch, now 72, returned last week to conduct the first U.S. performances of Leonard Bernstein's Symphony No. 3, "Kaddish." The work had been commissioned by the Boston Symphony and the Koussevitzky Music Foundation for the orchestra's 75th anniversary in the season of 1955-56—while Munch was music director.

On Wednesday, at a special convocation in Jordan Hall, the New England Conservator will give him an honorary Doctor of Music degree.

Harvard had given him a similar honor, and while at Symphony Hall publicity refers to him as Dr. Munch, his name is usually prefaced by "Mr.," occasionally by "Monsieur." Frenchmen in the orchestra call him "patron"; the English equivalent for him and his successor, Erich Leinsdorf, is "the boss."

Tall, silver-maned, speaking better English since he left the shelter of Symphony Hall, Munch's most eloquent gesture is still the hand to the heart, when a piece of music moves him deeply. Concert-goers and the orchestra watch also for his seraphic smile.

Such was the case in the Bernstein Symphony: "A beautiful work. Think what you have in this country with Bernstein. His 'signature;' you cannot mistake his music."

At a dinner party Friday evening Munch listened to tapes of the performance, conducting quietly except for the monumental entrances in the music which brought him out of his chair.

Between tours, Munch has brief respites at his estate in Louveciennes, a town near Paris. Paintings by Dutch masters and French Impressionists; drawings and engravings by Duerer and Canaletto, among others; objects d'art, have earned him the title in France of "great collector—conductor second."

Subsequent engagements include two weeks at the Edinburgh Festival with the French Radio Orchestra, a fortnight in Helsinski; annual visits to European and Mediterranean festivals.

The concert most exciting to him, however, comes on May 29 in Paris' Notre Dame. There, he will conduct the world premiere of Darius Milhaud's setting for soprano, baritone, chorus and orchestra of "Pacem in terris," the famous encyclical of Pope John XXIII. In the audience will be Pope Paul.

It will be, says Munch, truly an Ecumenical occasion—Catholic cathedral, Jewish composer, Protestant conductor.

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On the Record

Events of 1963 Vivid On Documentary Disc

BY HERBERT A. KENNY

In an age of mechanical disasters and offensive gadgetry, the documentary record must be accounted a blessing.

History on discs reached a startling climacteric with the famous "Liberation of Paris," and the "I Can Hear It Now," series.

"A Time to Keep: 1963", now presented to the public, has the advantage in its demands on the listener of encompassing the period in which President Kennedy went to his death on what had been a bright, gala day in Dallas, where the brilliance of the Texas sun all but concealed the black soil of hatred.

The recording brings us once again the New England voice of the young man who stood before a frightened world as a charismatic figure, symbolic of hope and the assurance that the future, however terrifying, could yet be saved.

In the stitching together of snippets of the day of the assassination, Chet Huntley and David Brinkley, the National Broadcasting Co.'s most famous team of commentators, have created a stirring, penetrating collage of sound that curiously stars the audience at Boston Symphony Hall, Nov. 22.

"Ladies and gentlemen," we hear Erich Leinsdorf announce, "we have received a report on the wireless . . . the President of the United States has been the victim of an assassination." The anguished gasp wrenched from the audience is touched with shock and disbelief.

The second reaction from the crowd is even more moving. Leinsdorf continued his announcement with these words: "We will play the funeral march from Beethoven's Third Symphony."

This drove the audience to another cry of anguish, one which carried a note of protest, as if to enter on to the funeral march was to confirm what they did not want to believe. The Sombre music of the strings then begins.

The Kennedy death and funeral and the circumstances attending them dominate the record. There is about the whole a harmony of parts. We hear the denial of responsibility by Lee Oswald, and later the shot that kills him. But none of the year is neglected and the whole seems to begin with the Southern accents of Gov. George Wallace of Alabama throwing himself across the path of history and ordering time to stop.

The record rounds up the year, compresses it, polishes it—and naturally leaving much to be desired—nevertheless gives us a precis of our most historic year since the end of World War II. History in decibels; and well told.

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Pre-Symphony Luncheon Lauds Walter Piston

Boston Symphony Orchestra's "Court Composer," the celebrated Walter Piston, much beloved in the B. S. O, was well honored at Friday's pre-Symphony Luncheon at Midtown Motor Inn.

All the leading music groups of the city had distinguished delegations present and with the regular patrons of the popular programs at their reserved tables, the dining room was filled to overflowing.

Harry Ellis Dickson who has been revealing inside glimpses of the symphony, at the luncheon series told amusing anecdotes about the composer before introducing him to the gathering.

The modest honor guest replied, "Composers are still a curiosity like trained seals." He told a few of his encounters with his own townfolk.

Mrs. E. Anthony Kutten, director of the luncheons introduced among the special guests Mrs. Endicott Peabody (who presented Mrs. Piston with an attractive plate from the Governor); Mrs. Piston, who is a talented artist in her own right; Mrs. Serge Koussevitsky, Miss Mabel Daniels, Miss Winifred Johnstone, and Mrs. Dickson.

Among others present were the Richard Ehrliches, Mrs. Albert C. Titcomb, Mrs. A. Roland Teiner, Mrs. Vincent L. Greene, Mrs. Veevold Strekalovsky, Mrs. Harris Fahnestock, Mrs. Robert Steinert, Mrs. Ferdinand Brigham, Mrs. Lewis Cabot, Mrs. Richard Ely, Mrs. Gummere, Mrs. Frank Ludwig, Mrs. Joseph dePasquale, Mrs. John A. Moir, Francis W. Sidlauskas and Miss Mildred Bixby.

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FEB 8 1964

Globe's New Music Critic Scores With First Review

Vulgarity Not Always Bad

To the Editor—Allow me to congratulate Michael Steinberg on his review last Saturday of Bernstein's "symphony"? And may I add that I look forward to reading some forthright criticism at last in The Globe.

Bernstein, who is essentially a vulgarian on a large scale—not that that is always a bad thing—, seemed to want his often brilliant musical effects to be swamped and interrupted by that dreadful text.

When I heard about God's tying a rainbow around His finger, presumably to remind Him to fetch the groceries, I could hardly believe my ears. And the bussings and muggings on the stage! Thank God Koussevitsky did not have his way as to a successor!

ALEXANDER W. WILLIAMS
Little, Brown & Co.
Boston

Michael Steinberg's review of yesterday's Symphony concert appears on Page 12.

Presumption

To the Editor—Congratulations on your new music critic! And congratulations to him for saying plainly what a piece of flamboyant presumption Bernstein's "Kaddish" is! We hope your man sticks to his guns, and we can have some quality music reviews in Boston again.

MRS. LYDIA A. SMITH
Concord

There Hasn't Been Such Criticism

To the Editor—I have just finished reading Michael Steinberg's review of the Bernstein Kaddish. It is a very fine piece of work. There hasn't been such criticism in a Boston paper in my memory. I hope the paper and the town realizes what they now have. Much luck and best wishes.

STEWART A. WASHBURN
New York

Teeth in His Bite

To the Editor — I certainly enjoyed your new music critic's informative review of Bernstein's Kaddish Symphony. It's about time we had a musical critic on the Boston scene with some teeth in his bite and a long overdue disregard for bland, appreciative statements about Friday afternoon concerts!

BENJAMIN A. BARNES, M.D.
Seabrook, N.H.

Not Commonly Encountered

To the Editor — My compliments to The Globe for the distinguished review by Michael Steinberg of the premiere of Leonard Bernstein's so-called "Kaddish" Symphony. The review is of a sort not commonly encountered these days in the American press. Honest, literate, musically attentive and informed.

HENRY AIKEN
Department of Philosophy
Harvard University
Cambridge

Los Angeles Times
DAILY CIRCULATION IN THE WEST
D. 2,439 S. 1,120,153

64

THE SYMPHONIC ORCHESTRA GAME OF MUSICAL CHAIRS

BY DELOS SMITH

• When the New York Philharmonic was in need of a super cello player it found its man playing in the Philadelphia Orchestra.

That put the Philadelphia Orchestra in need of a super cellist. It found one—in the Boston Symphony, and for full measure also took along a super viola player.

Now the Boston Symphony is in need and if you have a super cellist or violist or any super stringed instrument player in your symphony orchestra, you're well advised to keep an eye on him.

This game of musical chairs is played for keeps. Super stringed instrument players are hard to come by, like flashy and reliable first basemen or outfielders who hit routinely in the .300s.

You can't have superlative symphonies nor baseball teams without such performers. If being superlative is your endeavor—and it is the endeavor of the New York Philharmonic, the Philadelphia Orchestra and the Boston Symphony—you'll get them at whatever cost.

Even a casual glance tells you symphony orchestras don't lack for stringed instrument players. Violinists, violists, cellists and string bass men are in large numbers arrayed in banks and usually bowing or plucking in unison that must be the envy of the Rockettes or any other chorus line.

But in each of these banks there usually are only one or two players who bat 1.000 in making their instruments "speak" with the eloquence of an orator — in sustaining with exquisitely perfect phrasing and intonation the long-drawn musical sentence.

The symphonic literature is replete with such sentences. When they come in the symphony, the orchestra suddenly is silent while one viola or one cello or one violin utters it. If this solo instrument gasps or gurgles or rasps or mumbles, the whole orchestra becomes conspicuously a poor one.

The current musical chairs among America's most celebrated orchestras began when Carl Stern, solo cellist of the New York Philharmonic for many years, announced his retirement at the end of the present season.

Next came the announcement that Lorne Munroe, solo cellist of the Philadelphia Orchestra would succeed Stern at the beginning of the 1964-65 season.

The next party heard from was the Philadelphia Orchestra. It announced that Samuel Mayes would become its cello soloist and Joseph de Pasquale its principal violist at that time. They're now playing in the Boston Symphony.

Where do you suppose the Boston Symphony got Mayes in the first place? Answer: From the Philadelphia Orchestra in which he had a cello "first desk" from 1939 to 1948.

Whereas the present shortage of super stringed instrument players is distressing, there is much hope for the future and Munroe and his wife can take credit for it. She was a concert violinist before they married and now she is the mother of 10 sons. Both parents are still under 40.

Expert stringed instrument playing runs in families. Take the Pasquales. Joseph is going to join his brothers, Francis and William and William's wife in the Philadelphia Orchestra. Francis is a cellist; William and his wife are violinists.

There is yet another Pasquale brother. He is Robert and he plays the violin in the New York Philharmonic. The father of these strings-playing brothers was—as you've already guessed—a strings-player. United Press International

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Sunday Globe
BOSTON, Mass.
Circ. 465,653

JAN 19 1964

Over Forty Applied For Two Vacancies

By MARGO MILLER

MILLER

Seldom must a major symphony orchestra replace a solo player in his prime. Two vacancies are unheard of, especially in the Boston Symphony.

Such was the case, however, in December following announcement of the resignations of Joseph de Pasquale, principal violist, and Samuel Mayes, principal cellist. Both men, in their 40's, will take equivalent positions next season with the Philadelphia Orchestra.

Their chairs will be filled by Jules Eskin, present first cellist of the Cleveland Orchestra, and Burton Fine of the Boston Symphony. "To replace Sammy and Joe, we went out loaded for bear," says Joseph Silverstein, the orchestra's concertmaster who served on the audition jury. Like the new men, he is in his early 30s, and like Fine once occupied the last violin desk.

Grapevine Greetings

How did the orchestra go about replacing its players.

The telephone was Silverstein's big gun at first, with an even bigger assist from the grapevine. "An unusual number of holiday greetings by phone," said Silverstein, wryly, "followed by the question, was it true about Joe and Sammy?"

The orchestra opened auditions first to its present players. Six violas and five cellos signed up, while the jury was issuing invitations to men in a dozen American and Canadian orchestras. "I was also on the telephone to other players not in orchestras but who were certainly worth hearing. Our own men had the first dope on repertoire but we had to give the others the maximum time to prepare," Silverstein continued.

Twice as many musicians volunteered to audition as were actually invited to play. "We had to do a lot of weeding out of players who were just not tops." After the orchestra's own men were heard in the beneficial acoustics of Symphony Hall, the jury moved to New Haven and New York on the orchestra's January tour, scrambling between hotel suites, rooms in Carnegie and Philharmonic Halls. In all, 40 candidates played.

The Repertoire

Cellists were expected to prepare the Bach Suite in C minor, sonatas by Brahms and Beethoven, the solo passages in Strauss' "Don Quixote," the Brahms B-flat Piano Concerto and the Haydn Mass "In Time of War." Then the jury asked for cello passages in Bruckner, Mahler and Rimsky-Korsakov, to be performed at sight.

Violists could bring a piece of their choice by Bach and Hindemith. The prescribed music included Schubert's "Arpeggione" Sonata, the F-minor of Brahms, "Don Quixote" and Berlioz' "Harold in Italy." Strauss provided the at-sight selections.

The jury chose the audition music so that the players would be heard in a variety of styles and to see what their general musical comprehension was. "We could tell pretty quickly what a man was capable of," says Silverstein who heard 30-hours of auditions.

The jury was composed of six permenant members, four string players and two winds. In training they represented American, French, German and Russian schools. "Each man on the jury has his own idea of an ideal sonority and style. So you can see that the two new men were chosen for their universal appeal to the jury.

Unanimous Decision

Duties of orchestral principals include more than the incidental solos which fall to them. They must anticipate what the conductor has in mind for his interpretation of the music. Leaders of sections take care of marking music to this end, pencilling in preferred bowings and fingering, in the case of strings, and seeing that these are followed.

Silverstein takes an additional interest in the new players. Eskin and Fine will also join the Nova Arte Quartet which, with George Zazofsky as second violin, plans a full season of concerts at the New England Conservatory and in other engagements.

Was there a long session to choose the new men? ? "Five minutes, or maybe ten at the most, and none of this smoke-filled room business," says Silverstein. "The vote was unanimous and Leinsdorf, who didn't vote, accepted our recommendations immediately. He heard the auditions and he asked questions here and there as we went along. But the choice was ours. We knew we were hearing distinguished instrumentalists, all of them; we were looking for leaders who could fill the job immediately and would be capable of growth. Responsibility pushes a player but the potential has to be there."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Circ. 8,350

FEB 4 1964

Pre - Symphony Lunch This Week Features Civic Orchestra

Theatre and music will combine at the Friday Pre - Symphony Luncheon at the Midtown Motor Inn, when the Civic Symphony Orchestra of Boston will be honored.

This orchestra has been active in Boston since 1925 and has offered great opportunities to young composers, young conductors and gifted performers, and provides annual scholarships for talented students. An unusual event will take place at this luncheon - five students, winners of this year's scholarships, have been invited by the orchestra and will be presented with their awards by the director, Kalman Novak.

The Civic Symphony Orchestra, under the direction of Mr. Novak, has been acclaimed by critics, artists, audiences and musical leaders for maintaining the highest possible standards of performance. It plays an essential part in the musical pattern in Boston and contributes to its cultural vitality.

On the same Friday, Patricia Peardon, leading actress of the American Shakespeare Festival at Stratford, Conn. will be guest at the head table, on the eve of her appearance in "Midsummer Night's dream", with members of the Boston Symphony Orchestra at the Youth Concert at Symphony hall on Saturday morning. She performed the same program last summer in Tanglewood, under Erich Leinsdorf's direction. The guest speaker at this Pre - Symphony Luncheon will be Harold Thompson, master of the cymbals in the Boston Symphony orchestra, and famous for his unsurpassed virtuosity.

This luncheon, as all the others, is open to the public, and free parking is offered.

The New York Times
D. 681,612 S. 1,304,447

FEB 2 1964

FROM THE RANKS: When it was learned tnat Samuel Mayes, first cellist, and Joseph de Pasquale, first violist, were leaving the Boston Symphony to take similar posts in the Philadelphia Orchestra, Erich Leinsdorf said that he would let present members of the Boston Symphony compete in auditions for the vacant first chairs. One of the men in the orchestra made it—namely, Burton Fine, who next year will be first violist. But the cello auditions were won by Jules Eskin, the principal cellist of the Cleveland Orchestra. The auditions were undertaken by a committee that included 10 members of the Boston Symphony. Mr. Leinsdorf accepted the two men the committee unanimously recommended.

Meanwhile, in Cleveland, another orchestra member has come up through the ranks. Arnold Steinhardt, the first assistant concertmaster is leaving to pursue a career in chamber music and solo performances. Daniel Majeske, who was an assistant under Mr. Steinhardt, is being moved up to Mr. Steinhardt's post. But last week it was still not determined who would get Mr. Eskin's job as first cellist.

NewEnglandNewsclipAgency,Inc.
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Boston
BOSTON, Mass.
Monthly Circ. 6,000
MAR 1964

OF MUSIC AND MONEY

Conductor Erich Leinsdorf turns his attention to the business side of the Boston Symphony Orchestra and explains why the quality of his music is in direct proportion to his interest in budgets, contracts, expenses and income. By Erich Leinsdorf.

ONE OF THE CLASSIC screwball stories making the rounds in professional music circles is the report of the efficiency expert who has been engaged to streamline the operations of a symphony orchestra. In this report the efficiency expert suggests that it is evidently wasteful for eighteen violin players to use exactly the same music at the same time. Why should eighteen violins play the same music? Why not four violins and an amplifier?

We performers have inherited music of more than two centuries, music with its own rules. It is in the nature of great art to impose certain conditions upon the performer and upon the spectator, the audience; rules which in the final analysis make music enjoyable and meaningful. I wish sometimes that we had the same possibilities as moving-picture producers, who, in search of a cast of characters, can go out into the street and grab some promising-looking normal citizens, make one film with them, and send them back into their private lives. Film and television seem to flourish with frequent recourse to the amateur. But music cannot exist thus, for everything we do needs, from A to Z, professionals of the highest caliber and with superb training.

When we have a vacancy in the Boston Symphony Orchestra, five first-desk men audition the applicants who play behind a screen, their identity unknown to the jury. It has happened in our recent auditions that twenty-eight came from all parts of the country, all with a perfect right of auditioning. Five were presented to me for final selection, and I was not able to accept any of the five because of my conviction, which all of our trustees, the management, and members of the Orchestra share—that only the best ought to get into the Orchestra. Since my appointment I have had the opportunity to select nine new musicians for the Boston Symphony Orchestra Two of them gave up excellent positions in Houston, one in Detroit, one in Cleveland, one in Oklahoma City, one in New York, and two we took practically out of graduate school, and one came to us after his naval service.

To be able to induce those whom we want from any part of the country to move here, the Boston Symphony has given to its members the finest and longest contract in the profession. Facing some stiff competition, we must maintain our head-start, which in turn enables us to keep the Orchestra artistically and musically on top.

The President of Lincoln Center, the noted American composer William Schuman, used to say, and not jokingly either, that the sound of a symphony orchestra improves in equal proportion to its budget. There is a great shortage of top instrumentalists, particularly string players, and it is obvious what happens to salary structures in fields where there are shortages of desirable and necessary people with top qualifications. The Boston Symphony also has a type of personnel who are proud that they are artists and who do not act like industrial workers, threatening strikes or publicizing salary disputes. The situation here is highly civilized, thanks to the combination of human forces. We are very lucky to have on the one side trustees and management who understand the problems of the players, and on the other hand, players represented by a very fine committee and a very understanding local musicians' union who pride themselves on having good relations without sacrificing their justified demands.

The schedule of the Orchestra is formidable, and the loyalty of its public in Boston, Cambridge, Providence, and New York is such that we get many complaints from people who are unable to get tickets. Yet the gap between the possibilities of earned income and expenses seems to grow. This again is a necessity because the attendance at symphony concerts must not be reserved for the affluent only. People of modest means should always be able to subscribe to a season of concerts. But this in terms of mathematics tells a story: our higher expenses cannot necessarily be passed on to the public. Our working schedule is so intense that we cannot perform more frequently than at present because a good portion of the calendar must be kept free to rehearse, to practice, to study, for only with constant preparation can musicians retain and improve their artistry. All this spells D-E-F-I-C-I-T.

The word deficit may have a nasty connotation or an off-pitch sound. Yet, if our great musical institutions are to continue as pace-setters and as sources of joy and pleasure to countless people, the term deficit should be accepted as one of the necessary by-products of the good life.

A museum, be it in Florence, Paris, London, or on the Fenway should admit the visitor for a few cents. The great concert halls in Vienna, in Amsterdam, or in Boston should welcome the music lover for moderately-priced tickets. And in both cases, the museum as well as the symphony, the cost of maintaining a great institution has to be borne by someone.

This particular city, Boston, has had for over eighty years by far and wide the best setting for this philosophy. The somewhat sonorous name of the "Athens of America" is not unjustified —a center of learning, a center of the finest cultural values, libraries, museums, the symphony, the great universities. It should be the concern of the community and its pride to keep it all in the most excellent shape.

I have known many organizations in the field of music. The difference between those which are great and those which are less significant and less excellent lies primarily with a few people. These few people are the leaders of their respective communities where these organizations reside. It is really only a handful of individuals

who determine the standards.

It is quite evident that the sources of wealth in this country are shifting from individuals to corporations. This is why the time has come for leaders in the business field to take a good philosophical look at their own position in relation to the community. It is very easy to say for a member of the managerial class that he does not have the right to contribute money which belongs to stockholders who are totally uninterested in Boston, residing as they do in Idaho, Ohio, and Iowa, and some other western outposts. I believe that the task of the business managers is now to get their directors and their shareholders to understand the obligation toward music and to become intimately familiar with the concepts of deficit as a cultural necessity.

May I suggest that in the long run the contributions to important cultural enterprises, no matter how generous, no matter how lavish, will be infinitely less costly than the price which must be paid in a society with no standards.

The Denver Post
The Voice of the
Rocky Mountain Empire
D. 249,867 S. 347,167

MAR 22 1964 Rockefeller

IN THE PAST COUPLE WEEKS, several of the key organizations in the civil rights movement have urged the top musicians of the nation to refuse to play in segregated concert halls and to help make cultural events equally accessible to Negroes in the South.

The response to this plea has been widespread and extremely gratifying, as the comments of Horowitz indicate. Two other important musicians who have spoken out against segregation in concert halls are Leonard Bernstein, conductor of the New York Philharmonic, and Erich Leinsdorf, conductor of the Boston Symphony Orchestra.

"The time is long overdue," Bernstein said, "for steps to bring equal cultural as well as political opportunities to all Americans."

Bernstein said he would "most certainly" not perform before segregated audiences, and he added that he would do "whatever I can" to help the civil rights organizations in their efforts.

Leinsdorf, a native of Austria who became an American citizen in 1942, said mounting danger of a revolutionary situation in the South as a result of the suppression of Negro rights was a compelling reason for "an unqualified stand" by the American artistic community.

Leinsdorf said it was "unthinkable" to him that anyone who had experienced racial intolerance in Europe could do anything else.

"Indifference and timidity would only contribute to allowing tensions to heighten," Leinsdorf said. "I am sure that we would only contribute to President Johnson's efforts to obtain effective civil rights legislation by making our position known."

Musicians are apolitical, indifferent, out of touch?

New England Monthly Newspaper
Box 2058, Boston 6 • Kirkland 2-4300
Boston
BOSTON, Mass.
Monthly Circ. 6,000
MAR 1964

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The Denver Post
The Voice of the Rocky Mountain Empire
D. 249,887 S. 347,167
MAR 2 2 1964

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"I am sure that we [illegible] efforts to obtain [illegible] civil rights [illegible] our [illegible] political indifferent, out of touch?

BOSTON : March

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
1964

Moral Issue

Leinsdorf Denounces Segregated Audiences

By MICHAEL STEINBERG

h Leinsdorf wishes it to wn in the strongest terms that in the matial integration he is e of the angels. As t started in The New Times of Mar. 13, he is ously allied with Leonard Bernstein, Arthur Fiedler, Gary Graffman, Vladimir Horowitz, Eugene Istomin, Arthur Rubinstein, and the other performers who refuse to appear in those areas of the South where concert audiences are segregated by race.

In an interview last week, Leinsdorf had some other points that he wished to make with vigor and clarity. First of all, he speaks as an individual, and not for or on behalf of any organization. He cannot, he emphasized, speak for the Boston Symphony Orchestra, whose musical director he is: that can only be done by Henry B. Cabot, president of the Trustees of the Boston Symphony Orchestra, Inc.

Leinsdorf further believes that he can act most effectively as an individual. He was asked by John A. Morsell, Assistant to the Executive Secretary of the National Association for the Advancement of Colored People, to lend his name toward the forming of a committee whose ultimate aim would be an organized artists' boycott of "auspices which present concerts to segregated audiences."

Leinsdorf's reply to Morsell reads in part: "I happen to believe that performers are most effective when they stand up and are counted as individuals. I do not think that what you call a concerted effort is the most effective or even the most urgently necessary method of dealing with the question."

The conductor is aware that his stand is in a sense theoretical or ideal rather than practical: the Boston Symphony at present has no plans to play in any areas where the question of segregated audiences is still an issue.

The stand must nonetheless be taken, and it must be taken in a meaningful way. Leinsdorf cited as an unfortunate example the declaration by the conductor Bruno Walter that he would not give concerts in Vienna after the annexation of Austria by the German Reich in the Spring of 1938. Leinsdorf's succinct comment: "As if he could have."

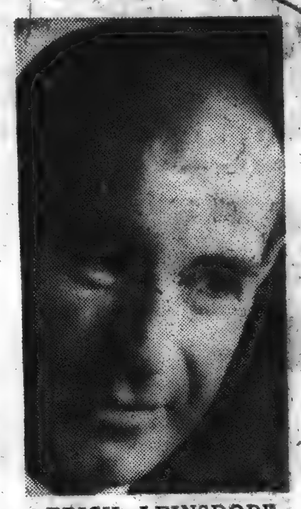
Leinsdorf believes that in quite another sense the element of choice did not enter into his original statement to The New York Times at all but that his position is a moral imperative. "Any of us"—including his interviewer in the observation with a gesture—"who has experienced racial discrimination in Europe—as I did—has only the one way open to him."

What about a Jewish musician like Nathan Milstein, who is reported to have declined to cancel some appearances before segregated audiences.

"An apolitical stand, though from a Jew I confess I do not understand it," Leinsdorf said, "And it shows that an apolitical or an amoral point of view—and these, it is very important to understand, are quite distinct from "unpolitical" and "immoral"—has no connection with artistic excellence." . . .

What about Hans Richter-Haaser, the German pianist who filled the Southern dates vacated by Graffman? Leinsdorf conceded he knew next to nothing about him, had not met him, was not familiar with his playing. He was surprised to learn Richter-Haaser was not so young a man as he had thought—but was born in 1912—the same year as Leinsdorf, and had been an adult in Germany during the Hitlerian persecutions. Leinsdorf then cited another passage from his letter to Morsell: "I have seen that foreign artists, fearing more the wrath of commercial agents than any wrath from their own consciences, have willingly replaced those who have refused to perform."

Leinsdorf believes that for many persons an issue becomes valid "only when their financial revenue suffers," and he cited appropriate examples from his own first experiences with discrimination against Negroes here when he was in service during the Second World War in Camp Lee, Va. "And when the conflict is one between revenue and conscience, then there can be no conflict at all."



ERICH LEINSDORF

Democrat and Chronicle
ROCHESTER, N. Y.
D. 128,713 S. 191,399
MAR 13 1964

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Morning Globe
BOSTON, Mass.
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MAR 14 1964

Leinsdorf Joins Push to Integrate Southern Concerts

Erich Leinsdorf, music director of the Boston Symphony Orchestra, recently expressed support for a campaign to obtain pledges from concert artists against playing before segregated audiences.

The Boston conductor joins a growing list of musicians sympathetic to the appeal of the National Assn. for the Advancement of Colored People, the Congress of Racial Equality, and the Student Nonviolent Coordinating Committee.

Leinsdorf, a native of Austria, who became an American citizen in 1942, said it was "unthinkable" to him that anybody who had experienced racial intolerance in Europe could do less.

Other prominent musicians indicating support include Leonard Bernstein, conductor of the New York Philharmonic, pianists Vladimir Horowitz, Artur Rubinstein, Gary Graffman, Leon Fleisher and Eugene Istomin, and violinist Issac Stern.

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 178,553
MAR 17 1964

PHILADELPHIA, PA.
INDEPENDENT
W 12,736 (N)
MAR 21 1964

Top Musicians Backing Drive Against Bias

WASHINGTON — Three celebrated musicians expressed support this week for a campaign to obtain pledges from concert artists against playing before segregated audiences.

They are Vladimir Horowitz, the pianist, Leonard Bernstein, conductor of the New York Philharmonic, and Erich Leinsdorf, music director of the Boston Symphony Orchestra.

A new protest against the exclusion of Negroes from concert halls was begun recently by the National Association for the Advancement of Colored People, the Congress of Racial Equality and the Student Non-violent Coordinating Committee.

The NAACP this week appealed to about 60 prominent musicians to form a committee to help make cultural events accessible to Negroes, as well as whites, in Southern cities. One objective was to get musicians to refuse to play segregated halls.

Although he has not been performing in public for the last 10 years, Mr. Horowitz supported the active artists who have taken a public stand on the racial issue.

Defining music as "the highest expression of the spiritual unity of mankind," the Russian-born pianist said performers ought to convey the message of human dignity and independence, "especially in view of the political and social realities of our time."

Mr. Bernstein, who has long been identified with civil rights causes, said he would do "whatever I can" to help the NAACP campaign. He said he "most certainly" would not perform before segregated audiences.

The danger of a revolutionary situation in the South as a result of the denial of civil rights to Negroes was cited by Mr. Leinsdorf as a compelling reason for "an unqualified stand" by the artistic community.

Mr. Leinsdorf, a native of Austria, who became an American citizen in 1942, said it was "unthinkable" to him that anybody who had experienced racial intolerance in Europe could do anything less.

Mr. Leinsdorf and Mr. Horowitz praised Gary Graffman, the New York pianist, for canceling an engagement last month in Jackson, Miss., after learning that two Negroes had been arrested when they attempted to attend an earlier concert there.

The incident prompted several other well-known musicians to seek to omit segregated communities from their concert tours. It also encouraged civil rights groups to organize resistance to the segregation of audiences.

Many prominent musicians have indicated their readiness to support the integration campaign, although a few have expressed reservations about organizing a formal boycott.

Martin Feinstein, spokesman for the Hurok Attractions, Inc., said that his concern had avoided booking its artists in segregated concert hall for the last 10 years. Hurok manages Mr. Rubinstein, Marian Anderson, Isaac Stern, Jan Peirce, Eugene Istomin, Andres Segovia, Victoria de los Angeles, Van Cliburn and others.

TIME
NEW YORK, N.Y.
W. 2,737,925
MAR 20 1964

Artistic Boycott

[illegible] visitors and they wanted to hear the London Royal [illegible] came to town last November. But the town was Jac[illegible] are still segregated, and tickets are sold by subscription [illegible]. Instead of getting into the hall, the boys landed in jail because they insisted they had a right to hear the performance. The affair was hardly noticed at the time, but by now [illegible] the inspiration [illegible] one after another, the nation's leading concert artists are [illegible] the segregated South.

The first of them to act was Pianist Gary Graffman, who canceled a February appearance in Jackson after learning of the students' arrest. His place was promptly filled by German Pianist Hans Richter-Haaser (who argued that artists should be above involving themselves in social problems), but the boycott was gathering momentum. Conductors George Szell, Leonard Bernstein and Erich Leinsdorf all announced that they would not appear before segregated audiences, and they were joined by such performers as Risë Stevens, Leon Fleisher, Jaime Laredo and Julius Katchen. Artur Rubinstein declared that such a stand is "a right and natural step."

Segregation remains the general rule for concert audiences in Mississippi and Alabama; elsewhere it is accomplished more discreetly. And much of the South is effectively ear-muffed; Rudolf Bing two years ago refused to allow the touring Met to appear before segregated audiences, and Sol Hurok, with his huge stable of artists, has had a similar policy for a decade. At week's end the new musical boycott of the Deep South was endorsed by Vladimir Horowitz. Horowitz' stand was duly reported in the press, despite its purely theoretical value—he has not played in public anywhere in eleven years.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
MAR 18 1964

Erich?

To the Editor—Can you settle a bet in my office? How does the distinguished conductor of the Boston Symphony Orchestra pronounce his first name?

J. BARRY
Boston

Ed. Note: Mr. Leinsdorf does not care which way it is pronounced by his friends. If he was in Austria, where he was born, it would be pronounced with an aspirated gutteral sound: ch. Since he now is an American, it is pronounced: K. K.

The New York Times
D. 681,612 S. 1,304,447
MAR 13 1964

Mr. Woodworth Honor Guest At Luncheon

G. Wallace Woodworth, who has devoted himself to bringing great music to both young people and the general public through lectures and concerts, will be honored by Symphony-goers at a luncheon, Friday, at the Midtown Motor Inn.

Harvard's "Woody," as he is affectionately called by his students, associates and friends, has, since his appointment at his alma mater in 1926, played a significant role in music on both sides of the Charles. He is the recipient of many awards, among them, one for distinguished service to American Music.

The last in the series of guest speakers will be Jordan Whitelaw, who was appointed this year radio and television producer of the Boston Symphony Orchestra. He will discuss the importance of these 20th-century media "Inside the Boston Symphony Orchestra."

The Pre-Symphony Luncheons are open to the public and free parking is provided.

JONES

The Moral Is: Never Trust a Left-Handed Orchestra

Customers and Violas Are Always Right

By VICTOR O. JONES

Nobody who has worked for The Globe for any length of time is inclined to doubt the composite perception, wisdom, and knowledge of its readers. Make a mistake in no matter what field, and it will be pointed out to you; ask for advice, and you'll get it in good quality; ask for information no matter how esoteric, and some reader will know the answer.

So nobody around here was surprised when mail started arriving about a picture which appeared in that magnificent special rotogravure section which accompanied the Mar. 15 Sunday Globe: "Boston: City of Culture."

This was a picture of Erich Leinsdorf leading the Boston Symphony Orchestra—and these perceptive and knowledgeable readers wanted to know why the violins had been positioned to the right of the conductor, the violas to his left rather than the usual vice versa. Others, who perhaps missed this detail, wanted to know why all the Boston Symphony players were left-handed.

Among Globe readers who spotted both abnormalities were Phineas Tobe of Everett, once famous as a Harvard athlete, now famous as a violinist on the Boston Civic Symphony; Joseph Pogra, from way up in Wilder, Vt.; Mrs. James C. Walsh of South Weymouth and Mrs. C. H. Hendrickson of Medford.

Among those who immediately noted the reversal of the violins and violas (but not the left-handedness of all the players) was the Globe's music critic, Michael Steinberg, who had written the article which accompanied the picture. What went through his mind is so interesting that I asked him to put on paper his thought processes as he puzzled over the odd picture. Here's what he says happened:

"Almost at once I noticed there was something odd. Why, I wondered, was Joseph de Pasquale, principal viola, sitting on Erich Leinsdorf's left where Joseph Silverstein, the concertmaster, would normally belong?

"An explanation came quickly: the orchestra must have been playing something without violins. There are a few such pieces, but somehow none of them would fit. There is a Brahms Serenade, but I didn't think Leinsdorf had conducted it here. In Stravinsky's Symphony of Psalms a special seating is generally used. There were too many players for the Sixth Brandenburg Concerto of Bach, and in any case that piece requires no winds, of whom a few were visible.

"If it is characteristic of the scholarly temperament not to see the wood for the trees, then last Sunday was one of the few occasions in my life when my scholar's training asserted itself.

"Unwilling to find a simple explanation when the search for a complicated one was so much more entertaining, I took a long time to reach the dawn. My eye traveled from Mr. de Pasquale, past Mr. Leinsdorf, and arrived at Mr. Silverstein, on the conductor's right hand, where, however much he should be there in spirit, no concertmaster belongs in the flesh.

"And then I saw the assemblage of left-handed string players, and also the curious handholds of the wind players upon their instruments. There are a few southpaw fiddlers, though the only one I know is Rudolf Kolisch, founder and leader of the famous ensemble that bore his name. The Kolisch Quartet always was a disconcerting sight, and it took many listeners half a Haydn Quartet at the beginning of a concert to figure out why it looked so strange.

"As odd bowing techniques go, nothing can beat the viol-playing angel in the Angelic Concert of Matthias Gruenewald's Isenheim altar, the inspiration for Hindemith's Mathis der Maler. Just try getting your bow arm into that position some time! And then there was Franz Clement. He was the first violinist ever to play the Beethoven Concerto, and between its first two movements he inserted a Sonata of his own to be executed upon one string and with the violin upside down."

Globe readers will hardly need to be told that this snafu was caused by the photoengravers who, in their mechanical process, photographed the color transparency from the rear instead of the front.

For the benefit of those who noted this snafu and those who didn't, here's the way the picture ran a week ago Sunday and the way it should have run.

The Southpaws

The Right View

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
MAR 15 1964

The Boston Symphony Orchestra, formed in 1881, had had 12 musical directors or conductors before Erich Leinsdorf came from the Metropolitan Opera Company in 1962 to assume command. Here he leads the distinguished group in one of the regular concerts of the Winter season at Symphony Hall. The Summer season at Tanglewood in the Berkshires has become internationally famous.

McCALL'S MAGAZINE
NEW YORK, N. Y.
MONTHLY 8,136,800

MAR 1964

5454 Boston Symphony

if he was kind, then probably I shouldn't have tried to destroy him. Maybe, I thought, I wasn't ready to decide who should die. With that established, my being a witch ended, and I again saw myself in a gauze tutu. I raised one foot and planted it on the bulge of the mattress in the upper berth.

"Don't *do* that," Ruth said sleepily.

"Ruthie," I said, "do you know what I've decided?"

"No," she said.

"I'm going to be a ballet dancer."

"Golly day," said Ruth. "Go to sleep!"

But the next morning, she held her hat up while I high-kicked it ten times.

It was always strange to see our father on the stage. At home he was the arbiter of our fortunes. Our bedtime was his law. Our school reports were at his mercy. So it was with an air of unbelief that we found ourselves in a box for a matinee of *Such a Little Queen*, in which he was appearing with Elsie Ferguson. We waited breathlessly for the curtain to rise and give us our father, who would somehow not be our father but a new and beautiful person transformed by grease paint and spotlights. In *Such a Little Queen*, he had a blond mustache, which entranced us even though we knew it was false, and he spoke with a slight German accent and made love to the most beautiful woman we had ever seen. We glanced self-consciously at Mother to see how she was taking it. She seemed to be giving it her full approval.

After the matinee, Ruth asked me anxiously if I thought Miss Ferguson was more beautiful than Mother. I thrust the comparison away and answered stoutly, "Our mother is the most beautiful woman in the world."

At the end of this engagement, with time on his hands and no job, Dad kept himself busy by helping organize Actors Equity and writing a vaudeville sketch, with which he hoped to fill the vacuum between parts.

A vaudeville act received a flat fee, no matter how many players there were; so, for economy's sake, Dad decided there would be only two in the play, Mother and himself. He read the act aloud to us. We hoped we were wrong, but privately Ruth and I thought it was not very good. Despite our apprehension, Mother and Dad received a trial booking of three weeks—Staten Island, Brooklyn, and Toronto.

At the end of the third week, they returned full of enthusiasm for the kindness they had received from all the different acts that had played with them. It seemed that everyone had tried to improve their sketch, including four young comedians whose name was Marx. "It needs more bellies and boffos," the Marx brothers said. And one night my parents got them.

Mother and Dad's dressing room was next to five performing seals, and the smell of fish mingled with their makeup, but they bore with it until one of these artists decided he'd like to review their work—but from a better vantage point than the wings.

It was during the act's opening telephone conversation that Mother heard the first boffo from the audience and saw a seal waddling onto the stage.

"Go away," she said in an undertone.

The audience was enthralled. The seal smiled at them and honked.

There was a glass of water on the table beside the telephone, and Mother threw it in the seal's face and repeated firmly, "Go away!"

The seal was delighted at this sudden refreshment and slapped his flippers together and would have remained through the entire act if his trainer hadn't lured him off with a raw fish. There was a long and magnificent round of applause, and afterward the Marx brothers said, "Sign him up."

But the five seals were booked solid for a year. Alas! Father and Mother were not. After a few anxious weeks, though, a new play materialized.

Opening a script is like opening Pandora's box; but instead of evil spirits, moths fly out, followed by Hope, the last to leave, fluttering after the moths pretending they are butterflies. Hope is the very essence of an actor. Actors hope they'll get a play; then they hope it will succeed; and they continue to hope when it is sheer folly to do so. So Dad hopefully took the script to his bedroom to read, and we anxiously waited to hear how he liked it.

When he came out for a cigarette, we asked, "How's the first act?" "Well, not so good, but it may build up in the second." He returned to the second act, and we waited. "Second act not so good either, but there's always the third," our father said cheerfully. He finished the play. "I think it's quite bad, but I'll take it. You never know what a clever director can do for it."

So our father was employed.

"I'll hear your lines," I said to Dad after the second day of rehearsal. I was experienced at this hazardous chore and knew perfectly the slippery course it would follow. Dad would be edgy and touchy. "Don't tell me, don't tell me. I know it perfectly," he'd say when I tried to offer him a line. Or then in misery he'd say, "Just give me the first word, only the first word." Which would be "why," and then I was reviled for lack of generosity.

Now I held the new part in my hand and / *continued on page 171*

We waited breathlessly for our father to come onstage

McCALL'S MAGAZINE
NEW YORK, N. Y.
MONTHLY 8,136,800

MAR 1964 Buffalo

SET TO MUSIC

In a clapboard house behind a high white fence, on a serene residential street in Brookline, Massachusetts, Erich Leinsdorf, the brilliant conductor of the Boston Symphony Orchestra, lives with his wife and five children. It is a home that exists for and with music, from the soundproof wing where the Maestro runs through his scores (sometimes far into the night) down to the many ingenious and delightful old music boxes that appear throughout the house. The Leinsdorfs have lived in many cities with fine orchestras—New York, Salzburg, Vienna, Cleveland—and in each, they have added paintings and other objects of art, which give their rooms such personality and warmth. You see some of them here, in these pictures of the conductor's study: the colorful rug from Spain, mechanical clock with marching figures, and quaint music stand, found in European antiques shops. The hi-fi floor-to-ceiling cabinets, though, are American custom-built.

McCALL'S DECORATING DEPARTMENT / NATHAN MANDELB
PHOTOGRAPHS BY TOSH MATSUMOTO. INTERIORS BY JAMES AMSTER, F.A.I.D. ARCHITE

McCALL'S MAGAZINE
NEW YORK, N. Y.
MONTHLY 8.136.800

MAR 1964

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McCALL'S DECORATING DEPARTMENT / NATHAN MANDELBAUM editor / MARY SHEPHERD, MARION HOLBROOK associates
PHOTOGRAPHS BY TOSH MATSUMOTO. INTERIORS BY JAMES AMSTER, F.A.I.D. ARCHITECT FOR MUSIC ROOM: JEAN PAUL CARLHIAN

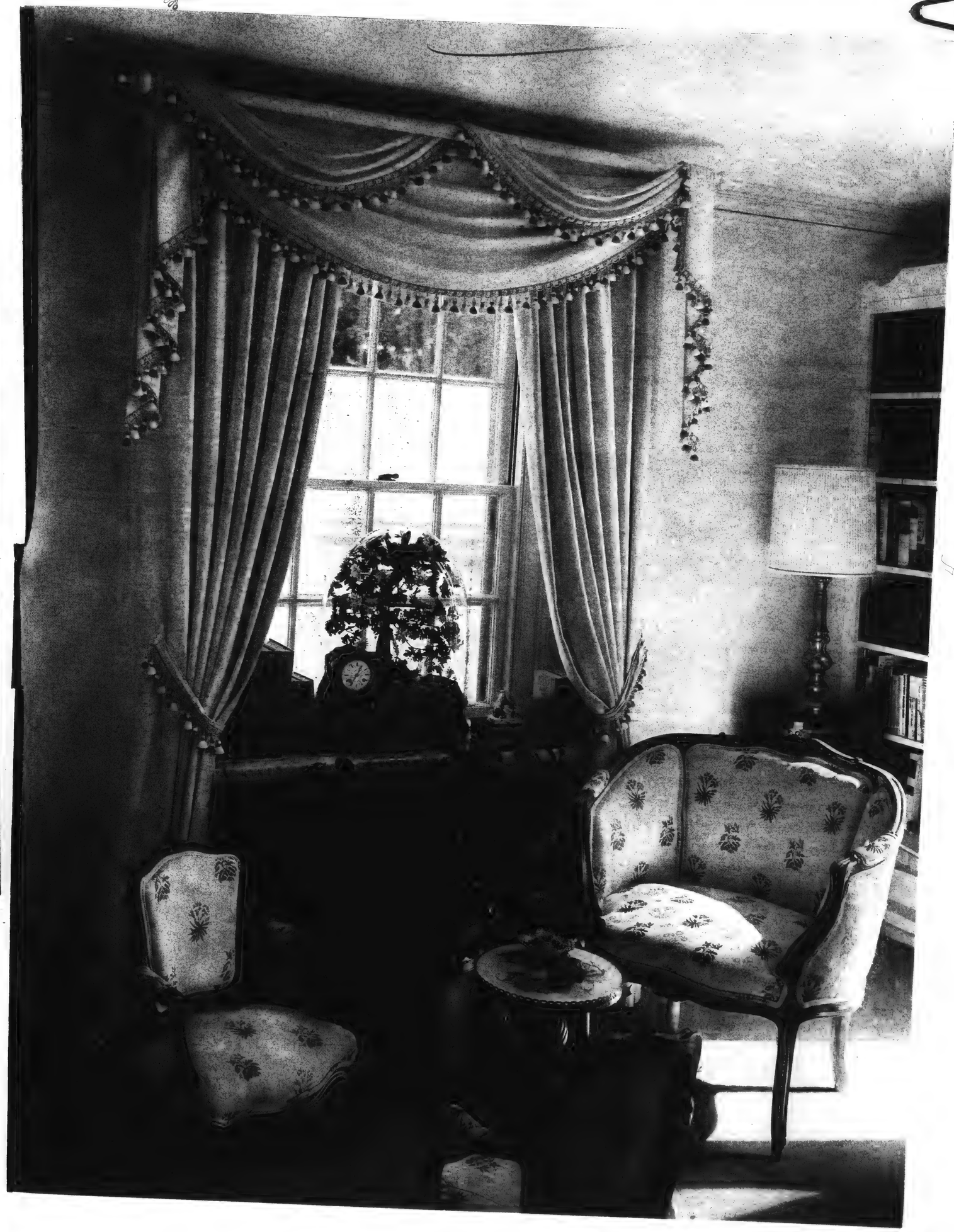
McCALL'S MAGAZINE
NEW YORK, N. Y.
MONTHLY 8,136,800

MAR 1964 Buffalo

This is Mrs. Leinsdorf's domain, and here the rest of the family meets when the conductor is occupied in his study. The room at the near right is *her* study, a gay little room that is as personal as her signature. On the small, painted Italian desk, she writes her letters and pays the household bills. Here, too, she plans her menus, her guest lists for parties, and takes care of all the paperwork in a well-run house. Dominating the room is a tall, eighteenth-century armoire from Austria, with four octagonal religious paintings, framed in molding, on the doors. The interesting paisley wallpaper repeats the colors of the rug, the curtains, the armoire, and even the red of the roses you'll always find on her desk. The sunny green room at the far right is her sitting room, where she serves tea when her friends come to call. Mrs. Leinsdorf is fond of child-size chairs, and she has collected many of them. Upholstered and positioned importantly, like the delightful pair shown here, they have all the charm of a well-mannered child at a grown-ups' party. The antique music-box clock in the window, one of her many enchanting music boxes, has a garden and a mechanical "waterfall."

McCALL'S MAGAZINE
NEW YORK, N. Y.
MONTHLY 8,136,800

MAR 1964



McCALL'S MAGAZINE
NEW YORK, N. Y.
MONTHLY 8,136,800

MAR 1964

The Leinsdorf dining room is a friendly, expansive one that lends itself with ease and grace to informal, after-the-concert entertaining or to dining with the family. The walls of this room are covered in the same imported cotton as the draperies. The French floor tiles ("they're so easy to clean") are Mrs. Leinsdorf's idea. And so are the centerpieces of fresh fruits and vegetables she arranges, and the copper vessel heaped with flowers on the fascinating buffet. The elegant antique crystal chandelier, with its clusters of topaz grapes, accompanies them whenever they move; its soft brilliance has shone on many a supper party attended by world-famous singers and other artists. American-born Mrs. Leinsdorf is a superb cook and an avid recipe-begger, whose files bulge with prize recipes from people and places she and her husband have visited, including his birthplace, Vienna, a city renowned for its cuisine. On days when he shuts himself away in his silent study to work on his next concert, his meals are served on a tray. He eats very simple food then: "More for self-discipline than weight control," he will tell you.

McCALL'S MAGAZINE
NEW YORK, N. Y.
MONTHLY 8,136,800

MAR 1964

TIGHT BINDING

250

MIDWEST NEWSCLIP, INC.
Box 1359, Chicago 90, WEbster 9-5497

Christian Science Monitor
Boston, Massachusetts
Midwestern Edition
Weekly Circ. 62,000

APR 11 1964

Lili Boulanger Award

This year the Lili Boulanger Memorial Fund gave its 25th annual award to Idil Biret, Turkish pianist. This is the second time Miss Biret has won the award, the first being 10 years ago when she was 12.

The board of judges decided to give the award again to Miss Biret in recognition of her artistic achievements and especially for her courageous performance on the afternoon of Nov. 22, 1963, when she made her American debut with the Boston Symphony Orchestra a few minutes after Erich Leinsdorf had announced to the audience that President Kennedy had been assassinated.

The judges are Nadia Boulanger, Aaron Copland, Alexei Haieff, Walter Piston, and Igor Stravinsky.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,870

APR 28 1964

Why No Bow?

To the Editor—Boston has always been notorious for its rude audiences; but at the final Friday afternoon concert (Apr. 17) of the Boston Symphony Orchestra many in the audience were shocked at the extreme discourtesy (not by the audience this time) shown the first desk men who are leaving the orchestra.

I have been attending these concerts since the Koussevitzky era, and in my recollection it has been customary to bring the outgoing orchestra members, regardless of status, forward to take a special, final bow at the closing of a series.

I'm not alone in my feelings, for I heard many comments about this as I left Symphony Hall after the concert.

As a regular subscriber and Friend of the B.S.O. I would like very much to learn the reason for this apparently deliberate gesture toward distinguished musicians who have contributed so much over so many years toward making the B.S.O. the great orchestra that it is—or was—???

HOPE C. JACKSON
Wellesley Hills

The Boston Sunday Globe—April 19, 1964

Symphony's Leinsdorf Responds to Globe's Steinberg

Critic, Composer, Conductor— What Are Their True Roles?

See Page 100

When Erich Leinsdorf in February led the Boston Symphony in a series of excerpts from Wagner, Globe critic Michael Steinberg suggested that to do so was to render a disservice to the composer.

When there are no voices in "Die Walkuere," therefore, Steinberg wrote. The result: an amazingly evocative piece of drama[illegible] into a "shapelessly repetitive gallop that finally just peters out to a point." Such excerpts make Wagner appear, Steinberg declared, to have "gigantic imagination" but merely a "masterful orchestrator . . . with occasional poetic effect." He added, "It's the worse kind of misrepresentation."

Steinberg had raised a profound and recuring point about Wagner. It was a problem for conductor as well as critic Mr. Steinberg asked Mr. Leinsdorf to discuss the whole area, including the roles of critic, composer and conductor. The result was the following illuminating article.

By ERICH LEINSDORF
Music Director of the Boston Symphony Orchestra

The musical world has three branches somewhat comparable to the ones we know so well from our form of government. In music the three are: the creative, the performing, and the critical. Their functions, at least in today's musical world, are different, and their viewpoints need not agree if we are to have stimulating progress, growth and development.

Recently a friend of mine who is the foreign editor and head of the editorial page on a great Midwestern newspaper wrote to me that he has asserted his vital interest in the arts by establishing a special Sunday section, having hired new people to write about the arts. Their views, because of not conforming to the pattern of past practices, aroused in some local establishments a good deal of resentment. Yet the section has proved a tonic for the cultural activities of the community.

The composer is not only entitled, but almost compelled, to hold one-sided subjective views about every musical issue.

It is indeed Stravinsky's privilege to consider Gounod superior to Beethoven; I don't want to decide if this is meant seriously or as an attempt to get people's goat. Inanycase it is his privilege as a composer to hold such eccentric views. Without them he might not be one of the great figures in 20th Century music.

The critic's function is to hold his standards up to the community.

These standards are absolutely his; and by the kind of standards he has, he will be a factor in the cultural life of his city.

The performer, whose social function differs fromthat of the critic, must weigh critical standards against possibilities, conditions, desiderata, and to put it in a nutshell, public demand.

I do not believe that the concert hall is a night school or a specialized workshop, and I do believe that the highest standards must always prevail within a great organization, a great o rchestra. In reconciling conflicts, we the performers come occationally to disagreement with composers and with critics. This is the beneficial friction among the three branches of music.

Comments in Mail

The specific issue for which I have been invited to state my views is the simple question of whether certain Wagner excepts should be played in symphony concerts. I readily concede to your correspondent that his position has been admirably taken for a critic. But, by the same token, I cannot take the same position as a conductor.

My mail since I came to Boston has fallen into the following main lines: "We are so relieved, Mr. Leinsdorf, that you haven't flooded us with Wagner." "The only disappointment which I must voice is that you are not giving us nearly enough Wagner." I also hear, "Mr. Leinsdorf, why don't you give us really modern music?" "Why must we always still hear Bartok, Prokofieff, and Stravinsky?"

The questions of: how much modern music, how much Wagner — and — an almost equally sticky issue, how much choral music—are constantly asked. Many music lovers think that among the great choral works are the most enduring masterpieces of music. Other detest choral music and will have none of it in an orchestral cycle.

My own view is that no orchestral season today can exist without a measure of Wagner and should include a few of the great excerpts. How much depends upon the total opportunities which the public has to hear this great master's music. If I were to adopt the standard, with which I am very sympathetic, that no excerpts from "The Ring" can be performed without exhibiting questionable taste by either using bad concert endings from 19th Century Wagner sycophants, or making jumps from one portion to another, one could not perform two minutes of music from the tetralogy.

I hope that the morgue of this great newspaper has the is pertinent to my argument —how long ago the last full performance of any "Ring" work was presented in Boston. As at this moment no house exists here to even dream of a performance of "Walkuere" or "Goetterdaemmerung," we shall have to wait until such construction is completed.

Is itreally fair to the public not to let them hear any part of this tetralogy? The obvious answer is, "No."

Then, why not do an entire scene or an entire act with singers? Wagner with his radical demands needs huge voices. His dramatic sopranos must be women who control the mezzo and soprano ranges; his heroic tenors men who possess baritone and tenor notes; and the interpreters of Wotan and Sachs should be equally strong as bass and baritone.

Such people are hard to find. The great opera houses of the world, starting with Bayreuth, readily admit that it is well-nigh impossible to find these types except on rare occasions.

Singers Hard to Find

For four years I watched how the Metropolitan spent two-thirds to three-fourths of its season-planning on the strength of the "bench," because singers are notoriously liable to indisposition which are no cause for cancelling a piano recital or a quartet evening but are compelling reasons for singers to stay in bed. Singers are almost as delicate as baseball pitchers.

he could only find the right people.

I recall my last stint with the Metropolitan Opera in 1961-1962, the Winter before I came to Boston. My major involvement that season was the entire Ring Cycle, and while we had no mishaps with the soprano and tenor parts, we could not get through one "Walkuere" performance without some emergency with Wotan.

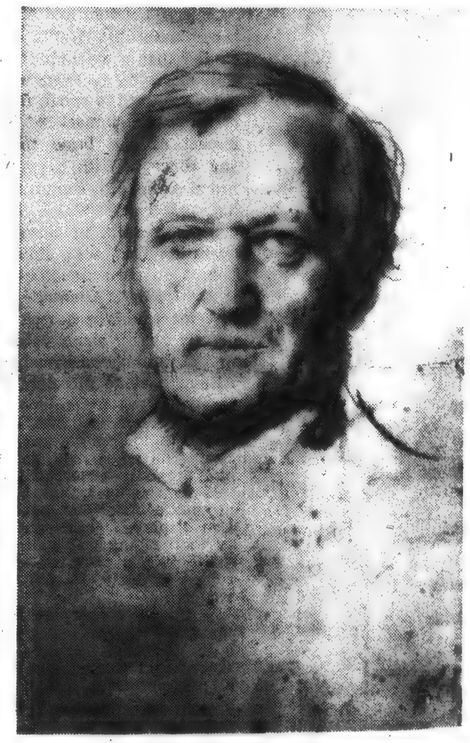
Three 6-Footers

We had three strapping men, each of them over 6 feet tall, huge fellows, seemingly with invulnerable physiques, and yet delicate flowers when it came to singing those two acts in which Wotan appears from beginning to end.

It was in one of those performances, when a Wotan had to be replaced after Act II by one whose voice failed him in Act III, that I realized how much more Wagner relied on the voice than is generally conceded even by well-versed musicians.

I can very easily imagine what would happen in Boston if I were rashly going into planning a scene or an act of Wagner with participation of three of those heroic voices. They would look at the contract, seeing Friday afternoon at 2, Saturday at 8:30, Tuesday at 8:30, Sunday at 3, and the first reply would be, "Nobody can sing this music five times in 10 days."

Then we would reduce their commitments and engage them merely for Friday-Saturday, which would later

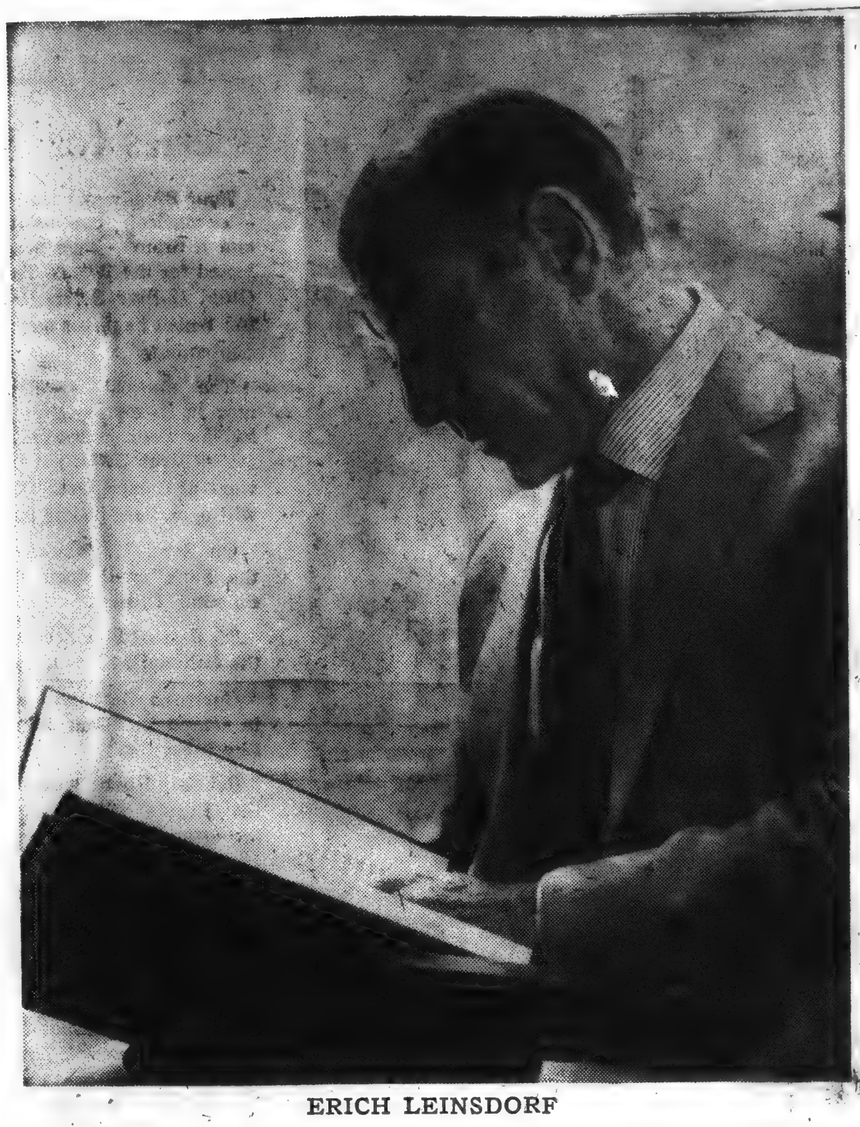


RICHARD WAGNER
The Tenors Are Heroic

But the supply of Wagnerian singers is a lot shorter than that of pitchers. For a symphony orchestra to venture into this chiaroscuro which requires the services of diagnosticians, psychiatrists, cheerleaders and whatnot is at the very best a highly questionable enterprise. Yet, I would gladly consider it if

TIGHT BINDING

251



ERICH LEINSDORF

The Critics Must Have Standards

Wagner are performed, usually three days before the first performance. This, in order to allow singers two full days of complete rest before they embark upon their arduous task.

Even if all the "ifs" and "buts" were solved, I want to mention again the "bench." Nobody can reasonably expect the Boston Symphony Orchestra organization to engage two sets of singers for one series' concert performances.

But what happens, if after three singers, unaccustomed to the slightly frigid climate which we are wont to present to our visitors during the Winter declares out of order.

What do I do for Saturday?

I can't just call Albany, Montreal, or Philadelphia, and say, "Can you send me your dramatic soprano; mine is ill." These people don't sit in American cities waiting to be asked.

It is different in Germany where there are 70 opera houses and where one phone call can produce a replacement.

Best Choice

What do I do with the Saturda night concert if we have an indisposed baritone?

The program is prepared, half of which is suddenly going by the board. It is the right thing for me then to pull out the Fifth Tchaikovsky?

I do think that up to such Utopian Times when the singers are more readily available and their delicate condition improves under the ministrations of modern preventive medicine, the orchestral excerpts are about the best we can offer to the public.

The specific question of what excerpts are acceptable varies with era and with the opportunities of hearing a composer's total output. We made Wagner the central issue of this article, but there are other composers and other compositions in this category.

Next Fall when we shall perform an excerpt from Arnold Schoenberg's "Gurre-Lieder," the question undoubtedly will (and should) beraised again: Why don't we do the complete "Gurre-Lieder?" The simple answer is because the stage of Symphony Hall isn't large enough to hold the three choirs plus the gigantic orchestra. (For the same reason the Eighth Symphony of Mahler has not been given in Symphony Hall.)

Critics Standards

At all times the critic must be left completely undisturbed in the pursuit of his high, uncompromising standards.

If he says there must be a second hall which can accommodate the Eighth Symphony of Mahler and "Gurre-Lieder" this is his right to demand. In my view it is foolish of performer and composer to take issue with criticism which they do not like. The performer and composermake public careers and most of them have done so for centuries out of their own volition. They are public figures for better and for worse, and no one can expect to find only approval.

The function of the composer is to compose. The function of the performer is to perform. And the function of the critic is to criticize.

Where Responsibilities Lie

When the performance begins to criticize the critic, and when the composer begins to tell the performer how to perform, except when explaining his intentions, the branches of music disturb each other and run interference, with results that are less than beneficial.

A critic has the right to a specialized taste. A composer has the right to completely eccentric tastes.The performer does not, particularly not the conductor of a modern symphony orchestra. He cannot say, "I won't do 19th century music," or "I shall do only such and such music."

He is responsible to his public. When in the pursuit of that function he is criticized, he should take the criticism with the same kind of resistance which a good boxer shows to a well-aimed punch.

NEWSWEEK
NEW YORK, N.Y.
W: 1,600,948

APR 13 1964

Home At Last

1 5454

In Boston nearly everyone deplores excess. Small wonder, then, the trepidation of the Back Bay matrons when Erich Leinsdorf became the leader of the Boston Symphony—one of the nation's most distinguished orchestras.

Leinsdorf's clashes of temperament with tenor Lauritz Melchior at the Metropolitan Opera had not been forgotten. His conducting of the Cleveland orchestra was so vehement that his wife had to sew his shirt cuffs to his jacket sleeves. Moreover, his fame as a Wagnerian was ominous: the Boston habitually played less Wagner than any other major orchestra in the country. Under Monteux, Koussevitsky, and Munch, French and romantic music reigned. Leinsdorf was a Viennese known for his [illegible]bral (some said cold) interpretations. Nor had he seemed very sympathetic to American composers, a [illegible] Boston tradition.

But now [illegible] two seasons passed, Boston's fears of Leinsdorf have been routed. His decorum has been impeccable. He estimates he has played a total of 103 minutes of Wagner, and American music has been performed even more frequently than before. And Leinsdorf's scrupulous and architectonic musicianship has been a welcome change after the long reign of the romantic. Boston in general and musicians in particular adore him," says Rosario Mazzeo, the orchestra manager, "is the happiest orchestra in the world."

New Works: Last week Leinsdorf was busy rounding out the season in Washington and New York. His Washington concert was the first given in the White House by [illegible] the Boston Symphony. Afterward the conductor took time off to talk about past and present and he began with Wagner. He just happened to be on the spot, he said, when the Met needed a Wagnerian conductor. He reflected that some men are born to Wagner, some achieve Wagner, and some have Wagner thrust upon them. It seemed that he was among the most thrust upon.

As for the Boston Symphony: "I want it to be a repertory orchestra," Leinsdorf said. "My men are at home with the familiar works, with the 'roast beef' like Beethoven or Brahms. Because of this we free valuable rehearsal time for new works like the Benjamin Britten 'War Requiem' or the 'Kaddish' of Leonard Bernstein." And he added, "I don't want the Boston sound. I want many Boston sounds. The sound of an orchestra should be like the costumes and gestures and speech of a great actor, who plays King Lear one day and Big Daddy the next."

If Leinsdorf has won Boston over,

MUSIC

Boston for him appears to be the promised land. At 21 he burst upon the musical world as a *wunderkind*. He became a protégé of both Bruno Walter and Toscanini. By 26, he was the *enfant terrible* of the Metropolitan. After a hitch in the Army, he became a wanderer in the wilderness of the spirit, looking for some Jordan to cross, haphazardly conducting here and in Europe. None of it helped his disposition. Today he recalls that, "'in the winter of my discontent,' Virgil Thomson promised that I would someday find my place."

Now 52, Leinsdorf is proud of the spirit that links him and his men. "Perhaps never before has such an orchestra

Newsweek

Leinsdorf: A White House first

needed such a man," says Mazzeo, "nor such a man such an orchestra." For Leinsdorf, he and his musicians are "soldiers in the front line." And what is the enemy? "Music played badly."

Chattanooga Daily Times
CHATTANOOGA, TENN.
D. 52,634 SUN. 84,383

APR 19 1964

The press department of the Boston Symphony Orchestra sends out releases in pairs. The one with the masthead printed in white on a red ground reports the activities of the orchestra and its music director, Erich Leinsdorf, in Boston and on tour. The one with the green ground keeps publications informed about plans and progress of the Berkshire Festival at Tanglewood.

Human-interest bits gleaned from the red releases included the fact that Leinsdorf and President Johnson have been friends since 1938 when the President, then Congressman Johnson, undertook the arrangements necessary for the extension of Leinsdorf's visa.

And that when a player auditions for a job in the orchestra the person who listens knows neither his name nor background, and he plays from behind a screen.

And that it was Henry B. Cabot, president of the orchestra's board of trustees, who suggested the symphony's performance of Mozart's Requiem at the Solemn Pontifical Mass of Requiem that Richard Cardinal Cushing celebrated on Jan. 19 as a memorial to President Kennedy.

TIGHT BINDING

NEWSWEEK
NEW YORK, N.Y.
W. 1,600,948

APR 13 1964

Home At Last

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[illegible]ons passed, Bo[illegible] have been routed [illegible]een in[illegible] cable: [illegible] minutes [illegible]as played a total of 103 minutes of Wagner, an American music has been performed even more frequently than before. And Leinsdorf's [illegible] architectonic musicianship [illegible] welcome change after [illegible] romantic. Boston [illegible] musicians in particular [illegible]re have been," says Rosario [illegible] the [illegible]nel manager, "is the [illegible]or[illegible] in the world."

New Works

[illegible]orf was busy round[illegible] the [illegible] in Washington and New [illegible]. Washington concert was the first [illegible] in the White House by [illegible] the Boston Symphony. Afterwa[illegible] conductor took time off to talk [illegible] and present and he began with W[illegible]. He just happened to be on the spot, he said, when the Met needed a Wagnerian conductor. He reflected that some men are born to Wagner, some achieve Wagner, and some have Wagner thrust upon them. It seems that he was among the most thrust upon.

As for the Boston Symphony: "I want it to be a repertory orchestra," Leinsdorf said. "My men are at home with the familiar works, with the 'roast beef' like Beethoven or Brahms. Because of this we free valuable rehearsal time for new works like the Benjamin Britten 'War Requiem' or the 'Kaddish' of Leonard Bernstein." And he added, "I don't want the Boston sound, I want many Boston sounds. The sound of an orchestra should be like the costumes and gestures and speech of a great actor, who plays King Lear one day and Big Daddy the next."

If Leinsdorf has won Boston over,

MUSIC

Boston [illegible]pears to be the promised land. [illegible] burst upon the musical world a[illegible]derkind. He became a protégé of [illegible]rnstein, Koussevitzky and Toscanini. By 26, [illegible] was the *enfant terrible* of the Metropolitan. After a hitch in the Army, he became a wanderer in the wilderness of the spirit, looking for some Jordan to cross, haphazardly conducting here and in Europe. None of it helped his disposition. Today he recalls that, "'in the winter of my discontent,' Virgil Thomson promised that I would some day find my place."

Now 52, Leinsdorf is proud of the spirit that links him and his [illegible]. "Perhaps never before has such an [illegible]chestra

Newsweek
Leinsdorf: A White House first

needed such a man," says Mazzeo, "nor such a man such an orchestra." For Leinsdorf, he and his musicians are "soldiers in the front line." And what is the enemy? "Music played badly."

ERICH LEINSDORF

The Critics Must Have Standards

Wagner are performed, usually three days before the first performance. This, in order to allow singers two full days of complete rest before they embark upon their arduous task.

Even if all the "ifs" and "buts" were solved, I want to mention again the "bench." Nobody can reasonably expect the Boston Symphony Orchestra organization to engage two sets of singers for one series' concert performances.

But what happens, if after three singers, unaccustomed to the slightly frigid climate which we are wont to present to our visitors during the Winter declares out of order. What do I do for Saturday?

I can't just call Albany, Montreal, or Philadelphia, and say, "Can you send me your dramatic soprano; mine is ill." These people don't sit in American cities waiting to be asked.

It is different in Germany where there are 70 opera houses and where one phone call can produce a replacement.

Best Choice

What do I do with the Saturday night concert if we have an indisposed baritone? The program is prepared, half of which is suddenly going by the board. It is the right thing for me then to pull out the Fifth Tchaikovsky?

I do think that up to such Utopian Times when the singers are more readily available and their delicate condition improves under the ministrations of modern preventive medicine, the orchestral excerpts are about the best we can offer to the public.

The specific question of what excerpts are acceptable varies with era and with the opportunities of hearing a composer's total output. We made Wagner the central issue of this article, but there are other composers and other compositions in this category.

Next Fall when we shall perform an excerpt from Arnold Schoenberg's "Gurre-Lieder," the question undoubtedly will (and should) beraised again: Why don't we do the complete "Gurre-Lieder?" The simple answer is because the stage of Symphony Hall isn't large enough to hold the three choirs plus the gigantic orchestra. (For the same reason the Eighth Symphony of Mahler has not been given in Symphony Hall.)

Critics Standards

At all times the critic must be left completely undisturbed in the pursuit of his high, uncompromising standards.

If he says there must be a second hall which can accommodate the Eighth Symphony of Mahler and "Gurre-Lieder" this is his right to demand. In my view it is foolish of performer and composer to take issue with criticism which they do not like. The performer and composermake public careers and most of them have done so for centuries out of their own volition. They are public figures for better and for worse, and no one can expect to find only approval.

The function of the composer is to compose. The function of the performer is to perform. And the function of the critic is to criticize.

Where Responsibilities Lie

When the performance begins to criticize the critic, and when the composer begins to tell the performer how to perform, except when explaining his intentions, the branches of music disturb each other and run interference, with results that are less than beneficial.

A critic has the right to a specialized taste. A composer has the right to completely eccentric tastes.The performer does not, particularly not the conductor of a modern symphony orchestra. He cannot say, "I won't do 19th century music," or "I shall do only such and such music."

He is responsible to his public. When in the pursuit of that function he is criticized, he should take the criticism with the same kind of resistance which a good boxer shows to a well-aimed punch.

Chattanooga Daily Times
CHATTANOOGA, TENN.
D. 52,634 SUN. 84,383

APR 19 1964

The press department of the Boston Symphony Orchestra sends out releases in pairs. The one with the masthead printed in white on a red ground reports the activities of the orchestra and its music director, Erich Leinsdorf, in Boston and on tour. The one with the green ground keeps publications informed about plans and progress of the Berkshire Festival at Tanglewood.

Human-interest bits gleaned from the red releases included the fact that Leinsdorf and President Johnson have been friends since 1938 when the President, then Congressman Johnson, undertook the arrangements necessary for the extension of Leinsdorf's visa.

And that when a player auditions for a job in the orchestra the person who listens knows neither his name nor background, and he plays from behind a screen.

And that it was Henry B. Cabot, president of the orchestra's board of trustees, who suggested the symphony's performance of Mozart's Requiem at the Solemn Pontifical Mass of Requiem that Richard Cardinal Cushing celebrated on Jan. 19 as a memorial to President Kennedy.

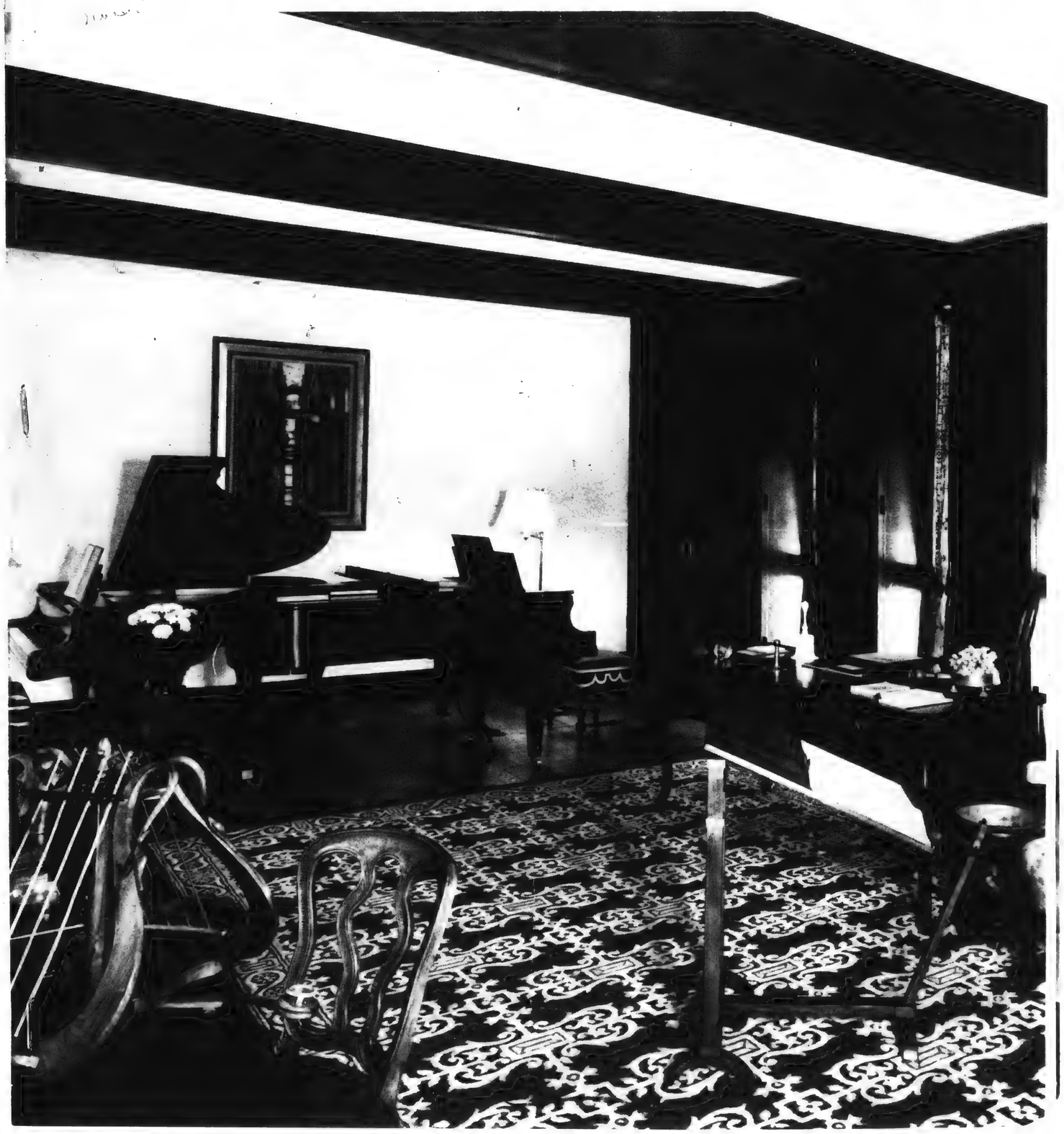
252

HOUSE AND GARDEN
NEW YORK, N. Y.
MONTHLY 1,153,000

JUN 1964

A famous conductor's office-at-home:

A WORKING MUSIC



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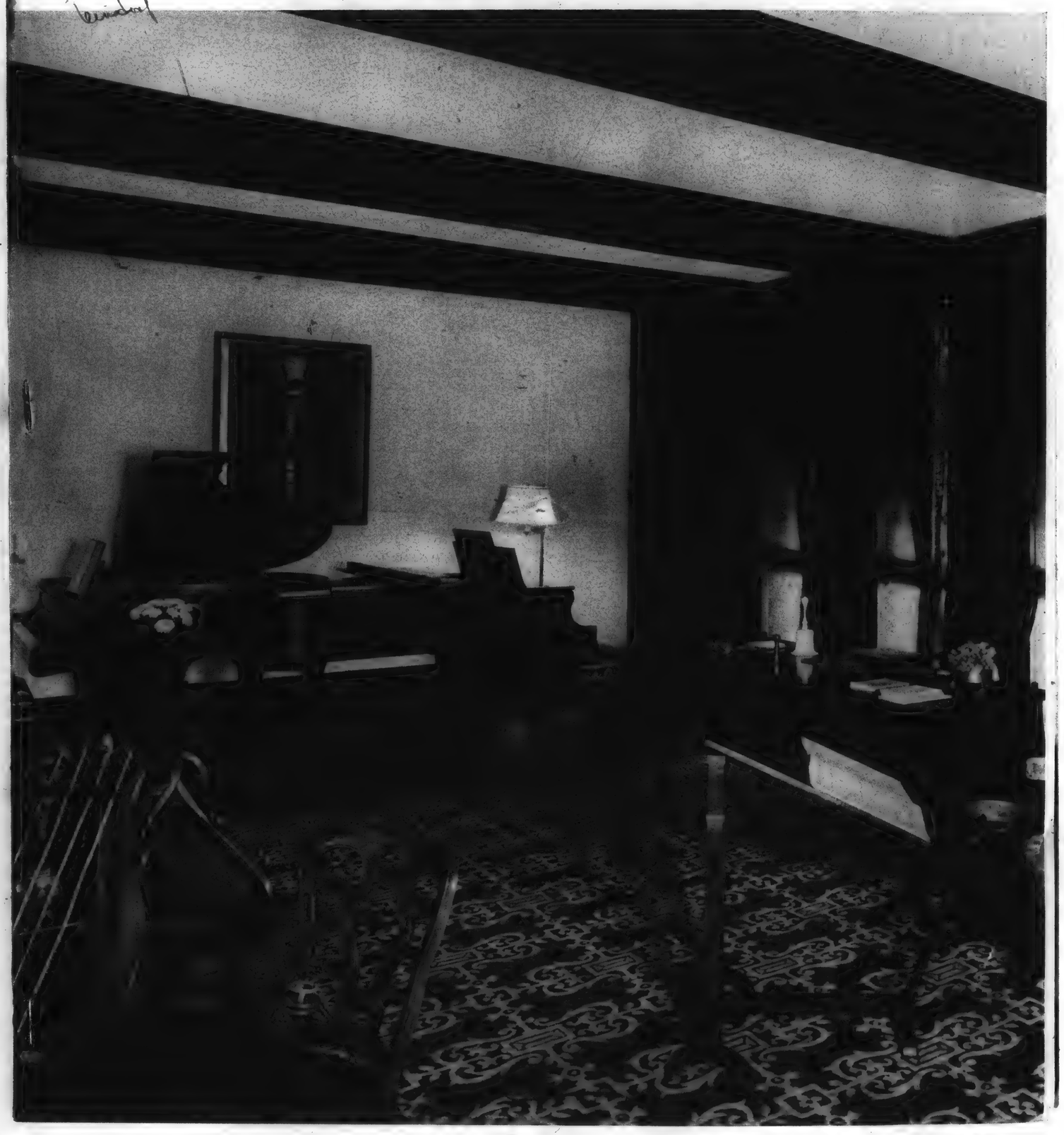

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JUN 1964

ROOM

Deep storage cabinets alternate with windows along one whole wall of th
doors closed, *left*, cabinet fronts resemble paneling.) Shelves are variously
commodate scores, tapes, records and reference books. One shelf holds
components purposely not built in because Mr. Leinsdorf tries out many n
likes to place them in different spots—see the loudspeaker on the floor be

Since music to most people is pure delight and relaxation, it is
that music is work, serious and demanding, for the artists wh
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Erich Leinsdorf, Music Director of the Boston Symphony Orchestra.
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James Amster, which at first glance might seem more like a place devo
enjoyment of music than to its production. This 21-by-28-foot workroo
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in Brookline, Mass., and is connected to it by a 20-foot passage. (The wi
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playing duos with his younger daughter. The colors are his favorites—r
mixed in a vivid counterpoint against a setting of white walls and

In the comfortable sitting area on the other side of the room the conductor holds conferences. Spotlights set into the box beams along each side of room serve as stand-ins for daylight, washing walls and window recesses with clear, glareless light.

LEFT:
The conductor's music stand is an adjustable model specially designed for score-reading from an armchair. Double lyre is one of his collection of antique stands, sometimes used for rehearsals. An old Viennese scroll motif that seems to suggest a lyre was adapted for the pattern of the red and white rug and the printed linen curtains which are red on one side of the room and green on the other.

TOM LEONARD

252

HOUSE AND GARDEN
NEW YORK, N. Y.
MONTHLY 1,153,000

JUN 1964

ROOM

Deep storage cabinets alternate with windows along one whole wall of the room. (With doors closed, *left*, cabinet fronts resemble paneling.) Shelves are variously spaced to accommodate scores, tapes, records and reference books. One shelf holds music-system components purposely not built in because Mr. Leinsdorf tries out many new models and likes to place them in different spots—see the loudspeaker on the floor behind his desk.

Since music to most people is pure delight and relaxation, it is easy to forget that music is work, serious and demanding, for the artists who create it. A musician's office-at-home calls for as many facilities and as much storage space as any other kind of workroom, and in the case of a conductor as dedicated as Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, those requirements are spectacularly multiplied. Yet they have all been met in a room designed by James Amster, which at first glance might seem more like a place devoted to the calm enjoyment of music than to its production. This 21-by-28-foot workroom is the upper floor of a new wing designed by architect Jean Paul Carlhian for the Leinsdorfs' house in Brookline, Mass., and is connected to it by a 20-foot passage. (The wing's lower floor is a garage.) The room serves the conductor variously for conferences, auditions, small rehearsals, listening to recordings, storage of scores and tapes—and occasionally for playing duets with his younger daughter. The colors are his favorites—red and green—mixed in a vivid counterpoint against a setting of white walls and oak cabinetry.

In the comfortable sitting area on the other side of the room the conductor holds conferences. Spotlights set into the box beams along each side of room serve as stand-ins for daylight, washing walls and window recesses with clear, glareless light.

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The conductor's music stand is an adjustable model specially designed for score-reading from an armchair. Double lyre is one of his collection of antique stands, sometimes used for rehearsals. An old Viennese scroll motif that seems to suggest a lyre was adapted for the pattern of the red and white rug and the printed linen curtains which are red on one side of the room and green on the other.

TOM LEONARD

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RADIO & TELEVISION.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
MALDEN, Mass.
Circ. 10,537
OCT 1 1 1963

Boston Symphony Returns on WGBH

It will be the same glorious sound but a brand new sight when WGBH simulcasts the famed Boston Symphony orchestra concerts this year.

Tuesday at 8:30 p.m., the broadcast series which used to come from Sanders Theatre in Cambridge, moves into the great Symphony Hall itself. The change was made because the small hall in Cambridge could no longer hold the number of people who wanted to attend.

WGBH audiences can't help but feel the warm tradition of a concert in the orchestra's own home. The setting is magnificent, and even the enthusiasm of the audience itself is a stirring thing.

The opening program of this year's broadcast series conducted by Erich Leinsdorf includes Paul Hindemith's "Symphonic Metamorphosis on Themes by Carl Maria von Weber" and Samuel Barber's "Symphony No. 1 Opus 9" and Brahms' Symphony No. 1 in C Minor.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108
NOV 1 0 1963

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 604,828 S. 1,000,980
DEC 1 1963

Erich Leinsdorf conducts Boston Symphony in first of Monday series on WFLN-FM, at 8 P. M.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
DEC 1 5 1963

BSO Concerts, Organ Recitals on WBUR-FM

Live broadcasts of Boston Symphony Orchestra concerts and the Symphony Hall organ recital series have been added to the schedule of WBUR-FM in a major shift of programming emphasis for the FM educational station.

In addition, some 20 campus concerts and recitals from B.U.'s School of Fine and Applied Arts will be taped for delayed broadcast during the year.

"We are entering a new phase in music planning," according to Asst. Prof. Edward F. Obrist, director of broadcasting of the university's School of Public Relations and Communications. "The prime objective is to bring current community music to WBUR listeners."

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VARIETY
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.

JAN 2 9 1964

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Seven Arts is reissuing internationally the first group of 13 Boston Symphony programs which were placed into distribution originally in 1962. This series was sold in over 40 markets in the U. S. and Canada. Previously offered for one-showing only, it is now being sold for multiple telecasts.

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DAILY VARIETY
HOLLYWOOD, L.A.,CAL.
D. 9,239
JAN 28 1964

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UTICA PRESS
Tuesday, December 17, 1963

To Broadcast 'War Requiem'

Benjamin Britten's War Requiem by the Boston Symphony Orchestra, its chamber orchestra, soprano Phyllis Curtin, the Chorus pro Musica, the Columbus Boychoir and two male soloists will be broadcast in stereo over WUFM at 8 p.m. Saturday.

The huge work, requiring 300 musicians, was recorded earlier in Boston's Symphony Hall with Erich Leinsdorf conducting.

The male soloists are Nicholas DiVirgilio and Tom Krause.

BROADCASTING
WASHINGTON, D.C.
W. 24,106
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Erich Leinsdorf, who conducted two of the 13 concerts in the first series, will conduct all 13 in the second series. (The first program presented by the 104-piece symphony features Wagner's Good Friday Spell from the opera "Parsifal" and Richard Strauss's "Don Quixote.")

Seven Arts also announced that the original 13 programs, which were bought by some 40 stations in the U. S. and Canada on a single showing basis, now are available for use as multiple telecasts.

Buffalo Evening News
D. 283,453 SAT. 294,168
JAN 4 1964

Featured FM Music

Symphonic Music

Mendelssohn Featured

The Overture and Incidental Music to Mendelssohn's "A Midsummer Night's Dream," performed by the Boston Symphony Orchestra, Festival Chorus and soloists, will be the featured work on WBEN-FM's Saturday night concert at 8:30 this evening.

The program, taped last summer at the Berkshire Festival in Tanglewood, Mass., will open with the Overture to Prokofiev's "War and Peace," followed by Brahms Concerto in A minor for Violin and Violoncello.

The Boston Symphony's new concertmaster, Joseph Silverstein, is violin soloist and Samuel Mayes is cellist on this latter work.

The New York Times
D. 681,612 S. 1,304,447
JAN 2 4 1964

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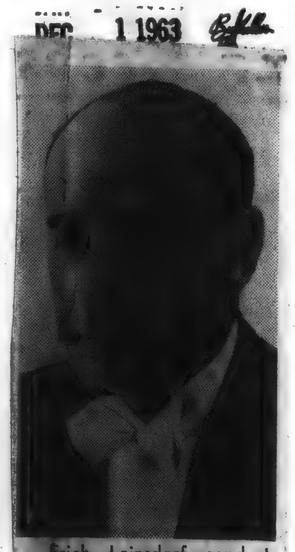

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Long Island Press
JAMAICA, N. Y.
D. 85,831 S. 369,281

FEB 3 1964

Symphonic Series to Bow on TV

The Boston Symphony Orchestra, under the baton of Erich Leinsdorf, will be featured in a new series of 13 weekly one-hour concerts over Channel 5 beginning tonight at 9.

Following the conclusion of this new 13-week cycle, Channel 5 will immediately repeat the original thirteen Boston Symphony concerts telecast on the station during the latter weeks of 1962.

The new concerts will include works of Tchaikovsky, Dvorak, R. Strauss, Beethoven, Schubert, Milhaud, Piston, Mozart, Bach, Shostakovitch, Mahler, Hindemith, Wagner, Bartok, Mendelssohn, Rossini, Brahms, and Rimsky-Korsakov.

As its initial attraction in the new cycle, the world famous 104-piece orchestra, now in its 82nd season, will offer Wagner's "Good Friday Music, Parsifal" and Strauss' "Don Quixote."

Next Sunday, Leinsdorf will conduct the Orchestra in Hindemith's "Metamorphosis on Weber" and Schumann's "Piano Concerto."

The Evening Star
WASHINGTON, D. C.
D. 258,167 S. 313,112

FEB 3 1964

CRITIC'S VIEW

Camera Work Unusual On Boston Symphony

By JOHN HASKINS
Star Special Writer

Boston Symphony Orchestra, Erich Leinsdorf, conductor. WTTG—Channel 5, 9 to 10 p.m. Program: Good Friday Music, from Parsifal, Wagner; Don Quixote, fantastic variations on a knightly theme, Strauss.

This opening concert in a 13-week Boston Symphony series, to run at 9 p.m. every Sunday, showed a definite improvement over a similar series televised in 1962. It was videotaped in Boston's Symphony Hall, for one thing, and a live audience in that fine hall gave the concert a surpassing character of immediacy.

Conductor Leinsdorf worked without score, an excellent thing in itself for presentations that are visual as well as aural. Without any extraneous mannerisms, his batonless nonducting technique molded the music he drew from his superb orchestral instrument with extreme plasticity.

A Musical Crab

Sound was good, apparently achieved through a single all-directional microphone mounted above and slightly behind the podium, and the camera work was no busier than it needed to be. Ideally, the way to televise a concert by orchestra would seem to be to set up a single camera in the middle of the aisle at about row 7, and just shoot. That is the way the concertgoer sees what he hears. But that would not give one the orchestral overview, which is television's special faculty.

There was lively use of the cameras in the Strauss. They had much to observe, with solo cellist Samuel Mayes and solo violist Joseph de Pasquale seated out front, and a great deal of individual solo work taking place within the orchestra. A favorite study of the director was a right profile view of Samuel Mayes, his bow arm in motion, and with what appeared to be a disembodied left hand working over the fingerboard of his cello, like a musical crab. Fascinating.

Sonic, Visual Marraige

There were many attractive, and instructive, uses of the cameras. Duets between the solo viola and the euphonium, for example, were shown clearly, almost analytically, without jumpiness, and it was a delight to watch the camera move smoothly from euphonium to tuba to mark the completion of a key phrase.

Another fascinating camera study during the Strauss was a percussionist grinding away at the wind machine. That's something you seldom see from the seventh row. Or the face of the conductor superimposed on the orchestra, his expressive physiognomy a matchless guide to the course of the music, allowing the audience to be in two places at one time.

If there seems to be much more said here about the camera work than the playing, there is a reason. Televised concerts, to be successful, must achieve a mystic marriage between sonic and visual arts, and this one came off well.

Next Sunday, same time, same orchestra, same conductor, there will be another of these concerts on Channel 5. Pianist Theodore Lettvin will be soloist in the Schumann concerto, and the orchestra will play Metamorphosis on Themes of Carl Maria von Weber, by the late Paul Hindemith. It should be worth seeing as well as hearing. This one certainly was.

The New York Times
D. 681,612 S. 1,304,447

FEB 3 1964

Fine Evening for Music

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WNEW-TV last night began another series of taped concerts featuring the Boston Symphony under the direction of Erich Leinsdorf. The program comes immediately after the regular WPIX series featuring the Chicago Symphony.

Such civilized scheduling to avoid conflicts between like attractions gives the independents a deserving "A" in thoughtfulness and good manners. Moreover, the ability to handle a spot announcement without peril to the integrity of the music speaks well for the elasticity of a commercial culture.

Last evening's two hours were a delightful alternative to the viewer so disposed, particularly because in both Boston and Chicago the visual coverage was so tastefully restrained and unobtrusive.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 283,819

FEB 2 1964

GUEST CONDUCTOR

Pierre Monteux will be guest conductor of the Boston Symphony Orchestra in a stereo presentation of the Orchestra on WCRB Thursday, Feb. 6, at 8:05 p.m. Mr. Monteux, now in his 98th year, conducted the Boston Symphony from 1919-1924; he is now Music Director of the London Symphony Orchestra.

HOLLYWOOD REPORTER
HOLLYWOOD, L.A.CAL.
D. 9,345

FEB 5 1964

7 Arts Associated Set Sales Meeting

New York. — A three-day general sales meeting, Feb. 10-12, will be held here by Seven Arts Associated, it is announced by Robert Rich, v-p and general sales manager, and Donald Klauber, v-p and national sales manager. President Eliot Hyman will join Rich and Klauber in discussing marketing plans for Seven Arts' new Volume 9 (Parts 1, 2, 3 and 4) "Films of the 50's" plus the new second series of 13 one-hour TV Concert Specials featuring Boston Symphony Orchestra.

Among others taking part in the sessions will be Herbert G. Richek, director of operations; Harvey Chertok, ad-publicity director; Leonard E. Hammer, director of station representatives and national sales, and George Mitchell and Alden Adolph of west coast division.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108

FEB 9 1964

Good Music

ERICH LEINSDORF will direct the Boston Symphony Orchestra in a live concert from Symphony Hall, Boston, Tuesday at 8:30 p.m. on Channel 2. Mr. Leinsdorf will conduct the orchestra in a performance of Rimsky-Korsakov's suite from *Le Coq d'Or*, Piston's *Symphony No. 4*, *Suite for Orchestra No. 3* by Tchaikovsky and excerpts from *Di Walkure* by Wagner.

VAN NUYS, CALIF.
VALLEY NEWS AND
VALLEY GREEN SHEET
D. 161,501

FEB 6 1964

Boston Symphony Airs On Feb. 16

World renowned conductor Charles Munch will direct the 104-piece Boston Symphony Orchestra in a program of music by Claude Debussy and Irving Fine on KTTV, Sunday, Feb. 16, from 9 to 10 p.m.

Opening on Fine's "Symphony" (1962,) the orchestra concludes the hour-long concert, with Debussy's "La Mar."

Friday, January 24, 1964
RADIO - TELEVISION DAILY

7 ARTS SIGNS ON FOR MORE MUSIC

2d Hub Symphony Series To Be Released Worldwide

Seven Arts Associated will release internationally a second series of 13 one-hour Boston Symphony Orchestra TV specials, reports Robert Rich, VP and general sales manager and Donald Klauber, VP and national sales manager.

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The Evening Star
WASHINGTON, D. C.
D. 258,167 S. 313,112

FEB 2 1964

NEWS FROM HERE—There will be music in the air to be seen as well as heard today when WTTG Channel 5 begins the first of 13 weekly Sunday concerts by the Boston Symphony Orchestra, 9 to 10 p.m. The concert tonight, with Erich Leinsdorf conducting, will present the Good Friday Music from Parsifal and Strauss's Don Quixote. Later concerts will offer (among others) Pianist Theodore Lettvin and violist Joseph de Pasquale as soloists. When the series finishes, the station will rerun the 1962 telecasts which were conducted by Charles Munch, with Aaron Copland, Richard Burgin, Erich Leinsdorf, and William Steinberg as guest conductors.

SANTA MONICA, CALIF.
OUTLOOK
D. 30,520

FEB 15 1964

Boston Orchestra Plays Debussy, Fine

World renowned conductor Charles Munch will direct the 104-piece Boston Symphony Orchestra in a program of music by Claude Debussy and Irving Fine at 9 p.m. Sunday, on Channel 11.

First, the orchestra will play Fine's "Symphony" (1962). To conclude the hour concert, the Symphony has programmed Debussy's "La Mer."

SPONSOR
NEW YORK, N.Y.
W. 10,373

FEB 3 1964

More Boston Symphony: Seven Arts is releasing internationally a second series of 13 one-hour TV concert specials featuring the Boston Symphony Orchestra. Seven Arts is also re-releasing, to overseas markets, the initial 13 specials, which have been shown in more than 40 cities in the U. S. and Canada. The initial series, previously offered for one-showing only, is now available for multiple runs.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (e)
PORTSMOUTH, N. H.
Circ. 15,352

FEB 11 1964

Symphony

DURHAM — Channel 11 will bring viewers another Boston Symphony Orchestra concert, direct from Symphony Hall in Boston, tonight at 8:30 p.m.

Erich Leinsdorf, conductor, has given Channel 11 in Durham permission to carry the live concerts through the facilities of the Eastern Educational Network.

The second concert of the 1964 winter season will feature selections by Rimsky-Korsakov, Piston and Tchaikovsky.

Long Island Press
JAMAICA, N. Y.
D. 295,831 S. 369,281
FEB 2 1964

Symphonic Series to Bow on TV

The Boston Symphony Orchestra, under the baton of Erich Leinsdorf, will be featured in a new series of 13 weekly one-hour concerts over Channel 5 beginning tonight at 9.

Following the conclusion of this new 13-week cycle, Channel 5 will immediately repeat the original thirteen Boston Symphony concerts telecast on the station during the latter weeks of 1962.

The new concerts will include works of Tchaikovsky, Dvorak, R. Strauss, Beethoven, Schubert, Milhaud, Piston, Mozart, Bach, Shostakovitch, Mahler, Hindemith, Wagner, Bartok, Mendelssohn, Rossini, Brahms, and Rimsky-Korsakov.

As its initial attraction in the new cycle, the world famous 104-piece orchestra, now in its 82nd season, will offer Wagner's "Good Friday Music, Parsifal" and Strauss' "Don Quixote."

Next Sunday, Leinsdorf will conduct the Orchestra in Hindemith's "Metamorphosis on Weber" and Schumann's "Piano Concerto."

The Evening Star
WASHINGTON, D. C.
D. 258,167 S. 313,112
FEB 3 1964

CRITIC'S VIEW

Camera Work Unusual On Boston Symphony

By JOHN HASKINS
Star Special Writer

Boston Symphony Orchestra, Erich Leinsdorf, conductor. WTTG—Channel 5, 9 to 10 p.m. Program: Good Friday Music, from Parsifal, Wagner; Don Quixote, fantastic variations on a knightly theme, Strauss.

This opening concert in a 13-week Boston Symphony series, to run at 9 p.m. every Sunday, showed a definite improvement over a similar series televised in 1962. It was videotaped in Boston's Symphony Hall, for one thing, and a live audience in that fine hall gave the concert a surpassing character of immediacy.

Conductor Leinsdorf worked without score, an excellent thing in itself for presentations that are visual as well as aural. Without any extraneous mannerisms, his batonless nonducting technique molded the music he drew from his superb orchestral instrument with extreme plasticity.

A Musical Crab

Sound was good, apparently achieved through a single all-directional microphone mounted above and slightly behind the podium, and the camera work was no busier than it needed to be. Ideally, the way to televise a concert by orchestra would seem to be to set up a single camera in the middle of the aisle at about row 7, and just shoot. That is the way the concertgoer sees what he hears. But that would not give one the orchestral overview, which is television's special faculty.

There was lively use of the cameras in the Strauss. They had much to observe, with solo cellist Samuel Mayes and solo violist Joseph de Pasquale seated out front, and a great deal of individual solo work taking place within the orchestra. A favorite study of the director was a right profile view of Samuel Mayes, his bow arm in motion, and with what appeared to be a disembodied left hand working over the fingerboard of his cello, like a musical crab. Fascinating.

Sonic, Visual Marraige

There were many attractive, and instructive, uses of the cameras. Duets between the solo viola and the euphonium, for example, were shown clearly, almost analytically, without jumpiness, and it was a delight to watch the camera move smoothly from euphonium to tuba to mark the completion of a key phrase.

Another fascinating camera study during the Strauss was a percussionist grinding away at the wind machine. That's something you seldom see from the seventh row. Or the face of the conductor superimposed on the orchestra, his expressive physiognomy a matchless guide to the course of the music, allowing the audience to be in two places at one time.

If there seems to be much more said here about the camera work than the playing there is a reason. Televised concerts, to be successful, must achieve a mystic marriage between sonic and visual arts, and this one came off well.

Next Sunday, same time, same orchestra, same conductor, there will be another of these concerts on Channel 5. Pianist Theodore Lettvin will be soloist in the Schumann concerto, and the orchestra will play Metamorphosis on Themes of Carl Maria von Weber by the late Paul Hindemith. It should be worth seeing as well as hearing. This one certainly was.

The New York Times
D. 681,612 S. 1,304,447
FEB 3 1964

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Sunday Herald
BOSTON, Mass.
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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
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W. 10,373
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Newark Sunday News
NEWARK, N. J.
S. 390,780

FEB 9 1964

Music

Symphonies For the Home

By ALAN BRANIGAN

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Last Sunday evening offered an excellent example of this trend, with two hours of good music offered by, respectively, the Chicago Symphony under Hans Rosbaud, guest conductor, and the magnificent Boston Symphony under its pluperfect new leader, Erich Leinsdorf.

The Chicago played Mozart's G Minor Symphony and Franck's "Symphonic Variations," with Robert Casadesus, plus Ravel's "Alborado del Gracioso." The proper Bostonians played the "Good Friday Spell" from Wagner's "Parsifal" and Strauss' "Don Quixote," with Samuel Mayes as cello soloist and Joseph De Pasquale as violist.

The whole thing was quite engaging. It seemed to us that the cameramen on the two different networks were quite self-possessed and less likely to jump from one instrument to another, one of the painful attributes of earlier TV music. Also, by some miracle, the sound seemed to be pretty good all around, with especially good marks for the flute solos of Dorit Anthony Dwyer and the oboe of Ralph Gomberg in the "Parsifal," plus James Stagliano's horn solos.

Music Master

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The Bruckner employed the full orchestra, 110 strong, lacking only a few percussion to being the equal of some of Mahler's powerhouse utterances and taking well over an hour in elapsed time. The tremendous volume of sound, coming after the Bach, was a stunner and throughout the serpentine unwinding of the themes this listener was astonished at the inventiveness and variety of Bruckner's though in this rarely played work.

Large Pattern

Leinsdorf laid the form bare for us that evening. It was a revelation of Bruckner's grandiose designs, his command of instrumental masses, the enormous complexity of his harmonic coloration. He was a Wagnerian of the deepest dye and one can hear the chromatic steps up and down, the leading motifs, the sudden bursts of sheer sound mass, just as in Wagner. His use of a quartet of tubas gives the work an unusual sound, especially solid in the brass phrases.

Bruckner was the stream from which many of Mahler's inspirations flowed. But with the latter the emotion is Austrian, personal, warm, echoing Schubert and the folk song spirit. Bruckner is more of a strict, cool German in sound and feeling, detached and improvisational, like an organist. It is thrilling music, but mysterious in its personal message.

Aside from the beauty of its sound, especially as played by the Boston geniuses, the Bruckner symphony is like a Ph. D. test in conductorship. Leinsdorf passed with honors.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
FEB 29 1964

B50 TV concerts

The Boston Symphony announces that it has renewed its television contract with Seven Arts Associated in New York City, thus continuing to make its televised concerts available to commercial stations throughout the world.

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In addition Seven Arts will release its first series of 13 one-hour Boston Symphony Orchestra concerts. The series was originally placed into television distribution in 1962 and has been telecast in 35 United States cities. This series, previously offered for one-showing only, is now available for multiple telecasts.

TELEVISION AGE
NEW YORK, N.Y.
E.O.WEEK 10,202
FEB 17 1964

Seven Arts is adding a second series of 13 hour tv concert specials featuring the Boston Symphony Orchestra to its list of product for syndication. It is re-releasing the first 13 which were shown one-time-only in more than 40 markets for multiple telecasting. Seven Arts also reported the sales of its 39 half-hours featuring clown Emmett Kelley for children to a third Canadian market.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108
MAR 1 1964

Leopold Stokowski will be guest conductor of the Boston Symphony Orchestra, broadcast live from Symphony Hall, Boston, Saturday at 8:28 p.m. on WPFM. Works by Gabrieli, Vivaldi, Mozart, Hovhaness, Rorem and Stravinsky will be heard.

New York Post
D. 372,679 S. 255,557
MAR 1 1964

Boston Symphony on Ch. 5

Ch. 5 will present the fifth in a series of 13 television concerts of the Boston Symphony Orchestra Sunday at 9 p.m.

Erich Leinsdorf conducts Milhaud's Viola Concerto and Dvorak's Symphony No. 7.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
NEW YORK POST
Sunday, March 1, 1964

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
SYR

WONO to Offer Boston Symphony

The concerts of the Boston Symphony Orchestra, one of the world's leading symphonic organizations, will be broadcast at 8 p.m. Wednesday evenings, beginning March 11 over WONO-FM.

The Boston Symphony was established in 1881 and has been distinguished through the years by having Leinsdorf some of the finest conductors available as its directors. Among the conductors of the symphony in the past have been Karl Muck, Arthur Nikisch, Pierre Monteux, Serge Koussevitsky, and Charles Munch. In 1962, upon Munch's retirement, Erich Leinsdorf took over the post, and has continued the great tradition of the orchestra.

The concerts that are broadcast by WONO will be "live" performances of the symphony during the 1963-64 season.

BROOKLYN, N. Y.
KINGS CO. CHRONICLE
W. 10,000
MAR 3 1964

BOSTON SYMPHONY SERIES (WNEW)

BOSTON SYMPHONY—This is the sixth in a series of weekly specials featuring one of America's finest symphony orchestras. Erich Leinsdorf is the conductor. The program will include Bach's "Brandenburg Concerto No. 4" with soloists Doriot Anthony Dwyer, James Pappoutsakis, and Joseph Silverstein, and Bartok's "Violin Concerto No. 2" with soloist Joseph Silverstein. March 8th at

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108
MAR 8 1964

Van Cliburn will be the piano soloist with the Boston Symphony Orchestra on Saturday night's broadcast at 8:28 on WPFM. Erich Leinsdorf will direct the orchestra in works by Mendelssohn, Toch and Brahms.

Herald American
SYRACUSE, N. Y.
SUN. 210,836
Newark Sunday News
NEWARK, N. J.
S. 390,780
MAR 15 1964

Soloist

Pianist Van Cliburn will be featured in Brahms' "Piano Concerto No. 1" when it's presented by the Boston Symphony Orchestra on its broadcast Saturday from 8:07 to 10 p.m.

Also to be featured on the two-hour concert will be Berlioz's Damnation of Faust: 3 Excerpts and the world premiere of Toch's "Symphony No. 5."

MAR 15 1964

Radio Highlights

WONO-FM will broadcast concerts given by the Boston Symphony Orchestra Wednesdays at 8 p.m. The symphony is under direction of Erich Leinsdorf.

The concerts are recorded at performances in Boston's Symphony Hall, and at the Berkshire Festival in Tanglewood. Among the concerts will be the world premiere of the "Third Symphony" by Leonard Bernstein. This work has not been performed or played over the air in Syracuse.

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NEWARK, N. J.
S. 390,780
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Erich Leinsdorf conducts Milhaud's Viola Concerto and Dvorak's Symphony No. 7.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
NEW YORK POST
Sunday, March 1, 1964

Boston Symphony on Ch. 5

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Erich Leinsdorf conducts Milhaud's Viola Concerto and Dvorak's Symphony No. 7.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SYRACUSE POST STANDARD
Sunday, March 1, 1964

WONO to Offer Boston Symphony

The concerts of the Boston Symphony Orchestra, one of the world's leading symphonic organizations, will be broadcast at 8 p.m. Wednesday evenings, beginning March 11 over WONO-FM.

Leinsdorf

The Boston Symphony was established in 1881 and has been distinguished through the years by having some of the finest conductors available as its directors. Among the conductors of the symphony in the past have been Karl Muck, Arthur Nikisch, Pierre Monteux, Serge Koussevitsky, and Charles Munch. In 1962, upon Munch's retirement, Erich Leinsdorf took over the post, and has continued the great tradition of the orchestra.

The concerts that are broadcast by WONO will be "live" performances of the symphony during the 1963-64 season.

BROOKLYN, N. Y.
KINGS CO. CHRONICLE
W. 10,000
MAR 3 1964

BOSTON SYMPHONY SERIES (WNEW)

BOSTON SYMPHONY—This is the sixth in a series of weekly specials featuring one of America's finest symphony orchestras. Erich Leinsdorf is the conductor. The program will include Bach's "Brandenburg Concerto No. 4" with soloists Doriot Anthony Dwyer, James Pappoutsakis, and Joseph Silverstein, and Bartok's "Violin Concerto No. 2" with soloist Joseph Silverstein, March 8th at

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108
MAR 8 1964

Van Cliburn will be the piano soloist with the Boston Symphony Orchestra on Saturday night's broadcast at 8:28 on WPFM. Erich Leinsdorf will direct the orchestra in works by Mendelssohn, Toch and Brahms.

Newark Sunday News
NEWARK, N. J.
S. 390,780
MAR 15 1964

Soloist

Pianist Van Cliburn will be featured in Brahms' "Piano Concerto No. 1" when it's presented by the Boston Symphony Orchestra on its broadcast Saturday from 8:07 to 10 p.m.

Also to be featured on the two-hour concert will be Berlioz's "Damnation of Faust: 3 Excerpts" and the world premiere of Toch's "Symphony No. 5."

Herald American
SYRACUSE, N. Y.
SUN. 210,836
MAR 15 1964

Radio Highlights

WONO-FM will broadcast concerts given by the Boston Symphony Orchestra Wednesdays at 8 p.m. The symphony is under direction of Erich Leinsdorf.

The concerts are recorded at performances in Boston's Symphony Hall, and at the Berkshire Festival in Tanglewood. Among the concerts will be the world premiere of the "Third Symphony" by Leonard Bernstein. This work has not been performed or played

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108
MAR 1 5 1964

Joseph DePasquale will be the viola soloist with the Boston Symphony Orchestra on Saturday night's broadcast at 8:30 on WPFM. Erich Leinsdorf will lead the orchestra in works by Telemann, Hindemith and Strauss.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
UTICA PRESS
Monday, March 23, 1964

Russians Hear Boston Symphony

Moscow (AP) — Radio Moscow devoted its evening transmission yesterday to works conducted by Charles Munch and played by the Boston Symphony Orchestra.

Munch and the orchestra created a sensation when they played here in 1956—the first western orchestra to play in the Soviet Union after World War II.

CHICAGO
SUN - TIMES
CHICAGO, ILL.
D. 543,420 S. 651,327
MAR 2 7 1964

RADIO MOSCOW devoted a recent evening transmission to works conducted by Charles Munch and played by the Boston Symphony Orchestra.

Munch and the orchestra created a sensation when they played in Moscow in 1956. The maestro's autobiography, "I Am a Conductor," was published in Russian and sold out in two weeks. Munch, 73, has retired and lives in Paris.

Buffalo Evening News
D. 283,453 SAT. 294,168
MAR 1 4 1964

Featured FM Music

Hollande

Plays Pr

Erich Leinsdorf will conduct the Boston Symphony in a full-length concert, taped recently in Boston's Symphony Hall, at 8:30 this evening over WBEN-FM. Featured soloist will be 20-year-old pianist Lorin Hollander performing Prokofiev's Piano Concerto No. 5 in G major.

The orchestra will perform Bruckner's Symphony No. 7 in E major.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
MAR 2 3 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
MAR 2 3 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
WATERBURY, Conn.
Circ. 41,020
MAR 2 3 1964

Reds Broadcast Symphony Program By Charles Munch

MOSCOW — Radio Moscow devoted its evening transmission Sunday to works conducted by Charles Munch and played by the Boston Symphony Orchestra.

Munch and the orchestra created a sensation when they played here in 1956 — the first Western orchestra to play in the Soviet Union after World War II.

His autobiography, "I Am A Conductor," was published in Russian and sold out in two weeks. Munch, 73, has now retired and lives in Paris.

Works played during the evening-long concert included Mozart's Symphony in G. Minor, symphonic variations by Richard Strauss, Ravel's Daphnis and Chloe, and Stravinsky's Ballet Card Game.

(Associated Press)

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108
MAR 2 2 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
MAR 2 2 1964

Hollander to Make Channel 2 Debut

The young American pianist Lorin Hollander makes his Channel 2 debut at a Boston Symphony Orchestra concert to be broadcast live from Symphony Hall Tuesday, March 24 at 8:30 p.m. on both WGBH-RV and FM.

Playing Prokofiev's Fifth Piano Concerto the 20-year-old virtuoso will repeat a performance that earned him wide praise earlier this season.

To begin the full-length concert, music director Erich Leinsdorf has chosen Rossini's overture to "Il Signor Brushino." Also included are Beethoven's Symphony No. 7 and excerpts from "Siegried" by Richard Wagner.

THE POST-STANDARD
SYRACUSE, N. Y.
D. 99,290 S. 103,160
MAR 1 8 1964

WONO-FM to Air Bernstein Work

The first hearing in this area of the Third Symphony by Leonard Bernstein, completed last year and entitled the "Kaddish" Symphony, played by the Boston Symphony, will be aired at 8 p.m. today on WONO-FM.

Charles Munch will conduct the Boston Symphony and New England Conservatory Chorus with Jeanne Tourel, mezzo-soprano. Also included on the same program are the Concerto Grosso by George Handel, and the Symphony C by Georges Bizet.

Buffalo Evening News
D. 283,236 SUN. 296,860
APR 4 1964

Featured FM Music

Wagner, Beethoven

Symphony Performs

The Boston Symphony Orchestra under the baton of Erich Leinsdorf will present a concert of music by Wagner and Beethoven at 8:30 tonight on WBEN-FM. The first portion of the program will have the introduction to Act III of "Lohengrin" by Wagner and excerpts from Wagner's "Parsifal." The orchestra will conclude with Bethoven's Symphony No. 5 in C minor, Opus 67.

Tomorrow evening at 7, WBFO-FM broadcasts "New Sounds in Choral Music" with Robert S. Beckwith, assistant professor of music and choral director at State University of Buffalo.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108
APR 5 1964

The Boston Symphony Orchestra will play *Symphony No. [illegible] Major* by Beethoven, *Violin Concerto No. 1* by Prokofiev, *Seven Studies on Themes of Paul Klee* by Schuller and the Waltz Sequence from *Der Rosenkavalier* by Strauss, on Saturday's broadcast at 8:28 p.m. on WPFM.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
MAR 19 1964

BSO on TV

The young American pianist Lorin Hollander makes his Channel 2 debut at a Boston Symphony Orchestra concert to be broadcast live from Symphony Hall Tuesday, Mar. 24 at 8:30 pm on both WGBH-TV and FM.

Playing Prokofiev's Fifth Piano Concerto the 20 year old virtuoso will repeat a performance that earned him wide praise earlier this season.

To begin the full-length concert, music director Erich Leinsdorf has chosen Rossini's overture to "Il Signor Bruschino". Also included are Beethoven's Symphony No. 7 and excerpts from "Siegfried" by Wagner.

NEW YORK Herald Tribune
D. 282,005 SUN. 363,384
APR 1 2 1964

Erich Leinsdorf conducts the Boston Symphony in an all-Mozart stereo broadcast this Saturday night on WQXR's weekly concert heard at 8:07.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
APR 12 1964

258

Concert Features Singers From Harvard, Radcliffe

The famed Harvard Glee Club and Radcliffe Choral Society will perform with the Boston Symphony at the Orchestra's final televised concert of the season Tuesday, April 14 at 8:30 p.m. on Channel 2 and WGBH-FM.

Also featured will be organist Berj Zamkochian, a native Bostonian, graduate of the New England Conservatory of Music and frequent organ soloist with the Boston Symphony.

To open this full-length Symphony Hall concert Erich Leinsdorf has chosen the Te Deum of Haydn, with the Harvard Glee Club and Radcliffe Choral Society. Then Mr. Zamkochian will be soloist in Aaron Copland's Symphony for Organ and Orchestra, followed by two tone poems of Richard Strauss: "Die Tageszeiten" and "Also Sprach Zarathustra."

The last two works are being presented in honor of the 100th anniversary of the composer's birth. The first, "Die Tageszeiten," or "Times of Day" was written for men's chorus and orchestra and will feature the Harvard Glee Club. "Also Sprach Zarathustra," based on the words of Nietzsche, is scored for orchestra alone.

With this concert Channel 2 will come to the end of its sixth consecutive season of live Boston Symphony telecasts, and its first year of concerts from Symphony Hall.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
MAY 10 1964

Violin Concerto By Ruth Posselt

Violinist Ruth Posselt will play the Violin Concerto by Paul Hindemith in a concert by the Boston Symphony Orchestra to be broadcast in stereophonic sound by WCRB Thursday, May 14, beginning at 8:05 p.m.

Miss Posselt, who has performed many times as soloist with the Orchestra, first played this work with Serge Koussevitsky conducting the Boston Symphony just seven months after the concerto's premiere in 1940.

The Thursday broadcast, with Erich Leinsdorf conducting, will open with the Overture in C by Telemann, followed by the Hindemith, and close with the tone poem "Also Sprach Zarathustra" by Richard Strauss. This concert is drawn from the recently-completed season of the Boston Symphony.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719
MAY 1964

AIRWAVES

The BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, Music Director, has renewed its television contract with SEVEN ARTS ASSOCIATED in New York City, thus continuing to make its televised concerts available to commercial television stations throughout the world. . . . The award-winning NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS, with Leonard Bernstein conducting and narrating, have been renewed on the CBS Television Network for two years. . . . CBS TELEVISION will present the American premiere of Menotti's *Martin's Lie*, which has its world premiere in Bristol Cathedral, England.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932
MAY 22 1964

'War Requiem' On TV

The American premiere of Benjamin Britten's "War Requiem," given last July 27 at Tanglewood by the Boston Symphony, will be re-broadcast from 7 to 8:30 May 30 over Channel 2.

Erich Leinsdorf leads the orchestra, choruses and soloists in the composition, an anti-war work written to dedicate England's Coventry Cathedral.

SAN BERNARDINO, CAL.
SUN
D. 48,900
MAY 20 1964

Channel 18 Buys New Tapes Of Boston Symphony Concerts

KCHU-TV — Channel 18 has purchased the new series of taped concerts by the Boston Symphony Orchestra for showing early in 1965, Walter P. Baker, the San Bernardino station's general manager, announced yesterday.

Baker completed arrangements with the Seven Arts distributing firm, from which he obtained the current series of the Chicago Symphony which will continue to be shown throughout the summer.

Conductor of the new Boston series is Erich Leinsdorf. The first Boston series, telecast on Channel 18 last fall and winter, was directed by Charles Munch, the orchestra's former musical director whom Leinsdorf has succeeded.

The first two concerts of the 1965 series will feature music from Wagner's "Parsifal," Strauss' "Don Quixote," Hindemith's "Metamorphosis on a Theme by Weber" and Schumann's Piano Concerto in A Minor, with Theodore Lettvin as soloist.

RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D 14,000
MAY 26 1964

Kudos to KTTV

KTTV, Los Angeles, was acclaimed by NAFBRAT (National Association for Better Radio and TV) for running Seven Arts' series of Boston Symphony concerts. KTTV has acquired the two Seven Arts' series, a total of 26 Boston Symphony Concert Specials.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 176,483
MAY 22 1964

'War Requiem' on TV

The American premiere performance of Benjamin Britten's "War Requiem,' which was given last July 27 at Tanglewood by Erich Leinsdorf and the Boston Symphony Orchestra with choruses and soloists, and televised by WGBH-TV, will be re-broadcast over Channel 2 on Memorial Day, May 30, from 7 to 8:30 p.m.

The "War Requiem," which was written as an anti-war declaration for the dedication of the new Coventry Cathedral in England, received a 20-minute ovation at its Tanglewood performance.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 281,586
MAY 31 1964

Boston Symphony Concerts Slated

Nine Boston Symphony Orchestra concerts recorded by WGBH in Symphony Hall during the winter will be presented Tuesdays at 8:30 pm by both Channel 2 and WGBH-FM beginning June 2.

Conducted by Erich Leinsdorf, the opening concert will feature Mindemith's "Symphonic Metamorphosis of Themes by Weber," Samuel Barber's First Symphony and Brahms 'Symphony No. 1, Op. 68.

The repeat broadcasts are a direct result of the many letters received by WGBH requesting that these Symphony Hall concerts be aired during the summer months.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (e)
PORTSMOUTH, N. H.
Circ. 15,352
JUN 4 1964

Boston Symphony On Channel 11

DURHAM—Next week Channel 11 will continue its broadcasts of winter concerts by the Boston Symphony Orchestra.

The Tuesday night programs will all start at 8:30 p.m. and appear on the following dates: June 9, 23, 30, July 7 and 14.

On June 16, WENH-TV will carry a live concert by the Boston Pops, under the direction of Arthur Fiedler. The program will be broadcast direct from Boston.

The first Boston Symphony Orchestra concert of the summer season will include Paul Hindemith's "Symphonic Metamorphosis on themes by Carl Maria von Weber," Samuel Barber's "Symphony No. 1 Opus 9" and Brahms' Symphony No. 1 in C Minor.

The concerts are productions of WGBH-TV in Boston, a Channel 11 affiliate in the Eastern Educational Network.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 194,795
MAY 31 1964

Good Music

UNDER the direction of Erich Leinsdorf, the Boston Symphony Orchestra will perform *Symphonic Metamorphosis of Themes by Carl Maria von Weber* by Hindemith, *Symphony No. 1* by Samuel Barber and *Symphony No. 1 in C Minor* by Brahms, Tuesday at 8:30 p.m. on Channel 2. This is a repeat of the concert recorded in Symphony Hall, Boston, in October, 1963.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
NEW BEDFORD, MASS.
Standard-Times
Sun. Circ. 55,328
JUN 14 1964

'Live' Boston Symphony Concerts Due

Special to The Standard-Times

BOSTON, June 13 — The Boston Safe Deposit and Trust Company will sponsor 52 weeks of Saturday night broadcasts of the Boston Symphony and Pops Orchestras in stereophonic sound on radio station WCRB beginning today, according to announcement today by Theodore Jones, president and general manager of the station.

Broadcasts from Symphony Hall in Boston will be presented "live" in high fidelity stereophonic sound (FM stereo) and programs from the Berkshire Music Festival at Tanglewood by high fidelity stereo tape. All programs will be simulcast on WCRB-AM, as well as FM.

The series, which begins with today's concert by the Boston Pops Orchestra with Arthur Fiedler conducting, marks the first time that "live" stereophonic broadcasts of the Boston Orchestras have been sponsored.

Presented from 8:25 to 10:30 p. m., most of the programs will be Boston Symphony concerts, beginning with the orchestra's programs at the Berkshire Festival in July.

William Pierce, long associated with broadcasts by these orchestras, will handle music commentary and announcements for the trust company.

Thomas D. Perry Jr., manager of the Boston Symphony, said he welcomed sponsorship of the orchestra's concerts on WCRB by Boston Safe Deposit and Trust Company.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
APR 12 1964

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Also featured will be organist Berj Zamkochian, a native Bostonian, graduate of the New England Conservatory of Music and frequent organ soloist with the Boston Symphony.

To open this full-length Symphony Hall concert Erich Leinsdorf has chosen the Te Deum of Haydn, with the Harvard Glee Club and Radcliffe Choral Society. Then Mr. Zamkochian will be soloist in Aaron Copland's Symphony for Organ and Orchestra, followed by two tone poems of Richard Strauss: "Die Tageszeiten" and "Also Sprach Zarathustra."

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Circ. 176,483
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MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719
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Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
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NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
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Standard-Times
Sun. Circ. 55,328
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SUN
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RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 14,000
MAY 26 1964

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RECORDS.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

JUN 6 1964

Erich, BSO Go Together Like Champagne, Caviar

NEW YORK — The recent awards of the National Academy of Recording Arts and Sciences (NARAS) focused particular attention on one company—RCA Victor—winner of 13 of the Grammy awards. In the classical division RCA received seven Grammys out of the 10 categories. Among these, the Boston Symphony Orchestra's recording of Bartok's "Concerto for Orchestra" was named best classical performance by an orchestra, and Erich Leinsdorf received the award for the best opera recording (conductor's award) for Puccini's "Madame Butterfly."

This winning three-way combination should perhaps be increased to a foursome: Symphony Hall in Boston, which has contributed much to the success of the recordings. Considered one of the finest houses, acoustically, in the world, it is the site of most of the recordings.

RCA and BSO

The association of orchestra and recording company dates back to 1917, when in September of that year, the Boston Symphony journeyed to Camden, N. J., to make its first record. The affiliation has lasted without interruption to this day.

Under some of the finest conductors of the 20th century—Karl Muck, Pierre Monteux, Serge Koussevitzsky, Charles Munch—the BSO has become one of the most highly esteemed orchestral bodies in the world and has earned its title, "The Aristocrat of Orchestras."

In 1962, into this patrician circle came Erich Leinsdorf, a conductor in search of an orchestra and to an orchestra in need of a conductor to carry on its tradition.

Leinsdorf has completed his second season with the BSO and there are few who would argue the choice was not a happy one.

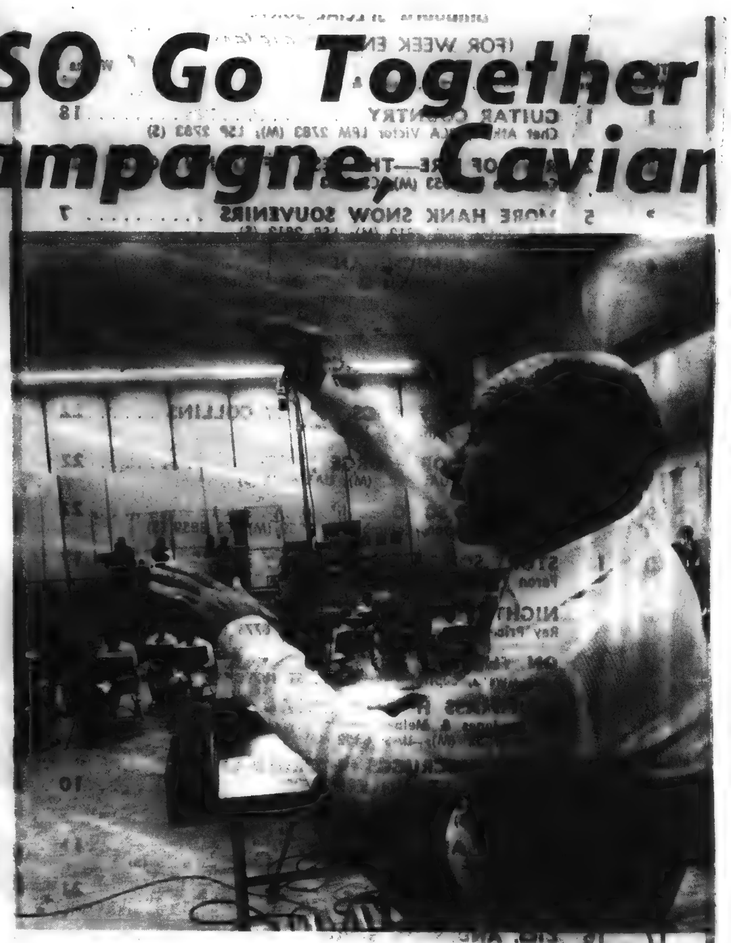
Man and Mind

The repertory of the BSO under Leinsdorf is extensive, encompassing works of the Romantic, classical and contemporary periods. "A listener can have favorites," he says, "but the performer cannot. He is an intellectual musician; he conceives of music as a whole, a unity with a strong line, connecting beginning, middle and end. He never allows emotionalism or sentimentality to distort a musical idea. His taste is more for the grand rather than the exhibitionist. Criticism has been voiced in the past for this dedication to the structure of a piece, at what some consider the expense of the song.

For many years Leinsdorf was characterized as a man with a short temper and little patience. He admits to having a low tolerance for the second-rate. Of late there has been a change in him, a mellowing, perhaps because now he works only with the first-rate.

Early Years

Born in Vienna in 1912, he made his official debut as a conductor in that city at the age of 21. The next year he was assistant to Bruno Walter at the Salzburg Festival and occupied the same position with Arturo Toscanini from 1935 to 1937. Unable to accept the impending European situation,



ERICH LEINSDORF

Leinsdorf came to the U. S. At 26 he was conducting at the Metropolitan Opera where he remained until 1943 when he was appointed musical director of the Cleveland Orchestra. Since then he has been conductor of the Rochester Philharmonic, the New York City Opera and from 1957 to 1962 he was associated with the Philharmonic as consultant and guest conductor.

Musician of the Year

Leinsdorf is recognized as one of the foremost conductors of opera house and on recordings. In addition to this year's NARAS Award, he has been twice before honored by the Academy—in 1959 for Mozart's "The Marriage of Figaro" and in 1960 for Puccini's "Turandot," both on RCA Victor. He has also been named "Musician of the Year" (1963) in a poll of the nation's critics and editors taken by "Musical America."

A further opera recording assignment for Leinsdorf and the BSO is Wagner's "Lohengrin" with Leontyne Price (her first Wagnerian role), Sandor Konya and Jerome Hines. This represents the first time in years that an opera has been recorded in the U. S. Other scheduled recordings are Menotti's cantata, "Death of the Bishop of Brandisi"; Verdi's "Requiem" with Birgit Nilsson and further issues of the Prokofiev series.

It seems evident that the requirements of both orchestra and conductor have been satisfied.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

MAY 16 1964

BEST SELLING CLASSICAL LP'S

Below is a list of best selling Classical LP's, by category, in top Classical Retail Outlets. Four categories will receive a periodic coverage. The categories are: Opera, Vocal and Choral; Solo Instrumental and Concerti; Orchestral and Chamber Music.

ORCHESTRAL

This Week

1. **PROKOFIEV:** Symphony No. 5, Op. 100; Boston Symphony Orch. (Leinsdorf): RCA Victor LM 2707 (M); LSC 2707 (S).
2. **BEETHOVEN:** Symphonies (9) (complete); Berlin Philharmonic Orch. (Karajan): Deutsche Grammophon (8-12") KL 1/8 (M); SKL 101/8 (S).
3. **MOZART:** Symphonies No. 40 and 38 in G, K. 550; Columbia Symphony Orch. (Walter): Columbia ML 5894 (M); MS 6494 (S).
4. **HINDEMITH:** Mathis der Maler/Symphonic Metamorphosis of Themes by Weber; Philadelphia Orch. (Ormandy): Columbia ML 5962 (M); MS 6562 (S).
5. **TCHAIKOVSKY:** "1812" Overture, Op. 49; Minneapolis Symphony Orch. (Dorati): Mercury 50292 (M); 90292 (S).
6. **TCHAIKOVSKY:** Symphony No. 4 in F, Op. 36; Pittsburgh Symphony Orch. (Steinberg): Command CC 33-11021 (M); CC 11021/SD (S).
7. **BEETHOVEN:** Symphony No. 6 in F, "Pastorale," Op. 68; Chicago Symphony Orch. (Reiner): RCA Victor LM-2714 (M); LSC-2614 (S).
8. **TCHAIKOVSKY:** Swan Lake Ballet (excerpts): Boston Pops (Fiedler): RCA Victor LM-2688 (M); LSC-2688 (S).
9. **BEETHOVEN:** Symphonies (9) (complete): London Symphony Orch. (Krips): Everest (8-12") 6065 (M); 3065 (S).
10. **STRAUSS:** Also Sprach Zarathustra, Op. 30; Philadelphia Orch. (Ormandy): Columbia ML 5947 (M); MS 6547 (S).

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

APR 4 1964

Victor To Issue 2-LP Set Of Mahler's 5th, Berg's Wozzeck

NEW YORK—RCA Victor Records has announced plans for the early release of a two-pocket set to include Mahler's 5th Symphony in C Sharp minor and excerpts from Berg's opera "Wozzeck," with the Boston Symphony Orchestra conducted by Erich Leinsdorf. The opera excerpt will feature soprano Phyllis Curtin and a boys' choir.

Roger Hall, manager of Red Seal A&R for Victor said that a new issue of the Mahler symphony recorded in the Dynagroove process, along with another newly recorded work would be of special interest to the disk-buying public.

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

APR 18 1964

Victor Premiere LP For Menotti's Cantata

NEW YORK—RCA Records has announced plans to record a Boston Symphony Orchestra performance of Gian-Carlo Menotti's new cantata, "Death of the Bishop of Brindisi" next fall.

Erich Leinsdorf will direct the orchestra, the Chorus Pro Musica and soloists George London, baritone, and Lili Chookasian, contralto.

The work was given its world premiere in Cincinnati last year.

The 30-minute composition tells the story of a crusade during the 13th century known as the "Children's Crusade," during which disaster strikes a ship carrying children to the Holy Land wars. The children had been blessed by the Bishop of Brindisi, and the drama unfolds in the form of a flashback to the event by the Bishop, now dying and troubled by a sense of guilt.

The work will be coupled on the LP with a recording of Schonberg's "Wood Dove Scene" from Gurre Lieder, also with Lili Chookasian as the soloist.

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

APR 4 1964

Victor To Cut Hollander With Boston Symphony

NEW YORK—RCA Victor Records has announced that American piano virtuoso Lorin Hollander has recorded the Prokofieff 5th Piano Concerto with Erich Leinsdorf and the Boston Symphony Orchestra. This is the latest in a series of Prokofieff recordings by the label.

The disk marks Hollander's second appearance on records with the Boston Symphony, the first having been a disking of Norman Dello Joio's "Fantasia and Variations" coupled with Ravel's "Concerto in G."

MUSIC EDUCATORS
JOURNAL
WASHINGTON, D. C.
6 TI. a YR. 41,600

JAN 1964

NEW ENGLAND CONSERVATORY CHORUS, Boston, Massachusetts, has won the award for the best classical performance of 1962. The award, presented annually by the National Academy of Recording Arts and Sciences, was made to the Conservatory Chorus for its RCA Victor recording of Berlioz's *Romeo and Juliet*. The award-winning performance was recorded with the Boston Symphony Orchestra conducted by Charles Munch. The Conservatory Chorus is directed by Lorna Cooke deVaron.

260

BILLBOARD
NEW YORK, N. Y.
W. 50,000

DEC 28 1963

Boston Symphony Reaps In More Awards for RCA Victor

NEW YORK — RCA Victor Records, the Boston Symphony Orchestra and the orchestra's current and former conductors, Erich Leinsdorf and Charles Munch, have recently distinguished themselves and each other by the receipt of several highly regarded industry achievement awards.

Erich Leinsdorf, who assumed the post of musical director of the B.S.O. last season 1962-1963, was just named "Musician of the Year" for 1963 by the magazine Musical America. The selection of Leinsdorf was determined through a poll of the nation's music crities and editors. As "Musician of the Year" he will appear on the cover of the January edition of the magazine and will be subject of a major article in that issue.

Meanwhile the RCA Victor recording of Berlioz's "Romeo and Juliet" has been awarded the coveted "Prix du President de la Republique." The company was notified of the award last week by the Academie du Disque Francaise. This marks the second award for this album. It also won the "Grand Prix des Discophiles 1963." This album was released in September, 1962, in the RCA Victor Soria Series, performed by Munch and the B.S.O., with soloists Rosalind Elias, Cesare Valleti and Giorgio Tozzi.

Leinsdorf, who succeeded Munch at the Boston Symphony, was also recipient of the Grand Prix National du Disque 1963 for his RCA Victor recording of "Die Walkure," which starred Birgit Nilsson and Jon Vickers.

Since his assumption to the Boston post, Leinsdorf has been distinguished by several "firsts." He conducted the "Madame Butterfly" of Leontyne Price, which became the first opera to become a best seller on the "pop" charts. His recording of the Mahler First Symphony with the Boston was also the first Mahler symphony to appear on the popular best selling chart.

In the past year RCA Victor has issued seven albums of Leinsdorf with the Boston. In January Victor will release his eight recorded collaboration with them in Mozart's "Jupiter" Symphony and "Eine Kleine Nachtmusik."

Profile of Erich Leinsdorf, "Musician of the Year"

SAN JOSE, CALIF.
NEWS
D: 58,499

NOV 29 1963

Holiday Music

Boston Symphony's Six Great Works Tops In

By MARTA MORGAN
Mercury-News Fine Arts Editor

If there were sweepstakes among recordings of symphonic music during 1963, the Boston Symphony would have won by a mile. This venerable musical organization has always been one of the nation's finest and proclaims itself "the aristocrat of orchestras" with justifiable pride.

This has been particularly true since Erich Leinsdorf took over the helm of the instrumentalists in the fall of 1962. A dynamic personality and firm disciplinarian, he has injected the orchestra with a new tonal transparency and an extraordinary cohesion, which are a credit to his tremendous abilities as a musician and a conductor, and to the top-notch virtuoso players who make up the Boston Symphony.

BARTOK — Concerto for Orchestra — (RCA Victor LM-LSC-2643; also available in stereo tape and mono hi-fi).

For his disc debut as director of the Boston Symphony, Leinsdorf chose this brilliant contemporary orchestral score, which demands the utmost of both conductor and orchestra. The release is an absolute spellbinder and provides a full-scale musical experience coupled with radiant sound.

STRAUSS — "A Hero's Life" — (RCA Victor LM-LSC-2641).

Even more impressive is this huge and sprawling tone-poem which, one suspects, will stand as a monument of sonic splendor. Leinsdorf and the Boston Symphony go to great pains to avoid both the turgid sound and febrile theatricality often foisted on Richard Strauss' scores. Instead they emphasize clarity and tonal opulence. Although there are a number of excellent recorded versions available, this is unquestionably the definitive interpretation and serves as a touchstone for RCA Victor's new dynagroove phonographic system.

BEETHOVEN — Symphony No. 3 ("Eroica") in E flat major (LSC-2644).

Leinsdorf has called this symphony "a statement of my convictions" as well as "among the three or four greatest masterpieces of the classic repertoire." His interpretation of the work is a simultaneous LP and tape, and was recorded in Boston's Symphony Hall after a two hour experimental session aimed at capturing on record a large, rich sound with maximum linear lucidity, sharply etched instrumental detail and a warm strong tone.

MAHLER — Symphony No. 1 in D major (LSC-2642).

The orchestral dynamics of this work, its scoring and the excitement of its musical mood make it an ideal showpiece for RCA's dynagroove recording process. Erich Leinsdorf's reading of the work can be summed up as an electrifying performance. Rarely has this score been given so articulate a presentation and seldom has the Boston Symphony sounded in better form. Furthermore, the stormy finale provides an acid test of the inner-groove distortion-free qualities of the dynagroove process, and the results are wholly admirable.

RAVEL—"Bolero," coupled with the same composer's choreographic tone-poem "La Valse" and "Pavan for a Dead Princess." (RCA Victor LM-2664).

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COSMOPOLITAN
NEW YORK, N.Y.
MONTHLY 885,482

NOV 1963

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Erich Leinsdorf: Munch's successor.

260

BILLBOARD
NEW YORK, N. Y.
W. 50,000

DEC 2 8 1963

RECORDS.

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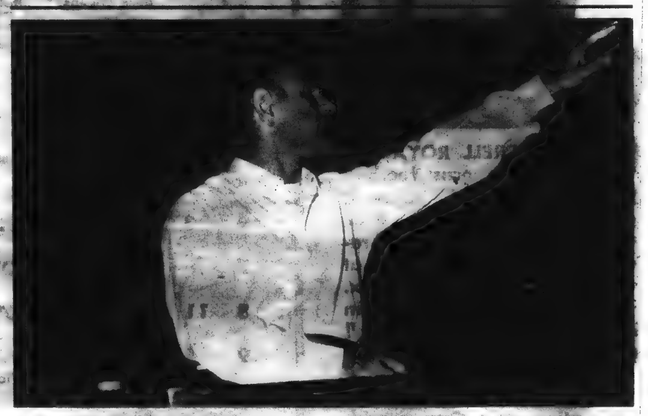

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NEWS
D: 58,498

NOV 29 1963

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MONTHLY 885,482

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Morning Globe
BOSTON, Mass.
Circ. 194,870
JAN 25 1964

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JAN 23 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419
JAN 22 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (m)
NEW YORK, N.Y.
Circ. 681,612
JAN 21 1964

MIDWEST NEWSCLIP, INC.
Box 1359, Chicago 90, WEbster 9-5497
Tribune
Chicago, Ill.
Morning Circ. 907,570
FEB 6 1964
MUSIC VENDOR
NEWARK, N. J.
W. 6,600

JAN 25 1964
New York Post
D. 372,679 S. 255,557

JAN 23 1964
Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 839,581 S. 1,143,546

FEB 6 1964
The New York Times
D. 681,612 S. 1,304,447

VARIETY
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.
JAN 22 1964

The Evening Star
WASHINGTON, D. C.
D. 258,167 S. 313,112

FEB 23 1964
The New York Times
D. 681,612 S. 1,304,447

JAN 21 1964
Minneapolis Tribune
MINNEAPOLIS, MINN.
D. 218,345 S. 654,561

FEB 2 1964

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.
JAN 25 1964

Victor & Boston Symphony Start Proj... On Prokofieff Works

GEORGE MAREK & ERICH LEINSDORF

NEW YORK — RCA Victor Records and the Boston Symphony Orchestra have started a long-range major recording program of all the major orchestral works of the late Sergei Prokofieff.

Announcement was made last week by George R. Marek, vice president and general manager of Victor, and Erich Leinsdorf, music director of the Boston Symphony.

"This is a project which excites the musical imagination and pays tribute to one of the towering musical voices of the twentieth century," Marek said. "The Boston Symphony Orchestra, so closely identified through the years with the composer and as a champion of his music in this country, is the ideal, perhaps only musical body, superbly equipped by past association, for this project."

Leinsdorf outlined the program as follows:

"The purpose of the Prokofieff cycle as presently being undertaken by RCA Victor and the Boston Symphony Orchestra is to bring to the record-collecting public within a short number of years, the enduring scores of Prokofieff performed by the same orchestra in the same hall, and recorded by the same company, thereby manifesting a unity in the cycle which would otherwise be impossible."

The first four works chosen for the project—The Fifth Symphony, First Violin Concerto, Fifth Piano Concerto and Symphony-Concerto for Cello and Orchestra, opus 125—were initially performed in the U.S. by the Boston Symphony.

The Boston Symphony became Prokofieff's principal American champion, particularly during the era of the late Serge Koussevitzky. The orchestra gave American premieres to 12 Prokofieff compositions and the world premiere of his Fourth Symphony. Moreover, Prokofieff was guest conductor on one occasion and a piano soloist on five occasions. During those concerts, he performed American premieres for two of his five piano concertos.

The Boston programs in Symphony Hall list some 80 performances of about 25 of Prokofieff's works beginning in 1922. In addition there have been numerous performances at Tanglewood and elsewhere.

In addition to the Feb. release of the Fifth Symphony, other recordings in the immediate future will be of the Symphony-Concerto for Cello and Orchestra opus 125, with Samuel Mayes as soloist. This work was given its American premiere by the Bostonians in 1940 under the title of Cello Concerto No. 1 with orchestra. It subsequently was revised by the composer and later was given its present title. Releases of the Violin Concerto No. 1 with Erick Friedman as the violin soloist, and the Fifth Piano Concerto with Lorin Hollander as the pianist, will follow.

The New York Times
D. 681,612 S. 1,304,447
MAR 8 1964

WHAT NOT TO RECORD IN A PROKOFIEV CYCLE

By ERICH LEINSDORF

(The author is musical director and conductor of the Boston Symphony Orchestra.)

IT seems only right for the Boston Symphony Orchestra to embark on a recorded cycle of the works of Serge Prokofiev. For in the years 1925 to 1937, the orchestra participated in the United States premieres of nine major works of the Russian master. Among these were the First Violin Concerto, the Suite from "The Love for Three Oranges," the Suite from "Pas d'Acier," the Second Piano Concerto, the the Fifth Piano Concerto, Suite from "The Gambler," "Lieutenant Kijé" and the Second Violin Concerto.

In 1930, the Boston Symphony played the world premiere of the Fourth Symphony, especially commissioned for its 50th anniversary. It is evident that our orchestra has been an important force in introducing Prokofiev's works to United States audiences.

When we decided to record this extensive Prokofiev cycle, the question was immediately raised: would this be a complete Prokofiev? — would we follow the present trend of completeness in recording? The answer was obvious — a resounding No. In our Western economy, this would be technically and economically impossible. Early in the planning, before our Prokofiev cycle at Tanglewood last summer, it was decided that our recording project would be a broad, yet critical, edition and selection of the composer's works.

Prokofiev composed for more than 50 years, amassing some 130 works, including seven symphonies, eight operas, seven ballets, seven vocal-orchestral works, nine instrumental concertos, along with the many sonatas, songs, choruses, music for the theater and films and chamber music. Though the sheer number of works at first appears formidable, the task of choosing those for recording has not been so impossible as it may seem.

Arturo Toscanini once said that no one is a genius 24 hours a day. This was certainly true of Prokofiev, as it was with the creative lives of many other composers, including Beethoven and Haydn. The fact remains that there is a greatly varying character and quality in Prokofiev's works, and that surrounding the impressive heights of his greatest compositions is much that is worth only a passing glance.

Prokofiev was one of the most important musical figures of the 20th century, coming out of certain traditions and creating a distinctive modern musical language. Recordings of his works have been sporadic and of varying quality in performance and sound. We are hoping that our project will be a worthy document of Prokofiev's creative life, of the significant aspects of his wide-ranging career, produced more than 10 years after his death.

Though the level of Prokofiev's genius varied considerably from year to year and from work to work, it is also evident that his genius was shown in every form he used — and he composed in almost all forms of music. The best scores arrived on the musical scene sounding fresh and original, and they still sound that way today — and, I think, will sound that way many years hence.

Perhaps this is because Prokofiev was always an individual. While impressionism, futurism, atonalism, late romanticism and the rest of the musical movements evolved, he remained generally unresponsive to them, though he was always aware of and often flirted briefly with novelty. His great achievement of a perfectly unified and original contemporary style of music, forming a synthesis of 18th and 19th-century tradition, should remain his distinctive contribution.

The three general areas in which he left his most appealing scores are for the theater, for the piano and for the orchestra. Though these three areas are tightly wound up with one another because of Prokofiev's experimentation in one for use in another, there do exist peaks of his genius in each.

Vocal Style

Contrary to the view held by a very persuasive British critic, who recently said that Prokofiev's operas were his most important works, I do not feel that his vocal writing had the specific distinction that is crucial for an opera composer. Unlike Wagner or Strauss, who did have a particular vocal style of writing, Prokofiev's melodic invention depends on the twisting of harmony and textures of which he is a master. But this is more effective in instrumental writing. So, in his operas — ranging from "The Gambler" to "War and Peace" — we have an instrumentally conceived vocal line over a finely evolved orchestral fabric.

One of the high spots of Prokofiev's invention is his ballet music. Here we find the same color as in his best non-programmatic orchestral works, piano concertos and sonatas. The "Romeo and Juliet" story is captured with a genius for the essence of Shakespeare. I have conducted suites of 14 scenes, but all of the concert suites use a different orchestration from the original ballet score. One long-playing record in this cycle will be my own suite from the "Romeo" ballet in the original scoring, including the six horns and the gavotte that we know from the Classical Symphony (though in different garb).

Last Period

Many of Prokofiev's great works were written in his last, "Soviet" period (1934-53) — "Romeo and Juliet," "Alexander Nevsky," the Fifth and Sixth Symphonies and the late piano sonatas. No longer was he compelled to rebel either against academic conservatory methods or the strong influences of the experimentalists, either domestic or foreign. And while he was under party pressure for an understandable musical language for the people, he was sufficiently tied to his Russian heritage and the 19th-century traditions never to lose his identity.

The classical 18th-century forms and straightforward logic; the relentless dynamism and elements of the primitive and grotesque; the compactness and urgency; the restrained lyricism and youthful optimism; the mockery and laughter; the daring harmonies and rhythmic innovations, the revitalized orchestral expressiveness with the juxtaposition of the simple and the complex — these are the components of his life's opus. Prokofiev was a man of imagination and innovation with an awareness of his past.

He often combined these seemingly disparate elements into one composition, resulting in a dramatic and exciting musical statement which possessed a style of originality and individuality. It is these works in which his unique methods worked to the best effect that we will try to capture and preserve in our recorded Prokofiev cycle for RCA Victor.

SUBJECT—The late Serge Prokofiev, whose music is being recorded by the Boston Symphony Orchestra.

262

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Box 2078, Boston 6 • Richmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,870

APR 4 1964

Musical Chairs

Leinsdorf Recordings; Fiedler in New York

By MICHAEL STEINBERG

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MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

MAY 1964

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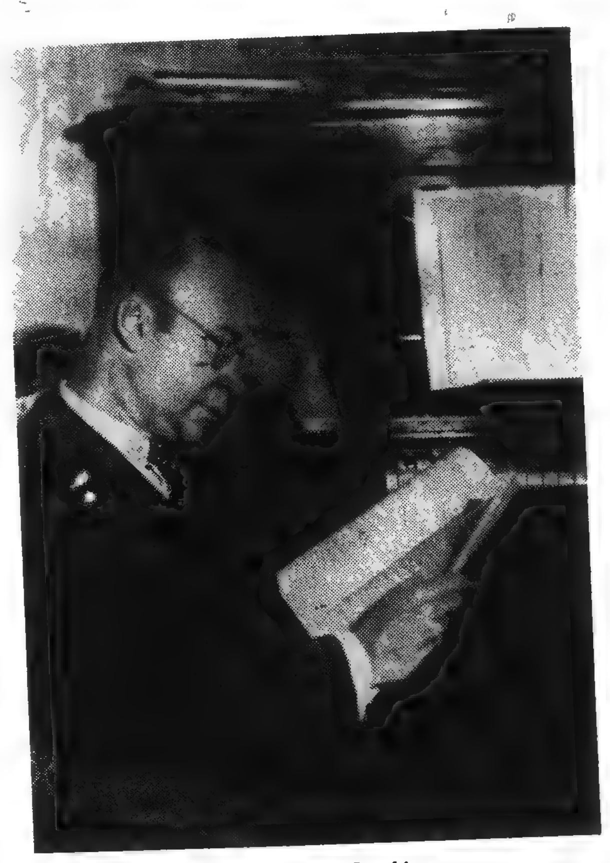
C.S.S.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

MAY 1964



Serge Prokofiev

by Alan Rich

Prokofiev from Boston—
A New Series Launched

It is altogether appropriate that the Boston Symphony should launch a project to record the entire orchestral output of Serge Prokofiev. The composer and this orchestra have been linked ever since the halcyon days of Serge Koussevitzky, and in fact it was under this conductor's baton that many of Prokofiev's major works were introduced to this country and later recorded. Prokofiev himself led the BSO many times, and composed his Fourth Symphony for its fiftieth anniversary in 1930.

Koussevitzky's recordings of Prokofiev set a standard that is still seldom equaled. A microgroove reissue of his marvelously witty version of the *Lieutenant Kije* music would be a treasure today, as would his first (c. 1928) gossamer performance of the *Classical* Symphony. (While his second, 1947, recorded performance of this work is available on the Boston Symphony souvenir disc issued by Victor a year or so ago, it is sluggish by comparison with that earlier version.) But Koussevitzky was an individualistic interpreter, perhaps the greatest one of our century, building his reading of any piece, whether by Prokofiev or Bach, out of a series of spontaneous decisions. His failures, naturally, were many and abject, and they occurred even in music he deeply loved and chose to champion. For all the lapidary perfection of his *Classical, Kije,* or *Peter and the Wolf,* his command of the long line failed him in other works of Prokofiev, in the G minor Violin Concerto and especially in the Fifth Symphony.

This latter is Prokofiev's supreme masterwork, emotionally intense and moving. In a sense, it is also a synthesis of his stylistic journey, rational and clearheaded in its organization in a manner reminiscent of his early compositions, icily witty and sardonic like the pieces of the '20s, and revealing the power of personal involvement which the composer acquired relatively late in life. It unfolds with a luxuriance that is deceptive: it actually contains not a wasted note. While many of these elements were beyond Koussevitzky's sphere of interest, they fully engage Leinsdorf, who combines the best in his celebrated predecessor's manner with the sense of logic that the Russian conductor seemed to lack. If the projected Prokofiev series continues on the level of this present Fifth Symphony, it will indeed be a landmark in phonographic history.

Leinsdorf's success with the sym-

BILLBOARD
NEW YORK, N. Y.
W. 50,000

JAN 25 1964

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The choice of the Boston Symphony for this project is no mere accident. For many years the Boston has been one of the principal champions of Prokofiev's music—particularly during the era of the late Serge Koussevitzky. Under his direction, the orchestra gave the American premiere to some dozen Prokofiev compositions, as well as the world premiere of his Fourth Symphony.

Also, Prokofiev himself was a frequent visitor to Boston. He appeared with the Symphony as piano soloist on five occasions (twice these appearances accounted for American premieres for two of his five piano concertos) and at another time he was guest conductor.

Since 1922, the Boston Symphony Orchestra has given more than 80 performances of some 25 Prokofiev works at Symphony Hall (this does not include numerous other performances at Tanglewood and elsewhere).

George Marek spoke of this undertaking as "a project which excites the musical imagination and pays tribute to one of the towering musical voices of the 20th century. The Boston Symphony Orchestra, so closely identified through the years with the composer and as a champion of his music in this country, is the ideal, perhaps only musical body, superbly equipped by past association, for this project."

Releases already scheduled to follow February's "Fifth Symphony" include the "Symphony-Concerto for Cello and Orchestra, Op. 125," which features Samuel Mayes (a work given its American premiere by the Bostonians in 1940, later revised by the composer); the "Violin Concerto No. 1," with Erick Friedman and the "Piano Concerto No. 5," with Young Lorin Hollander as pianist. All four of these works were initially performed in the U. S. by the Boston Symphony Orchestra.

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Box 2078, Boston 6 • Richmond 2-4200

Morning Globe
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Circ. 194,870
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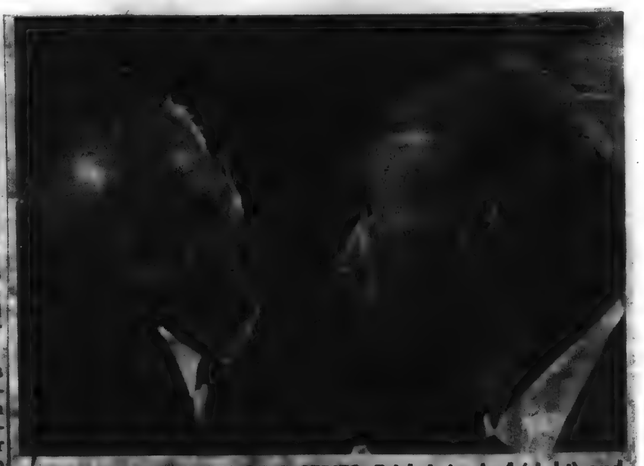

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PROKOFIEV'S 5TH SYMPHONY.

263

Newark Sunday News
NEWARK, N. J.
S. 390,780

MAR 8 1964

SARASOTA, FLA.
HERALD TRIBUNE
D. 22,800 S. 26,000

MAR 8 1964

RECORD CABINET

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The first record of the series is of Prokofieff's 5th symphony which is so close-packed with tensions, some agonized and some merely ironic but all dramatic, that it has to be a major challenge both to conductor and players. Leinsdorf and his Bostonians do extraordinarily well since the piece is projected with irresistable power (RCA Victor-2707).

Prokofieff has now been dead over 10 years and the signs are increasing that his music is destined for a measure of immortality. It continues to be programmed by all symphonies. The projected recording series of his major works has the interest of any test — it will give the first wave of the composer's posterity an organized chance to take his measure.

AUDIO
MINEOLA, N. Y.
MONTHLY 26,100

APR 1964

Prokofieff: Classical Symphony; Love for Three Oranges Suite; Lieutenant Kijé Suite. Phila. Orch., Ormandy.
Columbia MS 6545 stereo

Prokofieff: Symphony No. 5, Boston Symph., Leinsdorf.
RCA Victor LSC 2707 stereo

The now-familiar concert suites from the 1919 opera "Love for Three Oranges" and the 1933 movie ("The Czar Sleeps"), out of which came the legendary Lt. Kijé, join very happily here with the even more familiar "Classical" of 1917. The three works are now easily heard as one, from the same mind that produced "Peter and the Wolf." Suave, juicy playing by the Philly Orchestra is good for these works, bringing out their benign qualities, smoothing out the once-"modern" spiciness into a wholly tasteful sound for today's ears.

The Symphony No. 5 is the same, on a bigger, grander scale; the BSO performance is a most happy one, Prokofieff being an old friend of that orchestra back from the early days.

The contrast between Columbia and RCA sound is something else again. If RCA is working for the common man's common box of a phonograph, OK—but on my slightly superior equipment the Dynagrooved Symphony No. 5 is unavoidably unpleasant, and that is that.

With the most complete inattention (I get lost in the music itself) I still was forcibly reminded by that curiously coarse, wooden sound, by the seeming lack of an "imaginative space," by the pops-style semi-uniformity of level, that this was no ordinary recording but a Dynagroove. I've long since given up any attempt to analyse this sound by ear in terms of the published engineering info; I don't really know how much of it is actually a part of the Dyna process. I just know that I tend to be relieved when I see an RCA label without the Dynagroove letters on it. But, remembre, Dynagroove wasn't designed for the likes of me.

Anyhow, RCA's Boston Dynagroove made me think obscurely that something was wrong with my equipment. Columbia's sound reassured me that all was right. Just a normal modern stereo effect for a good LP disc—open, wide-spaced, easy, the strings shimmering brightly, the volume levels rising and falling naturally, the orchestra well placed within the realistic illusion of big-hall space, right there in front of you and unvarying.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BUFFALO EVENING NEWS
Saturday, February 15, 1964

Disc Data

A New Prokofieff's No. 5

By Leinsdorf and Boston Symphony

By NELL LAWSON

A new recording from RCA Victor of Prokofieff's Symphony No. 5 with the Boston Symphony Orchestra under Erich Leinsdorf stirs memories of a time when many music lovers felt uneasy and were puzzled by the music of this Russian composer.

Now he is accepted with the fondness and enthusiasm once reserved for much earlier composers. This is particularly true of the Fifth Symphony. It is a warm, subjective performance, moving the listener deeply.

This recording, one of a Prokofieff series, would be your best choice among present available recordings of the Fifth Symphony. Dynagroove sound is particularly good. Stereo and mono.

* * *

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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SYRACUSE HERALD AMERICAN
Sunday, March 8, 1964

Record Turntable

Leinsdorf Leads Taut Prokofieff

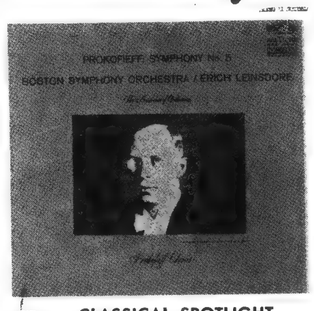
By FRANK B. STEPHENSON

Among the Boston Symphony's announced recording projects is a complete survey of all of Prokofieff's major works for orchestra. If one is to judge by the first endeavor in this series, noteworthy things are in store for record buyers.

Prokofieff: Symphony No. 5 (Boston Symphony/Erich Leinsdorf) **RCA Victor Stereo LSC 2707, Mono LM 2707.** It was Serge Koussevitzky and the very same Bostonians who gave the American premiere of this work in 1945, and for years this performance was the standard by which all other recorded performances were judged. Leinsdorf's view of the score differs from his predecessor's, but it is nonetheless powerful, and just as often taut and compelling. As before, the Bostonians are performing with arch precision and almost unbelievable virtuosity, if not with the romantic warmth of the previous era. Sonically, this is one of the most effective of Dynagroove ventures.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

FEB 29 1964



CLASSICAL SPOTLIGHT

PROKOFIEFF: SYMPHONY NO. 5

Boston Symphony Orchestra (Leinsdorf). RCA Victor LM 2707 (M); LSC 2707 (S)

The Boston Symphony has had a long and close association with the works of Prokofieff. This LP is just one of the Prokofieff Series. Erich Leinsdorff takes the orchestra into a brilliant excursion of the Russian composer's popular Symphony No. 5.

INSTRUMENTALIST
EAVANSTON, ILL.
MONTHLY 15,000

JUN 1964

Prokofieff, Symphony No. 5; Boston Symphony Orchestra, Erich Leinsdorf, conductor; RCA Victor Dynagroove LM-2707.

This is the first disc in a new long-range project which envisions the recording of all the major orchestral works of Sergei Prokofieff. It is fitting that the series will be played by the Boston Symphony, which was closely identified through the years with the composer. The Boston orchestra, under the late Serge Koussevitsky, performed the American premiere of the Fifth Symphony.

There is more than sentimental justification, however, in choosing the rich-sounding Boston orchestra to perform the music, particularly in a score like the Fifth, where melody plays such an important role. They make the most of its flowing and exalted quality.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

MAR 1964

Of recent releases, a fine one is **Leinsdorf** conducting the **Boston Symphony** in Prokofieff's Fifth Symphony. Leinsdorf has an affinity for the late Russian, because we have here a definitive performance (RCA Victor LSC 2707, stereo). An unusual release, conducted by **Arthur Fiedler** and the **Boston Pops** is Gershwin's American in Paris, and conversely, Darius Milhaud's, A Frenchman in New York, commissioned by RCA Victor. Milhaud's work is evocative and coloristic. Gershwin is Gershwin and stands the test of time very well, and Fiedler plays them both with a great deal of affection (RCA Victor LSC 2702, stereo).

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

FEB 28 1964

DISCussions
★★★★ Top ★★★ Good ★★ Average

RECORD OF THE WEEK

★★★★ **Prokofieff: Symphony No. 5—Leinsdorf** [*RCA Victor*]. This "first release" augurs exceptionally well for a planned series of recordings by Leinsdorf and the Boston Symphony which will encompass all the major orchestral works of Serge Prokofieff (1891-1953). The great modernist's work has long been closely linked with the Bostonians; in fact, Leinsdorf himself helped to cop the orchestra's directorship by his exciting performances of the 5th during a 1961 guest appearance. There have been many superb recordings before now of this 20th-century masterpiece (by Schippers, Rodzinski, Ormandy, Dorati, etc.)—but forget them. With this release, it's Leinsdorf hands down—for clarity, spirit, excitement, tone color, everything!

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

MAY 1964

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **PROKOFIEV:** ***Symphony No. 5, Op. 100.*** Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Victor LSC 2707 $5.98, LM 2707 $4.98.

Interest: **The composer's best**
Performance: **Stunning**
Recording: **Good**
Stereo Quality: **Effective**

With this recording we have a first manifestation of RCA Victor's plan to record all the major works of Serge Prokofiev with Erich Leinsdorf and the Boston Symphony Orchestra. It is clearly a brilliant beginning.

The Prokofiev Fifth is, in the opinion of many critics, not only the composer's finest orchestral work, but a high point of the stylistic synthesis of Prokofiev's own discoveries as a young musical revolutionary in the Paris of the Twenties and the later demands that the Soviet government made for the development of a "Socialist style." Perhaps the most extraordinary thing about the Fifth Symphony is that, viewed from either position, the piece manages somehow not to show signs of ruinous compromise.

It would be extremely difficult to find fault with the Leinsdorf-Boston combination in this case. The collaboration delivers the sort of white-hot brilliance and perfection of detail that has been anything but abundant since the high-flying days of Toscanini and the NBC Symphony Orchestra.

Unfortunately, Victor's Dynagroove recording is compressed in volume—not a true *pianissimo* or *fortissimo* is to be heard on the two sides. Furthermore, the sound is generally dull and thick of texture, and lacking in instrumental definition. I am beginning to wonder if there is not in this process a tendency toward the production of a sort of mechanical sound that dehumanizes an otherwise superb recording. *W. F.*

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Prokofieff has now been dead over 10 years and the signs are increasing that his music is destined for a measure of immortality. It continues to be programmed by all symphonies. The projected recording series of his major works has the interest of any test — it will give the first wave of the composer's posterity an organized chance to take his measure.

AUDIO
MINEOLA, N. Y.
MONTHLY 26,100

APR 1964

Prokofieff: Classical Symphony; Love for Three Oranges Suite; Lieutenant Kijé Suite. Phila. Orch., Ormandy.
Columbia MS 6545 stereo

Prokofieff: Symphony No. 5, Boston Symph., Leinsdorf.
RCA Victor LSC 2707 stereo

The now-familiar concert suites from the 1919 opera "Love for Three Oranges" and the 1933 movie ("The Czar Sleeps"), out of which came the legendary Lt. Kijé, join very happily here with the even more familiar "Classical" of 1917. The three works are now easily heard as one from the same mind that produced "Peter and the Wolf." Suave, juicy playing by the Philly Orchestra is good for these works, bringing out their benign qualities, smoothing out the once-"modern" spiciness into a wholly tasteful sound for today's ears.

The Symphony No. 5 is the same, on a bigger, grander scale; the BSO performance is a most happy one, Prokofieff being an old friend of that orchestra back from the early days.

The contrast between Columbia and RCA sound is something else again. If RCA is working for the common man's common box of a phonograph, OK—but on my slightly superior equipment the Dynagrooved Symphony No. 5 is unavoidably unpleasant, and that is that.

With the most complete inattention (I get lost in the music itself) I still was forcibly reminded by that seriously coarse, wooden sound, by the seeming lack of an "imaginative space," by the pops-style semi-uniformity of level, that this was no ordinary recording but a Dynagroove. I've long since given up any attempt to analyse this sound by ear in terms of the published engineering info; I don't really know how much of it is actually a part of the Dyna process. I just know that I tend to be relieved when I see an RCA label without the Dynagroove letters on it. But, remembre, Dynagroove wasn't designed for the likes of me.

Anyhow, RCA's Boston Dynagroove made me think obscurely that something was wrong with my equipment. Columbia's sound reassured me that all was right. Just a normal modern stereo effect for a good LP disc—open, wide-spaced, easy, the strings shimmering brightly, the volume levels rising and falling naturally, the orchestra well placed within the realistic illusion of big-hall space, right there in front of you and unvarying.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
047
BUFFALO EVENING NEWS
Saturday, February 15, 1964

Disc Data

A New Prokofieff's No. 5

By Leinsdorf and Boston Symphony

By NELL LAWSON

A new recording from RCA Victor of Prokofieff's Symphony No. 5 with the Boston Symphony Orchestra under Erich Leinsdorf stirs memories of a time when many music lovers felt uneasy and were puzzled by the music of this Russian composer.

Now he is accepted with the fondness and enthusiasm once reserved for much earlier composers. This is particularly true of the Fifth Symphony. It is a warm, subjective performance, moving the listener deeply.

This recording, one of a Prokofieff series, would be your best choice among present available recordings of the Fifth Symphony. Dynagroove sound is particularly good. Stereo and mono.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SYRACUSE HERALD AMERICAN
Sunday, March 8, 1964

Record Turntable

Leinsdorf Leads Taut Prokofieff

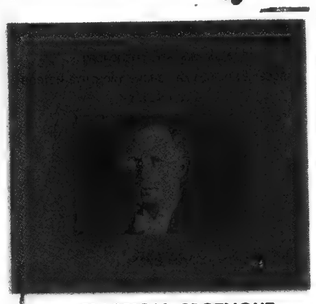
By FRANK B. STEPHENSON

Among the Boston Symphony's announced recording projects is a complete survey of almost Prokofieff's major works for orchestra. If one is to judge by the first endeavor in this series, noteworthy things are in store for record buyers.

Prokofieff: Symphony No. 5 (Boston Symphony/Erich Leinsdorf) RCA Victor Stereo LSC 2707, Mono LM 2707. It was Serge Koussevitzky and the very same Bostonians who gave the American premiere of this work in 1945, and for years this performance was the standard by which all other recorded performances were judged. Leinsdorf's view of the score differs from his predecessor's, but it is nonetheless powerful, and just as often taut and compelling. As before, the Bostonians are performing with arch precision and almost unbelievable virtuosity, if not with the romantic warmth of the previous era. Sonically, this is one of the most effective of Dyna-

BILLBOARD
NEW YORK, N. Y.
W. 50,000

FEB 29 1964



CLASSICAL SPOTLIGHT

PROKOFIEFF: SYMPHONY NO. 5

Boston Symphony Orchestra (Leinsdorf). RCA Victor LM 2707 (M); LSC 2707 (S)

The Boston Symphony has had a long and close association with the works of Prokofieff. This LP is just one of the Prokofieff Series. Erich Leinsdorff takes the orchestra into a brilliant excursion of the Russian composer's popular Symphony No. 5.

INSTRUMENTALIST
EAVANSTON, ILL.
MONTHLY 15,000

JUN 1964

Prokofieff, Symphony No. 5; Boston Symphony Orchestra, Erich Leinsdorf, conductor; RCA Victor Dynagroove LM-2707.

This is the first disc in a new long-range project which envisions the recording of all the major orchestral works of Sergei Prokofieff. It is fitting that the series will be played by the Boston Symphony, which was closely identified through the years with the composer. The Boston orchestra, under the late Serge Koussevitsky, performed the American premiere of the Fifth Symphony.

There is more than sentimental justification, however, in choosing the rich-sounding Boston orchestra to perform the music, particularly in a score like the Fifth, where melody plays such an important role. They make the most of its flowing and exalted quality.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

MAR 1964

Of recent releases, a fine one is **Leinsdorf** conducting the **Boston Symphony** in Prokofieff's **Fifth Symphony.** Leinsdorf has an affinity for the late **Russian, because we have** here a definitive performance **(RCA Victor LSC 2707, stereo).** An unusual release, conducted by **Arthur Fiedler** and the **Boston Pops** is Gershwin's American in Paris, and conversely, Darius Milhaud's, A Frenchman in New York, commissioned by RCA Victor. Milhaud's work is evocative and coloristic. Gershwin is Gershwin and stands the test of time very well, and Fiedler plays them both with a great deal of affection (RCA Victor LSC 2702, stereo).

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

FEB 28 1964

RECORD OF THE WEEK

**** Prokofieff: Symphony No. 5—Leinsdorf [*RCA Victor*]. This "first release" augurs exceptionally well for a planned series of recordings by Leinsdorf and the Boston Symphony which will encompass all the major orchestral works of Serge Prokofieff (1891-1953). The great modernist's work has long been closely linked with the Bostonians; in fact, Leinsdorf himself helped to cop the orchestra's directorship by his exciting performances of the 5th during a 1961 guest appearance. There have been many superb recordings before now of this 20th-century masterpiece (by Schippers, Rodzinski, Ormandy, Dorati, etc.)—but forget them. With this release, it's Leinsdorf hands down—for clarity, spirit, excitement, tone color, everything!

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

MAY 1964

RECORDING OF SPECIAL MERIT

Ⓢ Ⓡ **PROKOFIEV: *Symphony No. 5, Op. 100.*** Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2707 $5.98, LM 2707 $4.98.

Interest: The composer's best
Performance: Stunning
Recording: Good
Stereo Quality: Effective

With this recording we have a first manifestation of RCA Victor's plan to record all the major works of Serge Prokofiev with Erich Leinsdorf and the Boston Symphony Orchestra. It is clearly a brilliant beginning.

The Prokofiev Fifth is, in the opinion of many critics, not only the composer's finest orchestral work, but a high point of the stylistic synthesis of Prokofiev's own discoveries as a young musical revolutionary in the Paris of the Twenties and the later demands that the Soviet government made for the development of a "Socialist style." Perhaps the most extraordinary thing about the Fifth Symphony is that, viewed from either position, the piece manages somehow not to show signs of ruinous compromise.

It would be extremely difficult to find fault with the Leinsdorf-Boston combination in this case. The collaboration delivers the sort of white-hot brilliance and perfection of detail that has been anything but abundant since the high-flying days of Toscanini and the NBC Symphony Orchestra.

Unfortunately, Victor's Dynagroove recording is compressed in volume—not a true *pianissimo* or *fortissimo* is to be heard on the two sides. Furthermore, the sound is generally dull and thick of texture, and lacking in instrumental definition. I am beginning to wonder if there is not in this process a tendency toward the production of a sort of mechanical sound that dehumanizes an otherwise superb recording. *W. F.*

CHICAGO HEIGHTS, ILL.
STAR
TW. 18,154

FEB 6 1964

Music In The Groove

By PAUL H. LITTLE

This week is rich in outstanding discs. So without more ado, let's listen.

"The Art of Pablo Casals" from Victor's "Immortal Performances" series is a 12-inch lp featuring short solo works for cello by the great Spanish musician. It includes the Intermezzo from Granados' "Goyescas."

Another series by the Boston symphony under Erich Leinsdorf has been inaugurated by the same company. It will be rewarding to admirers of Prokofieff's music. The first disc in the series is a sinewy reading of the "Fifth Symphony." When he wrote this masterpiece, Prokofieff was already subject to Russian press censure, but it did not emasculate the music. Of all his symphonies, it contains the most ebullience, wit, humor and drama. Leinsdorf gives it a reading that does not dawdle over the lyric passages.

Columbus Evening Dispatch
COLUMBUS, OHIO
D. 212,887 SUN. 293,416

MAY 11 1964

FIRST IN A projected series of Prokofieff recordings from Victor and the Boston Orchestra under Leinsdorf is the Russian composer's 5th Symphony (LSC-2707). Leinsdorf's treatment of the score is more broadly conceived than any I have heard; certainly it is much different than the kinetic and exciting experience Koussevitsky, who premiered the work in this country, used to make of it.

Nevertheless, this is a beautiful performance, and it illustrates anew how much the personality of a conductor can be reflected in a familiar work, even to the point of giving it new dimensions. In any hands, Prokofieff's 5th is one of the best symphonic works in this century, and you won't want to miss Leinsdorf's view of it, which stresses the romantic side of the composer.

CHICAGO DAILY NEWS
D. 504,880 S. 502,274

MAR 18 1964

PROKOFIEV Symphony No. 5, Erich Leinsdorf conducting Boston Symphony (RCA Victor LM-2707): The first in a new series incompassing the "major works" of Prokofiev, by Leinsdorf and the BSO. Excellent sound, as usual, but a performance lacking in bite and excitement.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

JUN 1964

Prokofiev: Symphony No. 5, in B-flat—The new Leinsdorf-Boston Symphony performance (RCA Victor LSC/LM 2707) reveals more of the lyric content of this score than any other currently available recording. For those who prefer a more extroverted, dynamic account, the Ormandy performance (Columbia MS 6004, ML 5260) is recommended.

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI MONTHLY 22,050

MAY 15 1964

PROKOFIEV: *Symphony no. 5* Boston Sym. O.; Leinsdorf, cond. RCA Victor (S) LSC 2707, $5.98; (M) LM 2707, $4.98
Another Prokofiev work which has become standard repertory with major orchestras, this symphony has also received several fine recordings. Hardly a profound work, the score nevertheless is a highly dynamic one which offers plenty of opportunity for a display of orchestral virtuosity. The Boston Symphony responds admirably, and Leinsdorf's approach to the score is sufficiently intense so that the listener can occasionally forget the emptiness of the music. The sound and stereo quality are both quite good, although the first side of the review copy contains an annoying "beep" which recurs with each revolution from lead grooves to the end.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

APR 5 1964

RECORD

By HOWARD KLEIN

THE second album in the Boston Symphony Orchestra's current series devoted to the works of Prokofiev has been released by RCA Victor. On it Samuel Mayes, first cellist of the orchestra, plays the Symphony-Concerto for Cello and Orchestra (LM 2703; stereo LSC 2703). It is a redraft of the Cello Concerto of 1938, which the composer undertook between 1950 and 1952. He died in 1953 and the work was published posthumously as Op. 125.

The composer consulted the Soviet cellist Mstislav Rostropovich about the concerto when he first wrote it in 1938, and that artist has recorded the later version also.

Unlike the piano concertos, this work is predominantly an outpouring of song. The solo cello sings long lines that could be from one of the composer's operas. The opening measures of the first movement, marked Andante, establish a march pattern in the orchestra over which the cello plays its cantilena. The march dissolves and though the melodies now introduced are more fragmented and jagged, they are nevertheless richly lyrical.

This may be Prokofiev's most consistently melodic work. In writing for the cello (and, he has explored its range and color possibilities exhaustively) he avoids the kind of brittle, percussive writing he is best known for.

The second movement, Allegro giusto, begins with the cello, which no sooner gets the momentum rolling with fast, repeated patterns, than it leaves the motor rhythms to the orchestra and sings a long line above.

Three Tempos

The last movement has three tempo markings, Andante con moto, Allegretto and Allegro marcato. This does what it implies: it begins in the basic character of the work, that is, expansive and lyrical, and gradually gains in speed until a fairly explosive temperature is reached. The solo, which has been busy with a repeated figure that eggs the momentum on, suddenly goes to the very top of its register and, still reiterating its motor rhythm, ends the work in a bright light.

Mr. Mayes is an expressive cellist who gives the work his best with very good results. His tone lacks strength only in those passages where the bow moves the fastest, and here instead of the correct driving sound, the passages are apt to sound fuzzy. But elsewhere, and this is more important, his tone sings freely and heartily.

Erich Leinsdorf conducts with a sure hand.

To fill in the second side Faure's Elegie for Cello and Orchestra gives Mr. Mayes more chance to show off his fine tone and the orchestra its warmth.

THE INDIANAPOLIS NEWS
D. 169,001

APR 16 1964

Prokofiev Shows Wit, Little Depth

By WALTER WHITWORTH

Prokofiev managed to retain much of his musical individuality in spite of the hampering rules and regulations placed in the way of all Russian composers (painters and authors, too) by the politicians.

Leinsdorf

Nonetheless, Prokofiev's music suffered from the imposed restrictions.

What was individual about it was its wit and humor, its melodic lines and its piquant harmonies. These were enough to attract concertgoers throughout the Occidental world, for the scores were lively and, with few exceptions, conservative for the time.

The drawback to the Prokofievan wit was a cleverness that prohibited depth. The Fifth Symphony, for instannce, recorded by the Boston Symphony Orchestra under the direction of Eric Leinsdorf, has a theme or two in the first movement that could easily have led to something substantial, perhaps something memorable.

The themes are buried beneath a dazzling orchestration, beneath a shallow drama that offers only surface interest. The other improvements are frankly and lightly entertaining.

This does not mean, of course, that the Bostonians and their excellent conductor do not seek the good and give it full worth. Their performance, indeed, is remarkable and wonderfully good listening. But the music easily eludes a lengthy memory. **(RCA Victor LM 2707)**

The Boston orchestra has also recorded the composer's so-called symphony-concerto for cello and orchestra, with Samuel Mayes as the soloist. The cello score demands extraordinary dexterity, a dexterity fully possessed by the soloist.

Again one listens with pleasure to the skill exercised by Prokofiev—and again one is left vaguely unsatisfied. Music is a finer art than this bravura piece indicates, and the bravura playing only emphasizes that fact.

The second side of the disc is completed with Faure's agreeable but sentimental "Elegie." **(RCA Victor LM 2703.)**

TIME
NEW YORK, N.Y.
W 2,904,639

APR 3 1964

PROKOFIEV: SYMPHONY-CONCERTO FOR CELLO AND ORCHESTRA (RCA Victor). Prokofiev had no affinity for the cello, but with the counsel of Soviet Cellist Mstislav Rostropovich, he made his cello concerto one of his loveliest works. Here it is impeccably performed by Erich Leinsdorf, the Boston Symphony Orchestra and Cellist Samuel Mayes in a recording that also includes Gabriel Fauré's noble little *Élégie*.

PROKOFIEV'S CONCERTO FOR 'CELLO

BILLBOARD
NEW YORK, N. Y.
W. 50,000

APR 11 1964

CLASSICAL SPOTLIGHT

PROKOFIEFF: SYMPHONY-CONCERTO FOR CELLO AND ORCHESTRA
Samuel Mayes, Cello; Boston Symphony Orchestra (Leinsdorf). RCA Victor LM 2703 (M); LSC 2703 (S)

One in a series of recordings by Eric Leinsdorf and the Boston Symphony of the major works of Serge Prokofieff. "Elegie," by Faure, is also presented. Performances are brilliant.

NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER TIMES UNION
Friday, May 29 1964

THE SECOND of the projected Prokofieff series by the Boston Symphony and its music director, Erich Leinsdorf, is of that composer's Symphony-Concerto for 'cello in the last of several versions which was published after his death. The cellist was Samuel Mapes who is the orchestra's first cellist (RCA Victor).

This piece cost Prokofieff years of periodic labors and the recurrent pains of many uncertainties. As it turned out, however, there is nothing tentative or uncertain about it.

It is direct, original and forcefully eloquent, and gives the soloist much difficult but fruitful work. The record is filled out with Faure's Elegie for 'cello and orchestra.

'64

CHICAGO HEIGHTS, ILL.
STAR
TW. 18,154

FEB 6 1964

Music In The Groove

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COLUMBUS, OHIO
D. 212,887 SUN. 293,416

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MONTHLY 163,400

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SEMI-MONTHLY 22,050

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PROKOFIEV'S CONCERTO FOR 'CELLO

BILLBOARD
NEW YORK, N. Y.
W. 50,000

APR 11 1964

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THE MIAMI NEWS
MIAMI, FLA.
D. 148,940 S. 137,891

APR 27 1964

265

Prokofieff's Debt To Boston

Lively Arts

By PAM JOHNSON
Miami News Special Writer

Prokofieff's "Symphony-Concerto for Cello and Orchestra" (RCA Victor LM-2703, stereo LSC-2703) is one of a series planned by Erich Leinsdorf and the Boston Symphony Orchestra to span all of the Russian's major works.

Why does Boston undertake the task? It has a long history in common wiht Prokofieff, sparked by Serge Koussevitzky. When that conductor came from Europe in 1924 he brought many Prokofieff scores with him. Through the Boston Symphony Orchestra he successfully presented the music to America.

It was delayed reaction, for Prokofieff had been to America himself in 1918 and met with monumental indifference. In his autobiography he wrote about New York that "the whole accent of musical life concentrated on execution" — high standards of performance, but no interest in new trends in music.

He toured as a pianist with no better luck. What a dreary scene is conjured by these words of his: "At times, as I roamed New York's Central Park and looked up at the skyscrapers facing it, I would think

Erich Leinsdorf

with cold fury of all the wonderful orchestras in America that cared nothing about my music."

This from the man who would find greater enthusiasm for his music in the United States than possibly in any other country on earth.

Once launched by Koussevitzky, Prokofieff returned to Boston many times as guest conductor and soloist in his piano concertos.

He was a superb pianist and understood writing for the piano. The cello was another matter. He had difficulty probing its personality. His good friend, cellist Mstislav Postropovich, helped him in this regard. Still, the "Symphony-Concerto for Cello and Orchestra" was a labor of years.

Outlined in 1933, ostensibly finished in 1938, it was performed by the Boston Symphony two years later in revised form with a new cadenza. Between 1950 and 1952, the score was changed again and expanded to symphonic proportions.

It is, above all, marvelously melodic music with a modicum of Prokofieff's brittle wit for flavor.

On the present recording the soloist is Samuel Mayes. For 16 years he has been first cellist of the Boston Symphony. His tone is noble — comparing with wines, more Bordeaux than Burgundy. His technique is superior.

There's a dividend, too. Filling out the record is Gabriel Faure's "Elegie" for cello and orchestra, a gem of small and precious proportions, polished by Mayes' superlative performance.

MOZART: EINE KLEINE NACHT MUSIK & JUPITER SYMPHONY

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

The Pilot
BOSTON, Mass.
Weekly Circ. 155,000

JAN 25 1964

Records

MOZART: Jupiter Symphony: Eine Kleine Nachtmusik. There are some who consider Mozart's 41st the greatest of all symphonies. To judge by his performance, Erich Leinsdorf is among them and he persuades the Boston Symphony (never before a notable Mozart orchestra) to expound his view with rare eloquence. At climatic points, particularly in the first movement, this performance gives the music a weight and thrust equal to anything in Beethoven without ever losing sight of its specifically Mozartian elegance. The grace of phrasing is exquisite, particularly in the exposiitons of the second and last movements (both of which—bless him—the conductor repeats) and the overall interpretation has a rare cogency. This may not be the only way to do it, but those who have not heard Leinsdorf do not know all of the symphony's possible dimensions. The Nachtmusik is a nice filler.

Credit RCA's Dynagroove with great clarity, particularly in bringing out some often unheard wind nuances. But the volume has to be turned 'way down to preserve a Mozartian scale of sound. (RCA).

CHICAGO HEIGHTS, ILL.
STAR
TW. 18 154

JAN 19 1964

EACH NEW conductor imprints his personality on an orchestra no matter how selfless he seeks to be. The Boston symphony is a prime illustration. Under Charles Munch the richness of the orchestra's string section and the mellow glow of the brass were stressed. There was more dramatic richness of detail discernible on record.

Erich Leinsdorf, the new musical director, tends to emphasize a terseness and sparsity of outline so that sometimes his readings seemed brisk and steely. Yet, this works wonders with certain types of music as for example his conducting of the orchestral accompaniment in Capitol's new issue of the Ravel "Concerto for the Left Hand, Piano, and Orchestra" with John Browning as piano soloist. (The Prokofieff Third Concerto in C Major is on the overside).

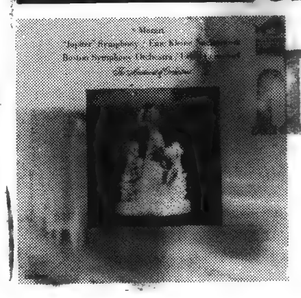
Victor is offering this month Leinsdorf's excellent — if somewhat cool reading — of the Mozart "Jupiter" Symphony and "Eine Kleine Nachtmusik." Here a more "romantic" approach might readily slacken the intensity Mozart achieves in this noble symphony.

* * *

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

JAN 25 1964

CLASSICAL PICKS



MOZART: Jupiter Symphony, Eine Kleine Nachtmusik, Boston Symph. Orch/Leinsdorf—RCA Victor LM2694

The Boston Symphony Orchestra, with Erich Leinsdorf at the helm, brilliantly performs Mozart's final symphony, the Jupiter, and his liltingly melodic Eine Kleine Nachtmusik on this superb classical offering from RCA Victor. The maestro's interpretation is faultless and the orchestra supreme. The classical devotee will enjoy the breath-taking fourth movement as well as the immensely popular "Nachtmusik" serenade.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Courant
HARTFORD, Conn.
Circ. 161,020

FEB 16 1964

MOZART: Symphony No. 41 (Jupiter); Eine Kleine Natchtmusik. Boston Symphony, Leinsdrof cond. Victor LM 2694; mono; LSC 2694 stereo. Mozart's serenade "Eine Kleine Nachtmusik," as any musician, linguist, or lullaby-laden Lilliputian can tell you, is calculated to put people to sleep. Or so the composer hoped when he concocted this delightful little potion. Conductors, however, while not always inimical toward composers' intentions, do occasionally have a way of making us sit up and take notice even in the administration of musical sedatives. Leinsdorf has done this. We are not asleep. Nor will we ever fall asleep listening to this conductor put the Boston through its Mozartean paces, lullaby or no. For this we thank Mr. Leinsdorf. We thank him, too, for the new Jupiter Symphony on this disc which, for its depth, precision, insight and exposition must take a high place among the finest recorded performances of the work. The Dynagroove sound is excellent.

San Francisco Chronicle
THE VOICE OF THE WEST
D. 300,065 S. 330,671

FEB 2 1964

MOZART: Symphony No. 41 in C "Jupiter"; Serenade, "Eine Kleine Nachtmusik" (Boston Symphony, Erich Leinsdorf conducting). Victor: LM-2694.

Leinsdorf favors a fast, almost frenetic pace in the outer movements of the "Jupiter" and the beginning of the Serenade, finding a reflection of this mood in the more restless portions of the slow sections. Interesting thesis, but not altogether successful.

266

The Evening Star
WASHINGTON, D. C.
D. 258,167 S. 313,112

JAN 26 1964

RECORD REVIEWS

Orchestral Favorites In Vivid New Dress

By HERMAN SCHADEN
Star Record Critic

Old orchestral music in splendid new garb is one of the joys of record-collecting as well as a mainstay of the recording industry. Thus it is with pleasure that we single out some particularly fine examples today.

For one thing, Erich Leinsdorf's first Mozart with the Boston Symphony convinces us that the Boston should have hired him for Mozart if he could do nothing else. Which, of course, he can. But there is nothing to compare, we are sure, with his new Symphony No. 41 in C (The Jupiter) and Eine Kleine Nachtsmusik (R C A Victor LSC 2694).

There is eloquent evidence of Leinsdorf's intimate knowledge of the composer gained through his recording of all the symphonies several years ago for Westminster. Now with this magnificent orchestra the stage is set for many more repeats. There cannot be too many to suit us.

The Knickerbocker News
ALBANY, N. Y.
D. 55,660

JAN 29 1964

MOZART: "Jupiter Symphony" and "Eine Kleine Nachtmusik" (RCA LSC 2694). Erich Leinsdorf and his Boston Symphony Orchestra are superb in this new Dynagroove recording of the two famous works.

The "Jupiter" has received a sharply defined reading in which the sound is some of the best on the new Victor process. Mr. Leinsdorf has the correct feeling for Mozart. His precision is formidable, but there is a leeway allowed within the ensemble, producing a sparkling performance throughout.

Even the timeworn "Nachtmusik" takes on new luster in this disc. The finale of the composition is sprightly and yet still in control. There are excellent readings of both pieces.

Dallas Times Herald
D. 195,987 S. 206,275

FEB 16 1964

THE "JUPITER" is also conducted by Erich Leinsdorf and by the late Ferenc Fricsay on new discs.

Leinsdorf, conducting the Boston Symphony on a new RCA Victor disc, is careful with the textures. He drives the first movement; does not fail to miss the genuine tensions in the andante; shapes a lovely minuet, and gives a rather heavy-handed finale. A gracious "Eine Kleine Nachtsmusik" fills out the disc.

The Hartford Times
D. 126,360

JAN 18 1964

What's New In Records

By GEORGE W. STOWE Times Music Critic

London Records, which has a penchant for doing things complete, has just recorded all of Mozart's music for wind instruments on five discs (London 9346/50, mono; 6346/50, stereo) in a manner calculated to discourage the competition.

In a sampling based on listening to the first two releases (Volumes 1 and 2), I can vouch for the suavity and elegance of these performances. The so-called London Wind Soloists (under the direction of Jack Brymer) are actually a group of topnotch players from English orchestras. It would be difficult to find a smoother-sounding ensemble anywhere.

London's superb sonics point up the wonderful balance achieved in these performances. If you doubt my word, listen to the immaculately performed Serenade in B (K. 361) for 13 Wind Instruments, which is to be found in Volume 1.

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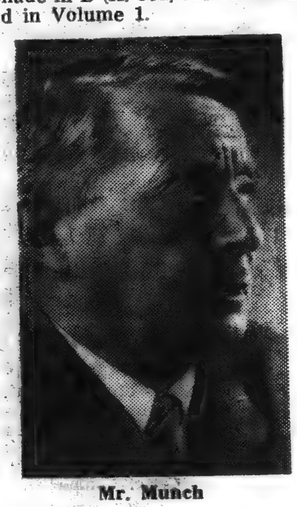

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Erich Leinsdorf's Mozart at Tanglewood last Summer was notable for both its warmth and precision and these qualities are in evidence in his new recording of the composer's "Jupiter" Symphony (No. 41) with the Boston Symphony Orchestra on Victor (LM or LSC-2694).

Although I miss the poignance that the late Bruno Walter invariably brought to this beloved work, there is an admirable vitality to his reading and the clarity that is always an enhancement to Mozart. Leinsdorf takes the finale at a more deliberate tempo than is customary, which reiterates the miraculous vertical texture of the writing. The composer's "Eine Kleine Nachtmusik" fills out this disc.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 299,174

FEB 29 1964

Mozart: *Eine Kleine Nachtmusik*; Symphony No. 41 in C (*Jupiter*). Erich Leinsdorf conducting the Boston Symphony Orchestra. RCA Victor LM 2694, $4.98; stereo LSC 2694, $5.98.

The strings of the Boston Symphony are beautifully regulated to an ensemble effort of exceptional evenness and balance in the Serenade, which is a kind of end achievement in itself. However, the playfulness and fantasy in the music are rather grimly rejected, especially in the Romanza and Minuet. Leinsdorf's conception of the *Jupiter* is architecturally broad and tonally spacious, to the extent, indeed, that the first side (of over twenty-seven minutes) is unable to accommodate the fugal finale, which is put over to the second side. It, too, is impressively executed, but the total is blandly unexpressive for my taste.

WEST ALLIS, WIS.
STAR
TW. 11,332

MAR 19 1964

MOZART

Symphony No. 41 in C Major, K 551 (Jupiter), Eine Kleine Nachtmusik, K 525; Boston Symphony, Erich Leinsdorf conducting. RCA Victor LM 2694 (Stereo LSC 2694.

Leinsdorf is a Viennese and thoroughly steeped in the Mozart tradition. It follows, therefore, that, even though Mozart Jupiters and Nachtmusiks are practically a dime a dozen on discs (18 Jupiters and 21 Nachtmusiks), his interpretations should be exceptionally good. They are, especially the dancing Nachtmusik, which is as good as any available. The infectious work is played with sparkling grace and a lilting elegance. The Jupiter is, by contrast, somewhat bland although also very good.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

FEB 1 1964

CLASSICAL SPOTLIGHT

MOZART: JUPITER SYMPHONY/EINE KLEINE NACHTMUSIK
Boston Symphony Orchestra (Leinsdorf)
RCA Victor LM 2694 (M); LSC 2694 (S)

Mozart's "Jupiter" Symphony, long a favorite of both students and devotees of the classics, is expertly performed by Leinsdorf and the Boston. Artistic cover of LP should do much to catch the eye.

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W. 299,174
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STAR
TW. 11,332
MAR 19 1964

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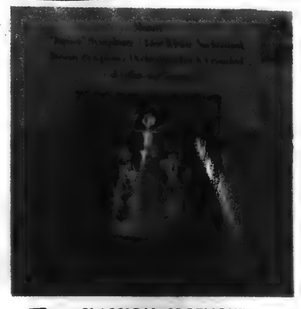
BILLBOARD
NEW YORK, N. Y.
W. 50,000
FEB 1 1964



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Boston Symphony Orchestra (Leinsdorf)
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The New York Times
D. 681,612 S. 1,304,447

FEB 2 1964 Buffalo

DISKS: TEMPOS

By RAYMOND ERICSON

A QUARTET of Mozart recordings points up a curious fact about European conductors still conducting in Europe and European conductors who have settled in America. It has to do with the relative tempos of symphonic movements. These examples may be coincidental, but they suggest a specific variance in attitudes on interpretation.

On one disk, Erich Leinsdorf conducts the Boston Symphony Orchestra in the **Symphony No. 41 in C (Jupiter)** and **Eine kleine Nachtmusik** (RCA Victor LM 2694; stereo LSC 2694). The "Jupiter" is also on a disk in which Herbert von Karajan leads the Vienna Philharmonic Orchestra, and the companion piece is Haydn's **Symphony No. 103 in E flat (Drum Roll)** (London CM 9369; stereo CS 6369).

Another pair of disks has Mozart's **Symphony No. 33 in B flat (K. 319)** in common. Istvan Kertesz leads the Vienna Philharmonic in this work and the **Symphony No. 39 in E flat (K. 543)** (London OS 9354; stereo CS 6354). George Szell conducts his Cleveland Orchestra in No. 33 and in the **Divertimento No. 2 in D (K. 131)** (Epic LC 3873; stereo BC 1273).

In the "Jupiter" Symphony, it is Mr. Leinsdorf who leads off with the faster tempo — a bracing one—as if to catch the attention of the listener. The whole first movement is imposing and forceful. Mr. Karajan settles for a slower tempo, with more stress on the singing tone of individual voices, as if to say this is the meaty part of the symphony and requires thoughtful elucidation.

There is little difference in tempos for the second and third movements. In the fourth, Mr. Karajan is the one who unleashes the orchestra and whips it along for a breezy finale. Mr. Leinsdorf takes matters more sedately.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

APR 1964 Buffalo

Ⓢ Ⓜ **MOZART:** *Symphony No. 41, in C Major (K. 551, "Jupiter"); Serenade, in G Major (K. 525, "Eine kleine Nachtmusik").* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2694 $5.98, LM 2694 $4.98.

With this Erich Leinsdorf-BSO recording, and the recent London release with Karajan and the Vienna Philharmonic, the currently available stereo versions of the Mozart "Jupiter" Symphony number one dozen. Like his recent RCA recording of the "Eroica" with the Boston Symphony (LSC/LM 2644), Leinsdorf's reading of the "Jupiter" is expansive and virile, aimed at setting forth the symphony's structure on the largest scale. (As a means to this end, he takes all the repeats in the first, second, and final movements.) In the first movement and in the poignant slow movement, Leinsdorf is 100 per cent successful, but in the minuet and in the colossal sonata-fugue that serves as the finale, I miss the lift and drive that he brought a decade ago to his Rochester Philharmonic performance, once available on Columbia's low-price Harmony label. Of course, the orchestral playing and the recorded sound throughout this new release are infinitely more revealing of detail and nuance than either of Leinsdorf's previous recordings of the "Jupiter," for Harmony and Westminster. But I find his present approach to the minuet and finale fastidious to the point that the music's vitality suffers. Even with this reservation, however, this recording takes its place beside the very different versions by Walter, Toscanini, and Schmidt-Isserstedt as a most distinguished "Jupiter" performance.

For me, the most attractive music-making on this disc is the treatment of the thrice-familiar and ceaselessly abused serenade *Eine kleine Nachtmusik*. Only the late Erich Kleiber's prewar Telefunken 78's offer such a combination of elegance and spontaneity in this piece. Leinsdorf wisely uses a reduced string section here. It should also be noted that he plays the beginning of the fifth measure in the minuet with an acciaccatura, or short appoggiatura, in accordance with modern editions of the score, rather than with the usually heard even series of eighth-notes. In this he is preceded by the late Felix Weingartner, who played it thus in his wartime performance with the London Symphony on 78's. *D. H.*

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

APR 1964 Buffalo

Leinsdorf's *Jupiter* is faithful—too faithful—to the score. He takes all the repeats, plays everything printed and nothing that's not. With his wonderful orchestra and first-class engineering, he produces a beautifully balanced, antiseptic performance in which there is little to criticize and not much to admire. In the Andante the horns' solo triplets are a bit too soft (they should be on the same dynamic level as the bassoons), and the Minuet strikes me as a trifle slow and lacking in grace. But these are minor matters. The important thing is the air of what might be called painstaking perfunctoriness characteristic of the performance. It is an air that is less noticeable in the *Kleine Nachtmusik*. Here the Minuet seems rather broad and heavy for this serenade, but the Trio is beautifully played, and the finale has a fine tempo and spirit.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, March 22, 1964

There are three new recordings of **Mozart's Symphony No. 41**, commonly called **'Jupiter' Symphony.** The nickname has no real significance in that Mozart did not give it to the work, but it is helpful in remembering his last great symphony, the great **C Major**, by a name rather than a number (**No. 41, K.551**). I have not heard the one by **Wand with Cologne Philharmonic (Counterpoint Records).** Of the other two, **Leinsdorf conducting Boston Symphony (RCA Victor, m. or s.) and Von Karajan conducting Vienna Philharmonic (London, m. or s.)**, I prefer Leinsdorf's more intense interpretation. Von Karajan and the Vienna give a sensitive, warmly glowing rendition but fail to realize as fully the dramatic possibilities of the work, especially in the unexpected turns of arresting loveliness of melody and phrasing which Leinsdorf exploits. The Vienna sounds tamer and full of soft sweetness, particularly the beautiful Andante Cantabile (second movement); the Boston sings nobly, building exciting crescendoes with unerring subtlety. The wider span of dynamic contrasts employed by Leinsdorf adds vitality and interest. The Vienna does not approach these satisfying limits from forte to piano and indeed loses dramatic import through static dynamics.

In both readings the details are well defined, but Leinsdorf demands sharper definition, bolder attacks, more rhythmic incisiveness. He presents the powerfully brilliant fourth movement in its entirety. Both interpretations have their own merits. I personally prefer robust Mozart with a refinement that is not overly genteel. Some will prefer the fleshy Viennese softness of the Von Karajan which rounds off the edges of one musical idea into the next.

In this instance, the RCA Victor sound has more presence than the London which gives the impression of distance. The inclusion of **Haydn's Symphony No. 103 in E Flat Major ('Drum Roll')** on the London disk is of more interest to me than the very popular, much recorded **'Eine Kleine Nachtmusik'** of Mozart which finishes out the RCA Victor one. Yet for the new or average collector the latter coupling would probably be the more pleasing.

* * *

NEW ENGLAND NEWSCLIP
Box 2078, Boston 6 - 742-4200

NEW HAVEN, CONN.
Sunday Register
Sun. Circ. 109,204

MAY 10 1964

RECORDS:

Three Releases Show Bostonians In Brilliant Form

RCA Victor plays its big symphonic "trump card" in recent releases. This is, of course, the Boston Symphony Orchestra with Erich Leinsdorf dealing out some "winning hands" with a brilliant assist from RCA's Dynagroove recording process. Three records at hand bear aural witness to the aptness of the orchestra's badge of distinction — "The Aristocrat of Orchestras."

Mozart's Symphony No. 41 ("Jupiter") and Eine Kleine Nachmusik are found on one record. Another has Shumann's Symphony No. 4 and Beethoven's Leonore Overture No. 3 as musical companions. The third record is devoted to Prokofieff's Symphony No. 5, one in a series of recordings planned by the Boston Symphony of the late composer's music.

All three records display the Bostonians in their best form, so much so that one can almost overlook the deficiencies in orchestration and the constructional weaknesses in the Schumann work. As for the dynamic and compelling Prokofieff performance here, it recalls the particular affinity of the orchestra for the Russian composer's music under three conductors — Koussevitzky, Munch, and now Leinsdorf.

The New York Times
D. 681,612 S. 1,304,447

FEB 2 1964

DISKS: TEMPOS

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HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

APR 1964

MOZART: *Symphony No. 41, in C Major (K. 551, "Jupiter"); Serenade, in G Major (K. 525, "Eine kleine Nachtmusik").* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Victor LSC 2694 $5.98, LM 2694 $4.98.

With this Erich Leinsdorf-BSO recording, and the recent London release with Karajan and the Vienna Philharmonic, the currently available stereo versions of the Mozart "Jupiter" Symphony number one dozen. Like his recent RCA recording of the "Eroica" with the Boston Symphony (LSC/LM 2644), Leinsdorf's reading of the "Jupiter" is expansive and virile, aimed at setting forth the symphony's structure on the largest scale. (As a means to this end, he takes all the repeats in the first, second, and final movements.) In the first movement and in the poignant slow movement, Leinsdorf is 100 per cent successful, but in the minuet and in the colossal sonata-fugue that serves as the finale, I miss the lift and drive that he brought a decade ago to his Rochester Philharmonic performance, once available on Columbia's low-price Harmony label. Of course, the orchestral playing and the recorded sound throughout this new release are infinitely more revealing of detail and nuance than either of Leinsdorf's previous recordings of the "Jupiter," for Harmony and Westminster. But I find his present approach to the minuet and finale fastidious to the point that the music's vitality suffers. Even with this reservation, however, this recording takes its place beside the very different versions by Walter, Toscanini, and Schmidt-Isserstedt as a most distinguished "Jupiter" performance.

For me, the most attractive music-making on this disc is the treatment of the thrice-familiar and ceaselessly abused serenade *Eine kleine Nachtmusik*. Only the late Erich Kleiber's prewar Telefunken 78's offer such a combination of elegance and spontaneity in this piece. Leinsdorf wisely uses a reduced string section here. It should also be noted that he plays the beginning of the fifth measure in the minuet with an acciaccatura, or short appoggiatura, in accordance with modern editions of the score, rather than with the usually heard even series of eighth-notes. In this he is preceded by the late Felix Weingartner, who played it thus in his wartime performance with the London Symphony on 78's. *D. H.*

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

APR 1964

Leinsdorf's *Jupiter* is faithful—too faithful—to the score. He takes all the repeats, plays everything printed and nothing that's not. With his wonderful orchestra and first-class engineering, he produces a beautifully balanced, antiseptic performance in which there is little to criticize and not much to admire. In the Andante the horns' solo triplets are a bit too soft (they should be on the same dynamic level as the bassoons), and the Minuet strikes me as a trifle slow and lacking in grace. But these are minor matters. The important thing is the air of what might be called painstaking perfunctoriness characteristic of the performance. It is an air that is less noticeable in the *Kleine Nachtmusik*. Here the Minuet seems rather broad and heavy for this serenade, but the Trio is beautifully played, and the finale has a fine tempo and spirit.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, March 22, 1964

There are three new recordings of Mozart's Symphony No. 41, commonly called 'Jupiter' Symphony. The nickname has no real significance in that Mozart did not give it to the work, but it is helpful in remembering his last great symphony, the great C Major, by a name rather than a number. (No. 41, K.551). I have not heard the one by Wand with Cologne Philharmonic (Counterpoint Records). Of the other two, Leinsdorf conducting Boston Symphony (RCA Victor, mono or s.) and Von Karajan conducting Vienna Philharmonic (London, m. or s.), I prefer Leinsdorf's more intense interpretation. Von Karajan and the Vienna give a sensitive, warmly glowing rendition but fail to realize as fully the dramatic possibilities of the work, especially in the unexpected turns of arresting loveliness of melody and phrasing which Leinsdorf exploits. The Vienna sounds tamer and full of soft sweetness, particularly the beautiful Andante Cantabile (second movement); the Boston sings nobly, building exciting crescendoes with unerring subtlety. The wider span of dynamic contrasts employed by Leinsdorf adds vitality and interest. The Vienna does not approach these satisfying limits from forte to piano and indeed loses dramatic import through static dynamics.

In both readings the details are well defined, but Leinsdorf demands sharper definition, bolder attacks, more rhythmic incisiveness. He presents the powerfully brilliant fourth movement in its entirety. Both interpretations have their own merits. I personally prefer robust Mozart with a refinement that is not overly genteel. Some will prefer the fleshy Viennese softness of the Von Karajan which rounds off the edges of one musical idea into the next.

In this instance, the RCA Victor sound has more presence than the London which gives the impression of distance. The inclusion of Haydn's Symphony No. 103 in E Flat Major ('Drum Roll') on the London disk is of more interest to me than the very popular, much recorded 'Eine Kleine Nachtmusik' of Mozart which finishes out the RCA Victor one. Yet for the new or average collector the latter coupling would probably be the more pleasing.

NEW ENGLAND NEWSCLIP
Box 2038, Boston 6 - 742-0200

NEW HAVEN, CONN.
Sunday Register
Sun. Circ. 109,204

MAY 10 1964

RECORDS:

Three Releases Show Bostonians In Brilliant Form

RCA Victor plays its big symphonic "trump card" in recent releases. This is, of course, the Boston Symphony Orchestra with Erich Leinsdorf dealing out some "winning hands" with a brilliant assist from RCA's Dynagroove recording process. Three records at hand bear aural witness to the aptness of the orchestra's badge of distinction — "The Aristocrat of Orchestras."

Mozart's Symphony No. 41 ("Jupiter") and Eine Kleine Nachmusik are found on one record. Another has Shumann's Symphony No. 4 and Beethoven's Leonore Overture No. 3 as musical companions. The third record is devoted to Prokofieff's Symphony No. 5, one in a series of recordings planned by the Boston Symphony of the late composer's music.

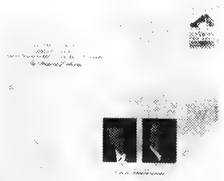
All three records display the Bostonians in their best form, so much so that one can almost overlook the deficiencies in orchestration and the constructional weaknesses in the Schumann work. As for the dynamic and compelling Prokofieff performance here, it recalls the particular affinity of the orchestra for the Russian composer's music under three conductors — Koussevitzky, Munch, and now Leinsdorf.

263

TCHAIKOVSKY'S PIANO CONCERTO #1

CASH BOX
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.

SEP 12 1963



TCHAIKOVSKY: Concerto No. 1, Rubenstein/ Boston Symphony/Leinsdorf — RCA Victor LM2681

Despite the plethora of Tchaikovsky Concerto No. 1 recordings already in existence, this new performance by Artur Rubinstein with the Boston Symphony Orchestra conducted by Erich Leinsdorf is sure to make its mark as an important entry. It is the first wax marriage for these renowned artists. The pianist's interpretation reflects new enthusiasm and a sensitivity seldom heard. The orchestra brilliance and the fervor of Rubinstein's playing make for a potent listening experience.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

JAN 1964

TCHAIKOVSKY: Concerto No. 1 in B flat Minor, Op. 23. Artur Rubinstein, pianist; Boston Symphony Orchestra, Erich Leinsdorf, conductor. RCA Victor LSC 2681 (Stereo).

When confronted with still another recording of the Tchaikovsky piano concerto, there being almost two dozen currently available, one is likely to wearily wonder if a new one was really necessary. However, a few minutes listening to the one under consideration is eloquent proof that it was not only necessary but supremely right. Rubinstein sweeps through the work with an astonishingly youthful enthusiasm and technical adroitness, completely belying his seventy-five years. But even more satisfying is the magisterial maturity of conception. The melodramatic element is not belabored nor the bravura passages used just to stun the listener, the melodic lines have lovely shape and color and when lilt and grace is required, as in the little waltz in the second movement, it is there in abundance.

Erich Leinsdorf proves to be a magnificent collaborator. While the orchestra, when the occasion demands, plays with almost overpowering verve and passion, the conductor keeps a firm control over both himself and his players, never allowing the music to slip into the sentimental or rhetorical.

RCA's new Dynagroove process is given a real test in a work of such tonal and dynamic range. It meets the test superbly. The surfaces are extremely smooth, the presence quite extraordinary and the tonal range most satisfactory.—*Anderson*

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

FEB 1964

Ⓢ Ⓜ **TCHAIKOVSKY: *Piano Concerto No. 1, in B-flat Minor, Op. 23.*** Artur Rubinstein (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2681 $5.98, LM 2681 $4.98.

Interest: **Pianistic warhorse**
Performance: **Straightforward**
Recording: **Good**
Stereo Quality: **Good**.

At long last the Tchaikovsky B-flat Minor Concerto has been recorded, in Boston, the city of its 1875 world premiere, by the soloist whose performance with Barbirolli and the London Symphony Orchestra on 78-rpm discs in the early 1930's was a touchstone for collectors of that day. The approach to this music by Artur Rubinstein and Erich Leinsdorf seems much the same as that of Philippe Entremont and Leonard Bernstein for Columbia: a search for a valid synthesis of brilliance and unabashed lyricism. But for all the conscientiousness and skill they lavish upon this performance, Rubinstein and Leinsdorf seem unable to match either the dynamic thrust or the delicacy of their younger colleagues. This is particularly noticeable in the slow movement, where the scherzando episode surprisingly lacks sparkle. Nor do I find in the finale the frenetic excitement that Rubinstein brought to his old London Symphony recording.

As a long-time admirer of Rubinstein's art, I regret that I cannot summon up more enthusiasm for this recorded performance. RCA has done a good recording job, even to capturing unerringly the rather hard tone of the solo piano's middle register. *D. H.*

MOUNT KISCO, N. Y.
PATENT TRADER
YORKTOWN EDITION
THURS. 17,200 SUN. 16,400

FEB 2 1964

Tchaikowsky's Piano Concerto No. 1. Artur Rubinstein with the Boston Symphony Orchestra Conducted by Erich Leinsdorf.

Artur Rubinstein, one of the two great exponents of the Romantic era in his style, here addresses himself to a work that is both romantic and showy. It is in practically every pianist's repertoire and shows no sign of wearing out its welcome.

Each pianist has his own interpretation, not too widely differentiated because Tchaikowsky was fairly explicit in writing this concerto. It was devised not only to exhibit brilliant pianism but also to bring alive the composer's pervading lyricism.

Rubinstein's way with this work, I would say, is to lean backward rather than to give way to sentimentalism, as if he remembered that Tchaikowsky revered Mozart. In this attitude he has the support of Leinsdorf.

Whether this concerto has been played and recorded too often or not, it remains in so many repertoires because of its strong appeal. Speaking as one who has no love of the Tchaikowsky symphonies, except for the Fourth, I must say that this concerto stands up well. With Rubinstein, of course, it has the best possible interpretation.

Nor could the Boston Symphony be bettered.

Stereo (RCA Victor Dynagroove LM 2681)

The Courier-Journal
LOUISVILLE, KY.
D. 220,140 S. 324,549

SEP 29 1963

Discs In Brief

Tchaikovsky: Piano Concerto No. 1, Artur Rubinstein, pianist; Boston Symphony, Erich Leinsdorf, conductor. (Victor LSC 2681). Is there anyone left who doesn't have a performance of this warhorse in his record library? Apparently not, as unbelievable as it seems. Rubinstein, of course, is a reliable salesman for its gaudy extravagances.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

The Pilot
BOSTON, Mass.
Weekly Circ. 155,000

DEC 14 1963

STRAUSS: Ein Heldenlebn. Boston Symphony, Leinsdorf (RCA stereo or mono 2641).

Leinsdorf and his men play this for all its worth, and if I still like other works of Strauss better than this it is certainly not the fault of the performance. The sound is remarkably clear and very close-up, losing some of the sense of space that can be found in other stereo recordings. I still don't like the way soft passages aren't soft enough, but the detail is lovely.

TCHAIKOVSKY: Piano Concerto No. 1. Rubinstein, Leinsdorf, Boston Symphony (RCA stereo or mono 2681).

It's true; Rubinstein is a marvel. No allowance at all need be made for his advanced age; indeed, it brings a gloriously mellow and mature richness to the fire he has always had. The result is cohesive, unified Tchaikovsky, not big sobbing or declaiming melodies set off by lots of fireworks. Every ornament fits in, not on and makes musical sense. Leinsdorf is hand-in-glove, and RCA (with my usual reservations about Dynagroove —see above) has done well by both.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

DEC 1963

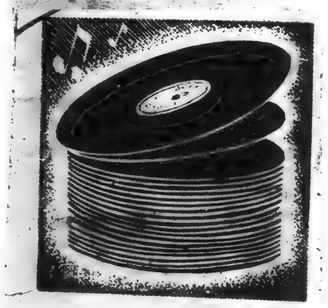
TCHAIKOVSKY: *Piano Concerto No. 1 in B flat minor, Op. 23;* Artur Rubinstein (piano); Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2681, $4.98, or Stereo LSC-2681, $5.98.

Ⓢ THIS is Rubinstein's fourth recording of the familiar war-horse. One of the three previous ones was not released because, as Rubinstein says in a radio interview that is transcribed on the back of the jacket in lieu of program notes: "I played it too badly." Be that as it may, this latest version—his first recorded collaboration with Erich Leinsdorf—is probably the most magnificent performance of the work he has given us to date. Both pianist and conductor succeed in doing what they say in the aforementioned interview that they set out to do—to "re-establish the beautiful, beautiful piece it is." In other words, by searching the score for its *musical* values rather than its opportunities for virtuosic display, they have restored the work to something like its pristine freshness. It is what Mr. Leinsdorf calls "a *performance* and not 359 snippets" (of spliced tape). In other words, it comes off like an inspired improvisation. Rubinstein plays with regal aplomb and daring, with all the freedom of the grand manner, and with all of that sensuous beauty of tone for which he has long been noted. Leinsdorf and his Bostonians are with him wholeheartedly all the way. —R.K.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108

OCT 27 1963



THE FIRST COLLABORATION on records by Artur Rubinstein and Erich Leinsdorf and the Boston Symphony Orchestra has been released by RCA (LM-2681) and the music, equally famous, is the Tchaikovsky Concerto No. 1. This is a musical document of genuine worth. Seasoned musicians have put musical values ahead of pure technical display, either from soloist or orchestra, and what we hear is an unusually beautiful performance of this melodious masterpiece.

SAN FRANCISCO
News Call Bulletin
D. 190,260 SAT. 162,823

OCT 19 1963

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This is not the big, sweeping, romantic view of a Cliburn, however attractive that may be. Rather, it's a more elfin, impetuous—and yet completely relaxed—interpretation.

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—Arthur Bloomfield

Baltimore American
BALTIMORE, MD.
SUN. 312,266

OCT 6 1963

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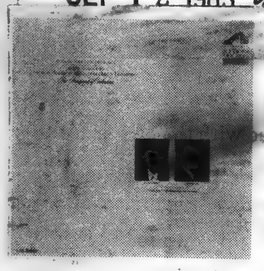
ARTUR RUBINSTEIN
Third Recording.
Robt. E. Benson

Rubinstein does take a decidedly lyrical approach to the score, but if one is interested in that approach, it can be found better stated in the impressive Sviatoslav Richter recording on Deutsche Grammophon with Herbert von Karajan conducting, which also has the advantage of warm, resonant reproduction superior to this new disc.

TCHAIKOVSKY'S PIANO CONCERTO #1

CASH BOX
NEW YORK, N.Y.
W. - CIRC. N. AVAIL.

SEP 12 1963



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MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

JAN 1964

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HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

FEB 1964

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MOUNT KISCO, N. Y.
PATENT TRADER
YORKTOWN EDITION
THURS. 17,200 SUN. 16,400

FEB 2 1964

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Stereo (RCA Victor Dynagroove LM 2681)

The Courier-Journal
LOUISVILLE, KY.
D. 220,140 S. 324,549

SEP 29 1963

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

The Pilot
BOSTON, Mass.
Weekly Circ. 155,000

DEC 14 1963

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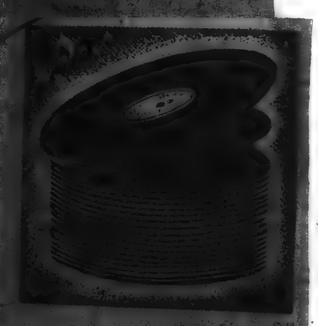
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108

OCT 27 1963



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News Call Bulletin
D. 190,260 SAT. 162,823

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Third Recording.

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AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

DEC 1963

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The New York Times
D. 681,612 S. 1,304,447

OCT 2 0 1963

FIRST—Artur Rubinstein, right, and Erich Leinsdorf, Boston Symphony conductor, ready their initial recording together, devoted to Tchaikovsky's First Piano Concerto.

RECORDS: A YOUTHFUL 75

By RAYMOND ERICSON

THE observation that youth is wasted on the young does not apply to Artur Rubinstein. Although the pianist will celebrate his 75th birthday on Jan. 28, he knows what to do with his youthful spirit and energy—to temper it with the wisdom and experience of his years and pour it into the music he plays.

These thoughts are occasioned by his recent recording of Tchaikovsky's **Piano Concerto No. 1 in B flat minor** with the Boston Symphony Orchestra under the direction of Erich Leinsdorf (RCA Victor LM 2681; stereo LSC 2681).

Mr. Rubinstein fills his performance with a fire and surge that would do credit to someone a third his age. At the same time, he brings to it the subtlety of detail, the naturalness of expression, the unsentimentality that mark the mature, complete artist. The concerto's various moods blend into a harmonious yet exhilarating whole in his hands. Like the good collaborator he is, Mr. Leinsdorf has whipped his orchestra into a performance of comparable brilliance and momentum.

Fort Worth Star-Telegram
FORT WORTH, TEXAS
D. 105,967 S. 211,467

NOV 2 4 1963

TCHAIKOVSKY: "Concerto No. 1 in B-flat Minor." Arthur Rubinstein with Boston Symphony Orchestra. Erich Leinsdorf, conductor. RCA Victor LM/LSC-2681.

This is the first collaboration of Rubinstein and Leinsdorf on records. Referring to this recording, Rubinstein said, "The piece has been used too much as a war horse for pianists who are only set on playing it quickly, pulling off the octaves at tremendous pace. I try to re-establish the beautiful piece it is." Accordingly here is an unhurried, thoughtful interpretation, at once postic and brilliant, not failing to electrify in the brilliant climaxes. The ringing piano tone, especially in slower declamatory passages, is remarkably reproduced in the process of recording.

The New York Times
WESTERN EDITION
D. 100,000

OCT 2 1 1963

Records: Rubinstein Brings Wisdom And Vigor to Tchaikovsky

By RAYMOND ERICSON

Special to The New York Times

NEW YORK.

THE observation that youth is wasted on the young does not apply to Artur Rubinstein. Although the pianist will celebrate his 75th birthday on Jan. 28, he knows what to do with his youthful spirit and energy—to temper it with the wisdom and experience of his years and pour it into the music he plays.

These thoughts are occasioned by his recent recording of Tchaikovsky's **Piano Concerto No. 1 in B flat minor** with the Boston Symphony Orchestra under the direction of Erich Leinsdorf (RCA Victor LM 2681; stereo LSC 2681).

Mr. Rubinstein fills his performance with a fire and surge that would do credit to someone a third his age. At the same time, he brings to it the subtlety of detail, the naturalness of expression, the unsentimentality that mark the mature, complete artist. The concerto's various moods blend into a harmonious yet exhilarating whole in his hands. Like the good collaborator he is, Mr. Leinsdorf has whipped his orchestra into a performance of comparable brilliance and momentum.

NEWARK EVENING NEWS
NEWARK, N.J.

SEP 2 2 1963

WED CLIPPING SERVIC
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CApital 6-4044

Listening to Recc

Piano

By PAUL AFFELDER

Back in the days before the long-playing disc, Artur Rubinstein made a recording of the Tchaikovsky Piano Concerto No. 1 in B flat Minor that was long considered the definitive interpretation. Now he has remade the concerto for RCA Victor for the first time in stereo, with the admirable assistance of the Boston Symphony Orchestra under Erich Leinsdorf.

This is one of the many works for which Rubinstein has been renowned throughout his long and distinguished career. His performance here is big, broad, unhurried and on a grand scale, and he takes time to allow even the most rapid passages to come through clearly. The reproduction is excellent, though the overall volume level need not have been pushed quite so high.

New York
Journal American
NEW YORK, N.Y.
D. 501,625 S. 760,395

SEP 8 1963

SCENE *and* HEARD

By ATRA BAER

AT 74, ARTUR RUBINSTEIN must loathe being called a "living legend." The phrase is one that somehow carries a connotation of past glories standing slightly faded in the light of the present.

Rubinstein is a working artist who produces. Neither his age nor his fame should prevent him from being evaluated as such.

Last May, Rubinstein displayed the candor which characterized his youthful years, and the self-criticism which has been a constant quality, as he told a European admirer: "I have never played Brahms better."

●

FEW critics—professional or amateur—have ever questioned the strength of emotion and the depth of insight that are Rubinstein's. From time to time, quite a few have questioned his fingers. But perhaps while pouncing on a missed note — (how many things are more egogratifying than the prompt recognition of somebody else's mistakes?) — perhaps they missed a great thought.

There was a time in Rubinstein's career when his approach to the piano was rather cavalier. Were Rubinstein a jazz musician other musicians would have called it "hacking around" or "lazy." A "laziness" that sprang from believing the praise that implied this-man-can-do-no-wrong. It is something that has happened to many artists; artists in all fields. The great ones recognize it before it destroys them. And there is genius in the fact of that recognition.

Earlier this year, Rubinstein recorded the Tchaikovsky Concerto No. 1 with Erich Leinsdorf and the Boston Symphony. RCA Victor has just released the recording (LM/LSC 2681), and it is a revelation of genius.

●

YOU just may have picked up rumors that Mr. Leinsdorf is not the "easiest" of conductors. If he is less than satisfied with the performance of a soloist, the soloist is not unaware.

This recording of the Tchaikovsky First is the third for Rubinstein—but the second for listeners.

"One recording was not issued because I played it too badly," he has admitted.

RCA Victor says that the decision not to release that particular recording was Rubinstein's alone. And that his decision might well have marked the resurgence in his art.

During a radio interview following the recording session in Boston, Mr. Leinsdorf commented:

"Isn't it true," Mr. Rubinstein, that the meaning of the concerto has often been lost. A very refreshing thing in recording it with you, if I may say so, was that you are fully convinced, and have convinced everybody in the orchestra, of the meaning of the work—what is majestic is majestic, what is scherzando is scherzando and the little waltz in the second movement is not a prestissimo where you can't hear the notes, but a waltz again. This I found so marvelously stimulating and refreshing — that the meaning of the work has been re-established."

"I try," answered Artur Rubinstein, "to re-establish the beautiful, beautiful piece it is. It is a piece of genius for the piano which has been, over the years, used too much as a war horse for pianists who are only set on playing it quickly, pulling off the octaves at tremendous pace. Showing off their strength and so on. That is not making music. This is what I have not tried to do."

"Well," countered Mr. Leinsdorf, "I think you know that this is a completely mutual admiration society."

A society with worldwide membership.

Newark Sunday News
NEWARK, N. J.
S. 390,780

SEP 2 2 1963

Listening to Recc

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ARTICLE INCOMPLETE

270

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 161,020
SEP 22 1963

TCHAIKOWSKY: Piano Concerto No. 1, with **Artur Rubinstein** and the **Boston Symphony** under **Erich Leinsdorf** (Victor). After so many heaven-storming versions of the familiar Tchaikowsky, it is gratifying to hear a pianist who stresses its lyrical and rhapsodic qualities. Rubinstein has, of course, recorded it before but, to my knowledge, never with more warmth and tonal beauty. Leinsdorf and the Bostonians are in happy accord and the whole thing can be highly recommended.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,174
OCT 26 1963

Tchaikovsky: Concerto No. 1 in B-flat minor. Artur Rubinstein, piano, with the Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2681, $4.98; stereo LSC-2681, $5.98.

Two reputable artists have rarely produced so distorted a representation of a standard work as in this collaboration by a pianist who seems to have forgotten his feeling for the composer and a conductor who has never had any such feeling. The objective, so we are told, is to present a "musical approach" to this much-played work, but this is hardly the first word that comes to mind to describe the lethargic tempo of the first movement, or the dull thuds of the timpani that result from the hard driven orchestra in the tuttis. Very clear, sharp sound which does not do justice to the lower ranges of Rubinstein's dynamics.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100
FEB 1964

could praise it even more warmly if only it had made clearly audible the *full* series of midnight chimes strokes at the beginning of *The Nightwanderer's Song* section (slighted in all other *Zarathustra* recordings I know of). The chimes become apparent a bit earlier here than in the Reiner taping, but I'm still unable to hear the very first stroke and I'm still looking forward to a recording in which it is vividly spotlighted—as Strauss surely intended it to be.

TCHAIKOVSKY: *Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23*

Artur Rubinstein, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond. • • RCA VICTOR FTC 2148. 33 min. $8.95.

Except for the Horowitz/Toscanini version, few readings of *the* Tchaikovsky Piano Concerto have enjoyed longer or wider favor than Rubinstein's. So the pianist's matured re-recording, in stereo, is particularly welcome both to his old admirers and to younger listeners seeking a more Olympian interpretation than most recent ones. This is a truly magisterial performance in its nobility, firm control, and unrushed drive. It is notable too for the breadth and warmth of its orchestral accompaniment, which includes

Continued on next page

Minneapolis Tribune
MINNEAPOLIS, MINN.
D. 218,345 S. 654,561
NOV 3 1963

NO PYROTECHNICS FOR RUBINSTEIN

Tchaikovsky Concerto Gets Thoughtful Interpretation

By EDWIN L. BOLTON

The trend in performing the Tchaikovsky PIANO CONCERTO NO. 1, with the aim of pumping something new into a tired horse, has been to wind it up tighter and tighter. Tempos have been reined in and the work dressed increasingly for sheer display.

Sometimes the effect has been that of beating a tired horse, rather than spurring him.

Now we have Artur Rubinstein and the Boston Symphony Orchestra under Erich Leinsdorf reopening the subject in a version that borders on the heretical (RCA LSC-2681).

Rubinstein chooses not to try to outpound or outrace everyone else, and Leinsdorf goes along with the easy and unpretentious treatment.

To some listeners, weary of high pressure playing, this recording will attract for its natural, comfortable quality, with excitement arrived at in proper course. To listeners who say the concerto must strike instant fever and must never be relaxed, this reading will disappoint, perhaps irritate.

NEW RECORDS

Be assured it is a consistent and integrated interpretation, however, and it is a pleasure to hear all the notes, laid out uncluttered and clear. The playing is thoughtful, rather than weak—lest anyone infer that Rubinstein is off the pace because he is almost 75. He and Leinsdorf, in their first recording together, must be credited with forcing us to re-examine a piece about which we have gone blase.

No one can quibble about the brilliance of the playing of Byron Janis in the Liszt PIANO CONCERTOS NOS. 1 AND 2 (Mercury SR-90329), with the Moscow Philharmonic under Kyril Kondrashin and the Moscow Radio Symphony under Gennadi Rozhdestvensky. These, recorded in Moscow, capture full Lisztian keyboard flare and fire, although—particularly in the Second Concerto—the orchestra has not always the same keen edge as Janis.

EDWIN L. BOLTON is an assistant news editor and music reviewer for the Minneapolis Star.

ARTICLE INCOMPLETE

270

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-420

Sunday Courant
HARTFORD, Conn.
Circ. 161,020

SEP 22 1963

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Minneapolis Tribune
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D. 218,345 S. 654,581

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NEW RECORDS

SATURDAY REVIEW
NEW YORK, N.Y.
M. 298,174

OCT 26 1963

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Two reputable artists have rarely produced so distorted a representation of a standard work as in this collaboration by a pianist who seems to have forgotten his feeling for the composer and a conductor who has never had any such feeling! The objective, so we are told, is to present a "musical approach" to this much-played work, but this is hardly the first word that comes to mind to describe the lethargic tempo of the first movement, or the dull thuds of the timpani that result from the hard driven orchestra in the tuttis. Very clear, sharp sound which does not do justice to the lower ranges of Rubinstein's dynamics.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

FEB 1964

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Continued on next page

ARTICLE INCOMPLETE

270

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-420

Sunday Courant
HARTFORD, Conn.
Circ. 161,020

SEP 22 1963

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Minneapolis Tribune
MINNEAPOLIS, MINN.
D. 218,345 S. 654,561

NOV 3 1963

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SATURDAY REVIEW
NEW YORK, N.Y.
C. 298,174

OCT 26 1963

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HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

FEB 1964

THE TAPE DECK

Continued from preceding page

a flute solo in the slow movement that well matches Rubinstein's own lyrical eloquence. Except for a few slight pre-echoes, the tape processing is fine, too, and while the recorded sonic qualities may not appeal equally to all ears (to mine they are slightly lacking in vividness), they are mightily impressive for their strength, excellent balances, and the bold "ring" of piano tone. Over-all, I'd rank this reel as the generally preferable tape choice (displacing Cliburn's, which in comparison now seems less vital and dramatically gripping). It is technically more satisfactory than perhaps any of the Boston Dynagroove releases to date, although I still crave a more complete return to the natural reverberance of Symphony Hall. But since this is the most recent Boston recording session (May 1963) represented on tape, I'm hoping that it may forecast a change in the handling of acoustical ambiences in Dynagroove.

STRAUSS EIN HELDENLEBEN

271

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,110

NOV 1963

STRAUSS, RICHARD: *Ein Heldenleben, Op. 40*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA VICTOR LM 2641. LP. $4.98.
• • RCA VICTOR LSC 2641. SD. $5.98.

By my reckoning there have been three great recordings of this music, each representing a different artistic approach: first is the old Mengelberg version, made with the New York Philharmonic more than thirty years ago and documenting the skill of the conductor to whom the score was dedicated; next comes the Reiner-Chicago edition, a landmark in early stereo recording; and finally, there is the Beecham memorial album. The two former sets were once available on RCA Victor; the latter remains in the catalogue on the Capitol label.

In this company the present release is a disappointment. I think this is largely due to the sound, for the set has been heavily "Dynagrooved" and the effect is rather like hearing it with extreme Fletcher-Munson compensation. If you're not going to play it very loud, this is not serious, but *Heldenleben* is music to be played loud or not at all. To do so with normal frequency emphasis demands that you eliminate the high degree of loudness compensation at the extremes of the high and low frequencies. Even with the control flexibility of first-rate equipment, I was unable to do this to my complete satisfaction, and the resultant sound gave a high-gloss, superficial character to the performance.

I was further disturbed by faulty balances, occasions when the main thematic line would drop below the level of the accompaniments, and by the muddied quality of the *Battle* sequence. My respect for Leinsdorf is too high to lead me to conclude that he was responsible for all this. This leaves us with a *Heldenleben* that has many merits, but one which I am reluctant to judge artistically until I can hear it from tape or a non-Dynagroove disc version. R.C.M.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,100

NOV 1963

R. STRAUSS: *Ein Heldenleben;* Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2641, $4.98, or Stereo LSC-2641, $5.98.

Ⓢ THE disciplined playing of the Boston Symphony Orchestra, respect for Strauss's directions, clarification of the score's elaborate textures, and an exceedingly smooth recording (with, however, the extreme dynamics scaled down) are the pleasures of this release.

Certainly, however, choosing a recorded *Heldenleben* is not an easy task. Leinsdorf's wants, I think, a stronger infusion of the kind of lyric grace and expressive persuasiveness Beecham gave us, but on the other hand Beecham's does not communicate the vitality [illegible] in the many extrovert sections of the work, and Ormandy's (the only other well-recorded and well-played competitor), for all its vigor and blazing virtuosity, misses most of the poetry. A new recording of Karl Böhm's marvelous performance might provide a *Heldenleben* around which everyone could rally. In the meantime, you pays your money and you takes your choice. —C.J.L.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 126,360

SEP 28 1963

RICHARD STRAUSS: Ein Heldenleben, with the Boston Symphony under Erich Leinsdorf (Victor). The most notable aspect of Leinsdorf's interpretation is the crystal clarity of the orchestral texture. Even in the most complicated, heavily orchestrated passages, the listener can hear details that are normally lost in the mass of sound. The Boston conductor's tempi are inclined toward the deliberate, which robs the work of a great deal of its inherent excitement. In this respect, the Ormandy-Philadelphia Orchestra recording for Columbia is considerably more impressive, although the sound is not quite in Victor's class.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

JAN 1964

Ⓢ Ⓜ STRAUSS: *Ein Heldenleben, Op. 40.* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2641 $5.98, LM 2641* $4.98.

Interest: Strauss as hero
Performance: Taut and brilliant
Recording: Vivid
Stereo Quality: Good

The full-blown romantic extraversion of this tone-poem realization of Strauss' hero-self has been most recently projected in brilliant fashion by Eugene Ormandy in his Columbia recording. Erich Leinsdorf's approach, by contrast, is much more taut. Thus the initial character portrayal, the set-to with the critics, and the love sections with solo violin are gone through with a minimum of waste motion and sentimentality. But when challenges arise, such as the problems of bringing the fullest musical and dramatic coherence to the battle scene and the cunningly woven tapestry of quotations from earlier Strauss scores, then the hero emerges, abjuring his pose, and springs to fascinating full-blooded life under Leinsdorf's baton. The combination of virtuosic generalship, virtuosic Boston playing, and virtuosic recording is all but unbeatable from the battle scene until the final solo violin episode.

Over-all, I still prefer the Ormandy version, but I do not expect to hear anyone surpass this performance in the specific episodes mentioned, nor soon to hear finer sound quality. *D. H.*

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

DEC 1963

Erich Leinsdorf and the Boston Symphony are represented by RCA Victor in three tapes: a well-paced, strongly conceived coupling of two "hero" pieces, Beethoven's *Eroica* and Strauss' *Ein Heldenleben,* on one reel (FTC-3006, $10.95—here is one instance of the tape price actually being lower than the equivalent two LP's); the Strauss sounds very well, but the massed orchestra in the Beethoven seems both dynamically limited and lacking in detail. Better reproduction of this superb orchestra can be heard in Mendelssohn's *Incidental Music to a Midsummer Night's Dream* (FTC-2141, $8.95), though I personally find Inga Swenson's narration lead-ins (in itself a good idea) unspeakably overacted and coy. Finally, Leinsdorf accompanies Artur Rubinstein in the Tchaikovsky First Piano Concerto FTC-2148, $8.95) the fifth tape of this piece now available. The playing is warm, colorful, and lyric in conception, while the reproduction, with some constricted climaxes in the orchestra, favors the piano.

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 20,570

FEB 1 1964

STRAUSS, R.: *Ein Heldenleben, op. 40.* Boston Sym. O.; Leinsdorf, cond. RCA Victor (M) LM-2641, $4.98; (S) LSC-2641, $5.98
For cleanness of sound and clarity of musical texture this recording of *Heldenleben* is unequaled. Leinsdorf's reading of the score lacks vitality, however, and the performance in general has an overcalculated quality about it. Further, the general orchestral sound lacks the warmth required in this piece.

The Knickerbocker News
ALBANY, N. Y.
D. 55,980

NOV 26 1963

Concert In

By DANIEL

Since the advent of Dynagroove, RCA has been issuing a number of recordings featuring the Boston Symphony under its new conductor, Erich Leinsdorf. Some of the first discs still had a few problems to be worked out on the technical side, but now, with the pressing of Richard Strauss' "Erin Heldenleben," an excellent balance has been established which has eliminated a dry sound in the process.

The result is that the Boston Orchestra has, on record, the most full-bodied sound in any recording of the Strauss tone poem. The disc has a sound that is about as close as one can get to the actual concert hall.

★ ★ ★

THE reading of the work, itself, has the tight, well-rehearsed continuity that is a trademark of Leinsdorf's conducting. A proper perspective is given between all the choirs of the orchestra and the individual solo lines are sharply defined. Yet with this control comes a highly emotional performance. Victor LM (LSC) 2641.

BROOKFIELD, ILL.
CITIZEN
W. 2,336

SEP 12 1963

And here's a beauty: Strauss's "Ein Heldenleben" (A Hero's Life), performed by the Boston Symphony under Erich Leinsdorf.

No, it's more than a beauty; it's magnificent. It is the kind of music, and certainly the kind of performance, that makes us wish we had the biggest record player in the world to play it on.

But even on our dinky old monaural hi-fi the sound is glorious. For once we'll buy the "blurb" talk on the record jacket, which claims this to be "a moment of sonic splendor."

* * *

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

MAR 1964

STRAUSS, RICHARD: *Ein Heldenleben, Op. 40*
†Beethoven: *Symphony No. 3, in E flat, Op. 55 ("Eroica")*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• • RCA VICTOR FTC 3006. 91 min. $10.95.

This blockbuster of an economy-priced twin-pack seems destined to be one of the most controversial of tape releases.

Both its interpretative and technical merits can, and surely will, be debated at great length. I myself am most favorably impressed by the Bostonians' fine solo and ensemble performances, and by interpretations as massively scaled and extrovertedly "heroic" as the scores themselves. The recording is sonically bigger, heavier, and more forcible than almost any previous example of Dynagroove, and the tape processing is, apart from a few preëchoes on the Beethoven side, notably successful in handling such high modulation levels. Many listeners, however, may be less favorably impressed (if indeed not actively antagonized) by the vehemence and lack of grace and humor in the readings, and by the unnaturalness of the acoustical ambiences—the startling contrasts, for example, between the density of massed sonorities and the close-up focusing on many solo passages. The musical and sonic impact is tremendous here, but the effect must strike many listeners as wholly alien to any they have ever known in the concert-hall.

Readers who remember Robert C. Marsh's "disappointment" with the disc version of *Ein Heldenleben,* in his review of last November, may be interested to know that in comparing stereo disc and tape editions I found the latter significantly superior in its freedom from the excessive edginess of the disc's *fortissimo* highs, although in neither version is the high end glittering enough to balance adequately the extraordinarily massive lows. In other respects, especially in the tumultuousness and stridency of the too hard-pressed Battle section and the generally unnatural sonic qualities, the two editions are more closely akin.

STRAUSS EIN HELDENLEBEN

HIGH FIDELITY
GREAT BARRINGTON, MASS
MONTHLY 114,110

NOV 1963

STRAUSS, RICHARD: *Ein Heldenleben, Op. 40*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA VICTOR LM 2641. LP. $4.98.
• • RCA VICTOR LSC 2641. SD. $5.98.

By my reckoning there have been three great recordings of this music, each representing a different artistic approach: first is the old Mengelberg version, made with the New York Philharmonic more than thirty years ago and documenting the skill of the conductor to whom the score was dedicated; next comes the Reiner-Chicago edition, a landmark in early stereo recording; and finally, there is the Beecham memorial album. The two former sets were once available on RCA Victor; the latter remains in the catalogue on the Capitol label.

In this company the present release is a disappointment. I think this is largely due to the sound, for the set has been heavily "Dynagrooved" and the effect is rather like hearing it with extreme Fletcher-Munson compensation. If you're not going to play it very loud, this is not serious, but *Heldenleben* is music to be played loud or not at all. To do so with normal frequency emphasis demands that you eliminate the high degree of loudness compensation at the extremes of the high and low frequencies. Even with the control flexibility of first-rate equipment, I was unable to do this to my complete satisfaction, and the resultant sound gave a high-gloss, superficial character to the performance.

I was further disturbed by faulty balances, occasions when the main thematic line would drop below the level of the accompaniments, and by the muddied quality of the *Battle* sequence. My respect for Leinsdorf is too high to lead me to conclude that he was responsible for all this. This leaves us with a *Heldenleben* that has many merits, but one which I am reluctant to judge artistically until I can hear it from tape or a non-Dynagroove disc version. R.C.M.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

JAN 1964

Ⓢ Ⓜ **STRAUSS: *Ein Heldenleben, Op. 40.*** Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2641 $5.98, LM 2641* $4.98.

Interest: Strauss as hero
Performance: Taut and brilliant
Recording: Vivid
Stereo Quality: Good

The full-blown romantic extraversion of this tone-poem realization of Strauss' hero-self has been most recently projected in brilliant fashion by Eugene Ormandy in his Columbia recording. Erich Leinsdorf's approach, by contrast, is much more taut. Thus the initial character portrayal, the set-to with the critics, and the love sections with solo violin are gone through with a minimum of waste motion and sentimentality. But when challenges arise, such as the problems of bringing the fullest musical and dramatic coherence to the battle scene and the cunningly woven tapestry of quotations from earlier Strauss scores, then the hero emerges, adjuring his pose, and springs to fascinating full-blooded life under Leinsdorf's baton. The combination of virtuosic generalship, virtuosic Boston playing, and virtuosic recording is all but unbeatable from the battle scene until the final solo violin episode.

Over-all, I still prefer the Ormandy version, but I do not expect to hear anyone surpass this performance in the specific episodes mentioned, nor soon to hear finer sound quality. *D. H.*

The Knickerbocker News
ALBANY, N. Y.
D. 55,680

NOV 26 1963

Concert In

By DANIEL

Since the advent of Dynagroove, RCA has been issuing a number of recordings featuring the Boston Symphony under its new conductor, Erich Leinsdorf. Some of the first discs still had a few problems to be worked out on the technical side, but now, with the pressing of Richard Strauss' "Ein Heldenleben," an excellent balance has been established which has eliminated a dry sound in the process.

The result is that the Boston Orchestra has, on record, the most full-bodied sound in any recording of the Strauss tone poem. The disc has a sound that is about as close as one can get to the actual concert hall.

★ ★ ★

THE reading of the work, itself, has the tight, well-rehearsed continuity that is a trademark of Leinsdorf's conducting. A proper perspective is given between all the choirs of the orchestra and the individual solo lines are sharply defined. Yet with this control comes a highly emotional performance. Victor LM (LSC) 2641.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

MAR 1964

STRAUSS, RICHARD: *Ein Heldenleben, Op. 40* By R. D. Darrell
†Beethoven: *Symphony No. 3, in E flat, Op. 55 ("Eroica")*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• • RCA VICTOR FTC 3006. 91 min. $10.95.

This blockbuster of an economy-priced twin-pack seems destined to be one of the most controversial of tape releases.

Both its interpretative and technical merits can, and surely will, be debated at great length. I myself am most favorably impressed by the Bostonians' fine solo and ensemble performances, and by interpretations as massively scaled and extrovertedly "heroic" as the scores themselves. The recording is sonically bigger, heavier, and more forcible than almost any previous example of Dynagroove, and the tape processing is, apart from a few preëchoes on the Beethoven side, notably successful in handling such high modulation levels. Many listeners, however, may be less favorably impressed (if indeed not actively antagonized) by the vehemence and lack of grace and humor in the readings, and by the unnaturalness of the acoustical ambiences—the startling contrasts, for example, between the density of massed sonorities and the close-up focusing on many solo passages. The musical and sonic impact is tremendous here, but the effect must strike many listeners as wholly alien to any they have ever known in the concert-hall.

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BROOKFIELD, ILL.
CITIZEN
W. 2,336

SEP 12 1963

And here's a beauty: Strauss's "Ein Heldenleben" (A Hero's Life), performed by the Boston Symphony under Erich Leinsdorf.

No, it's more than a beauty; it's magnificent. It is the kind of music, and certainly the kind of performance, that makes us wish we had the biggest record player in the world to play it on.

But even on our dinky old monaural hi-fi the sound is glorious. For once we'll buy the "blurb" talk on the record jacket, which claims this to be "a moment of sonic splendor."

* * *

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,100

NOV 1963

R. STRAUSS: *Ein Heldenleben;* Boston Symphony Orchestra conducted Erich Leinsdorf. RCA Victor LM-2641, $4.98, or Stereo LSC-2641, $5.98.

Ⓢ THE disciplined playing of the Boston Symphony Orchestra, respect for Strauss's directions, clarification of the score's elaborate textures, and an exceedingly smooth recording (with, however, the extreme dynamics scaled down) are the pleasures of this release.

Certainly, however, choosing a recorded *Heldenleben* is not an easy task. Leinsdorf's rants, I think, a stronger infusion of the kind of lyric grace and expressive persuasiveness Beecham gave us, while on the other hand Beecham does not communicate the vitality [illegible] the many extrovert sections of the work, and Ormandy's (the only other well-recorded and well-played competitor), for all its vigor and blazing virtuosity, misses most of the poetry. A new recording of Karl Böhm's [illegible] performance might provide a [illegible]*ben* around which everyone could rally. In the meantime, you save your money and you takes your [illegible] —C.J.L.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

DEC 1963

Erich Leinsdorf and the Boston Symphony are represented by RCA Victor in three tapes: a well-paced, strongly conceived coupling of two "hero" pieces, Beethoven's *Eroica* and Strauss' *Ein Heldenleben*, on one reel (FTC-3006, $10.95—here is one instance of the tape price actually being lower than the equivalent two LP's); the Strauss sounds very well, but the massed orchestra in the Beethoven seems both dynamically limited and lacking in detail. Better reproduction of this superb orchestra can be heard in Mendelssohn's *Incidental Music to a Midsummer Night's Dream* (FTC-2141, $8.95); though I personally find Inga Swenson's narration lead-ins (in itself a good idea) unspeakably overacted and coy. Finally, Leinsdorf accompanies Artur Rubinstein in the Tchaikovsky First Piano Concerto FTC-2148, $8.95) the fifth tape of this piece now available. The playing is warm, colorful, and lyric in conception, while the reproduction, with some constricted climaxes in the orchestra, favors the piano.

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 20,570

FEB 1 1964

STRAUSS, R.: *Ein Heldenleben, Op. 40.* Boston Sym. O.; Leinsdorf, cond. RCA Victor (M) LM-2641, $4.98; (S) LSC-2641, $5.98
For cleanness of sound and clarity of musical texture this recording of *Heldenleben* is unequaled. Leinsdorf's reading of the score lacks vitality, however, and the performance in general has an overcalculated quality about it. Further, the general orchestral sound lacks the warmth required in this piece.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 126,360

SEP 28 1963

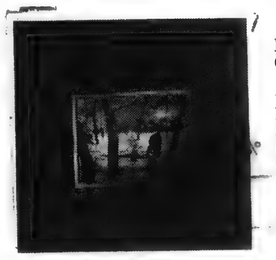
RICHARD STRAUSS: Ein Heldenleben, with the Boston Symphony under Erich Leinsdorf (Victor). The most notable aspect of Leinsdorf's interpretation is the crystal clarity of the orchestral texture. Even in the most complicated, heavily orchestrated passages, the listener can hear details that are normally lost in the mass of sound. The Boston conductor's tempi are inclined toward the deliberate, which robs the work of a great deal of its inherent excitement. In this respect, the Ormandy-Philadelphia Orchestra recording for Columbia is considerably more impressive, although the sound is not quite in Vic[illegible]

272

BRAHMS: SYMPHONY # 1

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

MAY 3 0 1964



BRAHMS: Symphony No. 1, Boston Symphony Orch/Leinsdorf—RCA Victor LM 2711

Brahms' classically beautiful Symphony No. 1 is performed with brilliance and sensitivity by the Boston Symphony Orchestra with Erich Leinsdorf at the helm. The work is the embodiment of classical purity yet boasts the soaring melodies that characterized the romantic movement. The opus has remained high on the lists of the classical devotees and this superb performance should receive immediate public acceptance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 128,545

MAY 2 3 1964

BRAHMS: Symphony No. 1, with the Boston Symphony under Erich Leinsdorf (Victor LM or LSC-2711). It has been a long time since the Boston orchestra has sounded as disciplined in the music of Brahms. Munch, Leinsdorf's predecessor, reportedly had little affection for the composer and played him indifferently. There is both warmth and color to his reading, although it lacks the dynamism that characterized Toscanini's interpretation. Victor's Dynagroove Sound is a definite enhancement.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

MAY 2 3 1964

CLASSICAL SPOTLIGHT

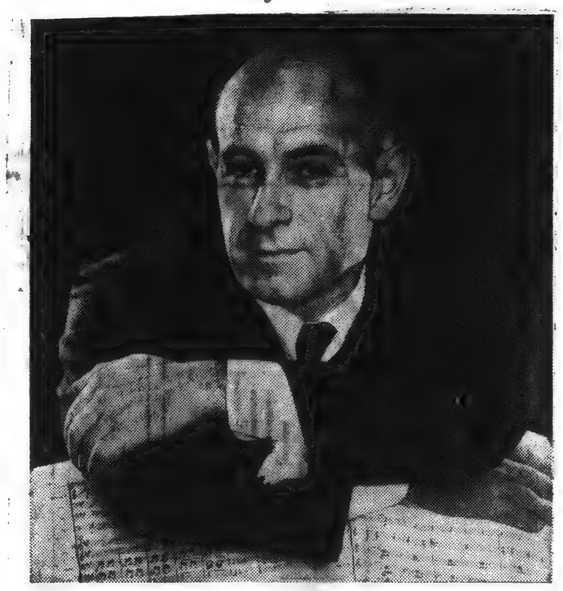
BRAHMS: SYMPHONY NO. 1

Boston Symphony Orchestra (Leinsdorf). RCA Victor LM 2711 (M); LSC 2711 (S)

Another excellent recording of the very popular Brahms Symphony No. 1, the first by the Boston Symphony Orchestra under the direction of Eric Leinsdorf. The Boston and Leinsdorf register high with the connoisseur of fine orchestras. Strong commercial appeal here.

ST. LOUIS POST-DISPATCH
D. 344,575 SUN. 569,578

MAY 1 0 1964



Erich Leinsdorf

Classical Records

By THOMAS B. SHERMAN

ERICH LEINSDORF shows off a magnificent instrument in the Boston Symphony Orchestra's recording of the Brahms Symphony No. 1 in C Minor. The sections of the orchestra are well-blended and the various first men are the best that money can buy. As for the interpretation, it would be foolish to say that the conductor does not understand the work or does not like it. What is obviously true, however, is that the inflection in several instances amounts to no more than a literal reading of the score. The slow movement for instance, which can be deeply contemplative and at times ecstatic, is pleasant but never expansive.

The big chorale which follows the introduction to the final movement is also under-inflected and the pace is too fast for either an appropriate breadth or an elevation of feeling. (RCA-Victor, Stereophonic, one record)

SCHUMANN'S SYMPHONY No. 4 in D Minor has the qualities and defects of all the Schumann symphonies. It moves in blocks, the interior instruments have little independence and the range of color is narrow. Against this one is forced to consider the profusion of lyricism. A recording by the Boston Symphony Orchestra under Erich Leinsdorf makes the most of its qualities. The radiant melodic content repays the listener for the deficiency of color and the somewhat tedious working-out section in the first movement. The sound is excellent. (RCA-Victor, Stereophonic, one record)

MAHLER: SYMPHONY # 1

273

NATION
NEW YORK, N.Y.
W. 27 567

AUG 1963

RECORDS

Benjamin Boretz

MAHLER: Symphony No. 1. Boston Symphony Orchestra; Erich Leinsdorf, cond. RCA Victor LM/LSC 2642.

Symphony No. 1. Columbia Symphony: Bruno Walter, cond. Columbia ML 5194/MS 6394.

Symphony No. 3. Martha Lipton, mezzo-soprano; choruses of the Schola Cantorum and Church of the Transfiguration; New York Philharmonic; Leonard Bernstein, cond. Columbia M2L 275/M2S 675.

Of these recordings, the Leinsdorf has particular interest — in addition to the performance it contains — as an example of RCA's new "Dynagroove" recording process. This has been both enthusiastically proclaimed, by George Marek of RCA, as a major revolution in recording technique, and even more enthusiastically denounced, by Goddard Lieberson of Columbia, as an anti-artistic capitulation to mechanistic gimmickry. But neither spokesman has been very enlightening as to the actual nature or function of the process; nor, indeed, very lucid on the entire question of the relation of recording to musical activity. To attack Dynagroove, as Mr. Lieberson has done, because it involves electronic manipulation, and to assert one's own virtuous devotion to "natural" recording of "real" performances, is simply disingenuous in the context of all of today's standard recording practices of tape editing, multiple microphone placement and everything else that goes under the name of "engineering." Dynagroove appears merely to add a precisely computed program for electronicaly controlled manipulation to the engineer's more informal, hit-or-miss dial twirling. This seems designed, as far as one can tell from the inadequate information available, to gain superior control over certain individual situations, mainly that of effective variable filtration of the frequency areas where the noise problem is most severe. In any case, the problem of what constitutes "fidelity" is far too troublesome and important to be decided in the publicity-happy spirit of commercial music enterprises.

As far as Dynagroove itself is concerned, my initial impression is that, while the audible noise level on the Mahler record is remarkably reduced — so much so that my acute awareness of the absence of noise was a startling indication of how prevalent it has been—the overall sound characteristic is somewhat constrained and biteless at the frequency extremes, lacking "depth" in the lows and "brilliance" in the highs, so that the net effect is of the Boston Symphony playing in an acoustical broom closet. That is not, however, sufficient reason for dismissing Dynagroove; such problems arise more frequently from the absence of any clear idea of what constitutes a desirable musical result than from faults inherent in the processes.

Erich Leinsdorf's performance has some remarkable qualities of its own, particularly his imposition of a firm discipline on both the orchestra and the piece. This certainly seems to be a "new" Boston Symphony in the care, clarity and accuracy of its individual and ensemble playing. And the work's tendency to garrulity and formal overextension is taken firmly in hand by Leinsdorf's strict definition of rhythm and phrase, which generates a constant forward push that, although it loses most of the special qualities of Mahler's shifting nuances of motion, does focus the listener on the intelligent and controlled ear which formed the piece on a large scale, rather than on the somewhat undistinguished thematic detail.

The latter is the classic Mahler problem, and becomes tragic in later works where his increasingly subtle and original invention of both intensive and wide-ranging associations is coupled with a helpless inability to realize them by any means other than an incessant thematic repetition that effectively conceals from the listener the presence of a musical mind or imagination of any kind. The problems for the performer are thus formidable and frustrating, because they are, by their nature, incapable of ultimate solution. Yet the music is unquestionably worth performing, if only as a monument to the incredibly vast difference between almost-great music that is blind in one dimension and a completely realized masterpiece. Leinsdorf's approach provides a superficially satisfactory solution by fabricating a framework of constant progression that succeeds only by falsifying every dimension of the music but its largest architectural blocks; it succeeds, in short, on a far smaller scale than Mahler himself fails. Bruno Walter's performance, on the other hand, takes many more of Mahler's chances, and succeeds to a really remarkable extent in holding the work together on its own terms, following closely the inner pace of the music rather than, as in the Leinsdorf, imposing a pace at which almost anything can be guaranteed to "go."

Thus Walter's way of balancing sonorities is much less obviously clean than Leinsdorf's, but is much more individually considered with regard to the important movement of the piece, so that one soon becomes aware of a "Mahler sound" in the orchestra that also contrasts with Leinsdorf's precise neutrality. One of the most striking instances of this is the uprushing dynamic sense at crucial phrase points in Walter's performance, which reveals Mahler's enlargement of classical procedure so convincingly that the enormous temporal span of the piece seems to result more from a similar process in the macroform and less from a gratuitous expansiveness. And instead of imposing definition on the fluctuating events by regularizing them, Walter patiently draws a total shape made up of several fluctuants. An interesting comparison here is of the tempo relationships between the scherzo and trio of the second movement in the two performances; Leinsdorf sharply individuates the two, taking a much slower tempo for the trio, whereas Walter finds for each a precise level at which they are clearly differentiated but also unmistakably integrated and continuous.

After these thoughtful and careful approaches to the problems of Mahler performance, it is astonishing to encounter Bernstein, who jumps with enormous enthusiasm into precisely those aspects of Mahler that everyone else would rather forget, who shows total unconcern for the qualities for which we forgive Mahler his sins, and who is, thus, blithely unaware that problems exist at all.

As a result, in both Bernstein's present recording of the Third Symphony and his performance earlier this year of the Fifth, the fascinating inner polyphony of the music is completely suppressed into a mere accompaniment to the eventless, relentlessly reiterated "top" line, each of whose repetitions is treated with an inflated expressivity that, given the absence of any indication of real happening, painfully exaggerates Mahler's hard-lost failures into a set of posturing caricatures. Unquestionably, all this is an honest result of Bernstein's complete faith in the music (one wonders whether this faith is also responsible for the sloppy playing he permits to his orchestra). But if Mahler must rely on such uncritical friends, he would be much better served by uncompromising enemies, who might at least grant his work the dignity of silence.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

MOUNT KISCO TRADER
Sunday, August 4, 1963

Let's Look At The Record—

A Bit Of Romance

By BERTRAM TAYLOR

The records reviewed in today's column are all from the Romantic period. Romanticism which is rarely to be found in today's compositions, still draws large concert attendance.

Germany is represented by a Mahler symphony and a lieder recital. France, with Poland looking over her shoulder, comes to the fore in an album of Chopin Mazurkas.

Mahler's 1st Symphony. Erich Leinsdorf Conducting the Boston Symphony Orchestra.

Called "the last of the German neo-Romantic symphonists," Mahler has come to be recognized as something more than is implicit in that phrase. Romantic, yes, but also with more of the modern idiom in his work than in those of the 19th century romantics who were his contemporaries.

This first symphony is characteristic of a style to be found in the later ones. It is lavishly orchestrated, with heavy tonalities, and yet full of light, even gay, touches such as the intrusion of "Frere Jacques" in the 3d movement.

As a conductor Mahler was as hard to please as was Toscanini in his time and Reiner now. Perfection is what he demanded and that is a rare article. His life as a conductor was full of frustrations and it might be that these frustrations found an outlet in his music, often so troubled in its search for something.

If the composer had lived to hear Leinsdorf conduct this work I think that he would have been pleased. Leinsdorf has the advantage of inheriting a polished orchestra which is the better for having always had one conductor, as the New York Philharmonic has not. The Boston men, disciplined as they are, have been welded into a responsive instrument, never more responsive than with Leinsdorf, a fine conductor.

This is a Dynagroove recording, another way of saying that it is first class.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,100

AUG 1963

MAHLER: *Symphony No. 1 in D;* Boston Symphony Orchestra conducted by Erich Leinsdorf. Four-Track 7½ ips. Stereo Tape, RCA Victor FTC-2129, $7.95.

LEINSDORF'S performance of this most popular of the Mahler symphonies is a slick, powerful one, not so personal nor so convincing as Bruno Walter's, though his observance of the repeats (ignored by Walter) and his tremendously effective finale are points in his favor.

I have not heard the much-publicized Dynagroove disc version of this performance and therefore cannot compare the tape and disc, but the dynamic range seems to me restricted and overloud. In this the Walter version surpasses this RCA tape, even in its disc format. At the moment there is no tape competition for Leinsdorf's performance (Everest's well-recorded version is no match for Leinsdorf and BSO) but if Columbia sees fit to release the Walter on tape—and it seems likely they will—there will be more serious grounds for indecision. —R.J.

MAHLER: SYMPHONY #1

NATION
NEW YORK, N.Y.
W. 27,567

22 1963

RECORDS

Benjamin Boretz

MAHLER: Symphony No. 1. Boston Symphony Orchestra; Erich Leinsdorf, cond. RCA Victor LM/LSC 2642.

Symphony No. 1. Columbia Symphony; Bruno Walter, cond. Columbia ML 5194/MS 6394.

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MOUNT KISCO TRADER
Sunday, August 4, 1963

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By BERTRAM TAYLOR

The records reviewed in today's column are all from the romantic period. Romanticism which is rarely to be found in today's compositions, still draws large concert attendance.

Germany is represented by a Mahler symphony and a lieder recital. France, with Poland looking over her shoulder, comes to the fore in an album of Chopin Mazurkas.

Mahler's 1st Symphony. Erich Leinsdorf Conducting the Boston Symphony Orchestra.

Called "the last of the ... an neo-Romantic symphonists," Mahler has come to be recognized as something more than implicit in that phrase. Romantic, yes, but also with more of the modern idiom in his work than in those of the 19th century romantics who were his contemporaries.

This first symphony is characteristic of a style to be found in the later ones. It is lavishly orchestrated, with heavy tonalities, and yet full of light, even gay, touches such as the introsion of "Frere Jacques" in the 3d movement.

As a conductor Mahler was as hard to please as was Toscanini in his time and Reiner now. Perfection is what he demanded and that is a rare article. His life as a conductor was full of frustrations and it might be that these frustrations found an outlet in his music, often so troubled in its search for something.

If the composer had lived to hear Leinsdorf conduct this work I think that he would have been pleased. Leinsdorf has the advantage of inheriting a polished orchestra which is the better for having always had one conductor, as the New York Philharmonic has not. The Boston men, disciplined as they are, have been welded into a responsive instrument; never more responsive than with Leinsdorf, a fine conductor.

This is a Dynagroove recording, another way of saying that it is first class.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,100

AUG 1963

MAHLER: *Symphony No. 1 in D*, Boston Symphony Orchestra conducted by Erich Leinsdorf. Four-Track 7½ ips. Stereo Tape, RCA Victor FTC-2129, $7.95.

LEINSDORF'S performance of this most popular of the Mahler symphonies is a slick, powerful one, not so personable nor so convincing as Bruno Walter's, though his observance of the repeats (ignored by Walter) and his tremendously effective finale are points in his favor.

I have not heard the much-publicized Dynagroove disc version of this performance and therefore cannot compare the tape and disc, but the dynamic range seems to me restricted and overloud. In this the Walter version surpasses this RCA tape, even in its disc format. At the moment there is no tape competition for Leinsdorf's performance (Everest's well-recorded version is no match for Leinsdorf and BSO) but if Columbia sees fit to release the Walter on tape—and it seems likely they will—there will be more serious grounds for indecision.

—R.J.

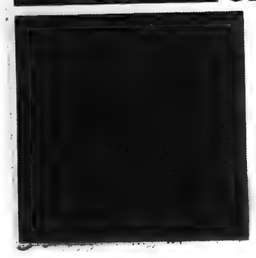
274

BEETHOVEN: SYMPHONY #3 "THE EROICA"

CASH BOX
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.

OCT 19 1963

CLASSICAL PICKS



BEETHOVEN: Eroica; Eric Leinsdorf conducting the Boston Symphony Orchestra—RCA Victor LM 2644
Beethoven's powerful, romantic third symphony is given a masterful reading by Eric Leinsdorf on this superb new classical offering from Victor. The conductor's obvious understanding and appreciation of the work is firmly evidenced by his intricate attention to the symphony's subtle intricate chromatic developments. A superb entry.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, October 27, 1963

Record Turntable

New Eroica Takes Place With Best

By F. B. STEPHENSON

Two new Beethoven recordings are deserving of especial note, since both are distinguished achievements. Certainly, there has been no crying need for additional expositions of the Third and Sixth Symphonies; but if they are of the quality of these ventures, there is always a bit more room.

Beethoven: Symphony No. 3 — Eroica (Boston Symphony - Erich Leinsdorf) RCA Victor Stereo LSC 2644, Mono LM 2644. This is a linear, precision reading of this towering work, totally different from what the Bostonians have been presenting for the last 25 years or more. A comparison with the Koussevitzky performance (once available on a Camden reissue) makes this abundantly clear. Leinsdorf's Beethoven, like Toscanini's, has a sense of urgency and power, and it depends upon clarity above everything else. Fortunately, the Boston orchestra can provide the type of playing to bring such a conception to full fruition. In truth, it sounds more like the old NBC than anything else. Of the myriad Eroicas now available to the collector, this one takes its place with the very best.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 161,020
OCT 27 1963

Currently

By MICHAEL JEAN ORCEYRE

Erich Linsdorf has held the reins of the Boston Symphony Orchestra for about a year now, theoretically time enough to have placed whatever stamp of personality upon them he chooses. That he has in fact remodeled the BSO after his own image is apparent upon first listening to the new RCA recording of the Symphony No. 3 (Eroica) of Beethoven (LM 2644; LSC 2644). Out of loyalty to Charles Munch, an old favorite of ours, we cannot say that the change is for the better, but it seems a small concession to Leinsdorf to admit that it is for the good. Munch is a man of warmth, of heart; his successor is a disciplinarian of warmth and heart.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BUFFALO COURIER EXPRESS
Sunday, November 3, 1963

solid, smooth, forthright account of noble deliberation but something less than the greatest flexibility. A lighter touch in the scherzo wouldn't be amiss, nor a little more buoyancy in the finale. The Boston Symphony, of course, is excellent.

Byron Janis manages to make the two Liszt piano concerti sound more musical than usual on a new Mercury made in Moscow with sympathetic conducting by Messrs. Kondrashin and Rozhdestvensky.—A.B.

SAN FRANCISCO
News Call Bulletin
D. 190,260 SAT. 162,823

NOV 23 1963

Erich Leinsdorf's new Victor recording of Beethoven's "Eroica" is a

THE PLAIN DEALER
CLEVELAND, OHIO
D. 336,210 S. 507,694

OCT 13 1963

Off the Records

Beethoven's 'Eroica' Tamed by Leinsdorf

By Emerson Batdorff

Erich Leinsdorf and the Boston Symphony have somehow managed to calm down Beethoven's "Eroica" symphony, a difficult job indeed.

EMERSON BATDORFF

Of course, there is always the question of whether the "Eroica" should be as brisk and businesslike as most conductors make it. As for me, the only person I can speak for with 100% certainty, I say make it throb like an aching heart.

Once that stupendous beginning sets the pace—two "whumps" as surprising and awe-inspiring as a couple of mortar shells coming in, it is up to the conductor and orchestra to keep going.

On this new Victor record Leinsdorf takes it easy and achieves expression that I can only call languishing, but at the expense of the usually understood tempo.

Particularly is this noticeable in the funeral march, which, as you remember it, starts out slowly, then picks up speed and finally slows again. Leinsdorf is extremely deliberate.

The result is that the record requires changing right in the middle of the funeral march, one of the worst breaks conceivable.

BIRMINGHAM, ALA.
NEWS
D. 187,020 S. 220,313

NOV 3 1963

On the turntables—

Leinsdorf, Beethoven

BY LILY MAY CALDWELL,
News music editor

"EROICA" SYMPHONY — The Beethoven symphony that Erich Leinsdorf chose as the first work he conducted with the Boston Symphony Orchestra, has been recorded in Boston's Symphony Hall, with rich sound, linear clarity, sharply etched instrumental detail and a warm string tone, in the superb Dynagroove. Magnificent performance of monumental work. Rembrandt's "Aristotle Contemplating the Bust of Homer" is reproduced on the album cover by special permission of Metropolitan Museum of Art. —(RCA-VICTOR)

LEINSDORF

PORTLAND, ORE.
OREGONIAN
D. 213,617 S. 350,876

NOV 3 1963

NOVEMBER 3, 1963

In the Gro

By HILMAR GRONDAHL

Leinsdorf and "Eroica": Under Erich Leinsdorf the Boston Symphony has recovered the luster it had in the days of Koussevitzky: Once more it is a superbly disciplined ensemble. These are observations which have point as one listens to the new RCA-Victor stereo performance of Beethoven's "Eroica" Symphony. He plays the score pretty much as written letting the drama of the composer's thought show with especial clarity through the expressive capabilities of his orchestra. This is one of the year's best recordings.

Ghiaurov, Bulgarian Basso: Nicolai Ghiaurov was born thirty-four years ago in a tiny town in Bulgaria, but his musical interest and talent has now made him a favorite basso at the Bolshoi and La Scala. On a new London stereo disc we get the measure of the man as he sings arias from "Boris," "Onegin," "Sadko," "Aleko," "Don Carlos," "Nabucco" and "Don Giovanni." A big voice, rich in quality backed by impressive sensibility, he is a rare addition to the operatic world. He is supported in this program by the London Symphony conducted by Edward Downes.

On the Records

Boston Symphony Under Leinsdorf Excels in 'Eroica'

Classical

BEETHOVEN: SYMPHONY No. 3 in E-FLAT MAJOR (EROICA); BOSTON SYMPHONY ORCHESTRA conducted by ERICH LEINSDORF—RCA VICTOR DYNAGROOVE LM/LSC-2644 (Stereo tape FTC-3006).

The emergence of the titanic musical genius of Beethoven from the traditional classic forms which preceded him is markedly noticeable in the Third Symphony.

Indeed, Erich Leinsdorf, conductor of the Boston Symphony in this lustrous recording, terms the symphony "among the three or four greatest masterpieces of the classic repertoire."

Listeners with a romantic turn of mind may still read Napoleonic and other political connotations into the music if they wish, but this recording seems rather to concentrate on projecting the symphony only as a glorious piece of music.

Maestro Leinsdorf and the orchestra perform their part of this function impeccably. For the rest we can thank Dynagroove engineering which, for one thing, allows the sombre, rolling basses to be heard as never before in the funeral march of the second movement.

The artistic conspiracy continues in the sparkling scherzo where the horn passages are heard with startling purity, and in the complicated variations of the final movement where orchestral sections stand out cleanly.

No matter how often one has listened to recordings of this symphony, the listener is certain to arrive at a new appreciation of a monumental work after playing this truly remarkable record.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 105,605
NOV 10 1963

Music

RECORDS:

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The present conductor of the Boston Symphony, Erich Leinsdorf, and his predecessor, Charles Munch, direct the orchestra in two recent RCA releases. Leinsdorf conducts the Bostonians in Beethoven's Symphony No. 3. ("Eroica"). Dr. Munch is at the helm for performances on a "two in one" record featuring the young American pianist, Gary Graffman. The contents here are the Chopin Concerto No. 1 and the Capriccio Brillant of Mendelssohn.

Leinsdorf has quite definite if not entirely unshared opinions about this symphony in particular and Beethoven's orchestral music in general. Those here are concerned with doublings, for better balances, and with other matters of tempi and ornamental figures (as in the bass part in the opening of the funeral march). The conductor's ideas are logical and in fact, his whole approach may be so termed categorically. This top orchestra and RCA's top Dynagroove are a combination that's really tops!

Patrons of the Woolsey series are aware that Graffman has been a favored soloist with the Boston Orchestra for some years. The orchestra brought him along for one of its programs here several years ago and his playing then was highly impressive. Graffman has matured into an artist of the first rank which is to say that his expressive powers are now a amtch for his technical virtuosity. He does some brilliant playing in the familiar Chopin opus and in the lesser known Mendelssohn work. The inclusion of the latter may be considered as a welcome "bonus."

fairly good recording of three Wagnerian war horses — The Ride of the Valkyries, The Flying Dutchman overture, the Tannhauser Overture and Venusberg music. For the price, you can't go wrong if you're shopping for these works. The Vienna orchestra is among the world's best.

R.C.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
The Pilot
BOSTON, Mass.
Weekly Circ. 88,877
NOV 30 1963

Rec

BEETHOVEN: Symphony No. 3 in E flat, Op. 55 ('Eroica'). Boston Symphony, Leinsdorf (RCA stereo or mono 2644).

Few of us, I imagine, will ever be able to replay this performance without recalling the unhappy circumstances in which we heard Mr. Leinsdorf's "Eroica" this week. Originally a manifesto of the conductor's ideals, it has become accidentaly a memento. It is a noble, well-formed interpretation, a thing of Olympian gravity and great splendor. I would like to hear the exposition repeated in the first movement, but very few conductors do this. I would like the scherzo to be more "vivace," but Leinsdorf's tempo is close to Beethoven's metronome marking. These small points should not deter Leinsdorf fans or those who favor a truly majestic approach to the music, however. The best movement is the finale, where the Boston Symphony has a chance to show its full virtuosity.

NATION
NEW YORK, N.Y.
W. 25,103
NOV 30 1963

Leinsdorf's performance of the *Eroica* is as careful and detailed as is usual with his work, and also as steadily pushed and oversharply articulated to insure the sense of increasing forward momentum and cohesion without any particular awareness of individual qualities. The procedure is particularly well calculated for this symphony, since the *Eroica* will sound like the *Eroica* regardless of how it is played. The new discipline and precision of the Boston Symphony is unmistakable, even though at the stage when this recording was made they were achieved at the expense of permitting some rather unpolished execution. As far as the development of Dynagroove is concerned, it seems considerably improved in the "spatial" dimension from the early releases (this is also true of the Chicago Orchestra releases discussed below), but the bass still sounds as though produced by oscillators rather than instruments, and loud passages are sometimes quite shrilly distorted.

November 30, 1963

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,100
DEC 1963

BEETHOVEN: *Symphony No. 3 in E flat, Op. 55 ("Eroica");* Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2644, $4.98, or Stereo LSC-2644, $5.98.

SUCH releases as this make any selection of the "best" recording increasingly difficult for the purchaser. Is it really possible for one single *Eroïca* among so many fine ones to be clearly "the best"? Obviously, no. For the reviewer it becomes a temptation to recommend the *oddest* version (Scherchen's, for instance, played at a preposterously fast tempo, almost as fast as Beethoven's metronome mark, an effect marred more than a little by his orchestra's inability to keep up), so that a familiar work might be reconsidered from a radically different, if sometimes radically incorrect, viewpoint.

Leinsdorf's version possesses more than usual interest, being his first crack at "standard" repertoire with the Boston Symphony for RCA Victor. It is a predictably sleek, powerful projection, devoid of eccentricities, and therefore recommended. The "Dynagroove" recording is good, maybe a bit shy on highs and definitely, to these ears, lacking in bass. The sound is quite clean, though, and the surfaces are remarkably clean.

—R.J.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.
NOV 1963

By Sherman Gottesman

Victor's regular release this past month concentrated on two Beethoven Symphonies, the **"Eroica,"** with **Erich Leinsdorf** conducting the **Boston Symphony**, and the **"Pastoral,"** with **Fritz Reiner** conducting the **Chicago Symphony.** Both performances have much to offer with the writer tending to be a bit more prejudiced in favor of the Reiner recording. However, the appearance of these two symphonies for the umpteenth time in the past five years on discs makes one wonder of the value in so many releases of individual works. It is possible to own a dozen copies of these symphonies, including duplications on the same label, and all stereophonic, which means that they were released in the last five or six years. Of course, living in a world that is committed to selling and making a profit, this writer realizes that the potential sale of a "standard" is much greater than that of an esoteric work. But if there is a surfeit of "standards" and the average buyer owns one of these works already, will he go out and purchase another? Or is there always a guaranteed sale when a standard is released. This writer wonders, and wonders when the record companies are going to have pity on the critics. One can take just so much standards—great as they are. It's like writing "I will be a good boy" 100 times on the blackboard (RCA Victor LSC 2644, stereo, and LSC 2614, stereo).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108
DEC 1 1963

Records Reviewed

Erich Leinsdorf

ERICH LEINSDORF plays Beethoven's "Eroica" Symphony for an RCA recording (LSC-2644) and on the jacket notes he is quoted, "The 'Eroica,' in my belief, is among the three or four greatest masterpieces of the classic repertoire. Its movements are four great structures —like all of Beethoven, entirely positive. They are grand statements. Beethoven always leads you to a positive conclusion."

His interpretation of the masterpiece bears out his statement. We hear the orchestral sonorities which are so eloquently produced by the Boston Symphony Orchestra, leading to the "positive conclusion" in impressive style.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719
DEC 1963

BEETHOVEN: Symphony No. 3, (*Eroica*). The Boston Symphony Orchestra, Erich Leinsdorf, Conductor. RCA Victor LSC-2644 (Stereo).

Erich Leinsdorf makes it very clear in the notes accompanying the album that this will be no ordinary performance of the *Eroica.* He has tried to get away from the breast-beating, *Sturm und Drang* approach to the symphony, and replaces it into its classical context. It is certainly high time someone saw the *Eroica* in this light, for Leinsdorf's lean and taut reading brings the symphony's harmonic and structural originalities into a much sharper focus than some of the more romantic versions that we are accustomed to. The ordinary modern string complement is used and certain wind doublings are resorted to, and only in this sense is Beethoven "modernized." It would be interesting, if purely academic, to hear the music played with the same number of instruments as the 1804 premiere. However, this is as close as we are likely to get to the composer's actual instrumental requirements. Leinsdorf's performance is not one that will appeal to those who like their *Eroica* on a grand scale, but as one that returns the music to its proper perspective, it is remarkably convincing. Only the second movement strikes me as not receiving enough weight and tension, a defect detracting somewhat from the overall excellence of the interpretation. The Boston Symphony is never less than first-rate throughout. The recording is brilliant, if a trifle shrill.—*Davis*

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800
JAN 10 1964

★★ Beethoven: Eroica Symphony (No. 3)—Leinsdorf-Boston Symphony [*RCA Victor*]. A decade ago Erich Leinsdorf and the Rochester Philharmonic made an exciting recording of the *Eroica* for the $1.98 Harmony label. In the intervening years, Mr. L. has moved up in conductoral fame, but his way with the *Eroica* seems to have slipped. What was once vigorous and compelling has become tired and sluggish. The older version remains preferable.

—Roy Hemming

EXPRESS and NEWS
SAN ANTONIO, TEXAS
SAT. 107,787 SUN. 111,361
OCT 19 1963

Records: RCA Victor has combined two masterpieces in its latest release, a fine Red Seal recording of Beethoven's "Eroica" by the Boston Symphony with Eric Leinsdorf conducting. The album is adorned with a color reproduction of Rembrandt's painting, "Aristole Contemplating the Bust of Homer," recently acquired by the Metropolitan Museum at a record-breaking figure.

RCA Victor's four album release in its low-priced Victrola line for October includes:

David Oistrakh with Charles Munch and the Boston Symphony in violin selections by Chausson, Saint-Saens, Leclair and Locatelli; Monteux and the Berlin Philharmonic in Brahms' Symphony No. 2; Gary Graffman and the Boston Symphony with Charles Munch in Chopin's Concerto No. 1 for Piano and Mendelssohn's Capriccio Brillant, and the Boston Symphony with Charles Munch in D'Indy's Symphony on a French Mountain Air (with pianist Nicole Henriot); Dukas' "The Sorcerer's Apprentice" and Ravel's "Mother Goose" Suite.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 105,605
NOV 10 1963

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MONTHLY-CIRC. N. AVAIL.
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Sunday Journal
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Box 2078, Boston 6 • RIchmond 2-4200
The Pilot
BOSTON, Mass.
Weekly Circ. 88,877
NOV 30 1963

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SAT. 107,787 SUN. 111,361
OCT 19 1963

Records: RCA Victor has combined two masterpieces in its latest release, a fine Red Seal recording of Beethoven's "Eroica" by the Boston Symphony with Eric Leinsdorf conducting. The album is adorned with a color reproduction of Rembrandt's painting, "Aristole Contemplating the Bust of Homer," recently acquired by the Metropolitan Museum at a record-breaking figure.

RCA Victor's four album release in its low-priced Victrola line for October includes:

David Oistrakh with Charles Munch and the Boston Symphony in violin selections by Chausson, Saint-Saens, Leclair and Locatelli; Monteux and the Berlin Philharmonic in Brahms' Symphony No. 2; Gary Graffman and the Boston Symphony with Charles Munch in Chopin's Concerto No. 1 for Piano and Mendelssohn's Capriccio Brillant, and the Boston Symphony with Charles Munch in D'Indy's Symphony on a French Mountain Air (with pianist Nicole Henriot); Dukas' "The Sorcerer's Apprentice" and Ravel's "Mother Goose" Suite.

St. Petersburg Times
ST. PETERSBURG, FLA.
D. 127,804 S. 132,035

FEB 2 1964

WAX WORKS

An Aristocratic 'Eroica'

By CHICK OBER
Of The Times Staff

That aristocrat of orchestras, the Boston Symphony, provides an exciting "Eroica" in an RCA Victor dynagroove stereo album. Erich Leinsdorf, a distinguished conductor, considers Beethoven's Third Symphony to be "among the three or four greatest masterpieces of the classic repertoire." His reading of the "Eroica" mirrors that belief in an outstanding performance by the orchestra.

Another fine album by the aristocrat of orchestras — the Boston Symphony — includes Mozart's "Jupiter" Symphony and the melodic Eine Kleine Nachtmusik. It's also an RCA Victor album with Erich Leinsdorf conducting.

Erich Leinsdorf

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
OCT 20 1963

Robert Taylor's Notes

Boston Symphony Change Pointed Up

By ROBERT TAYLOR

When Erich Leinsdorf assumed the conductorship of The Boston Symphony Orchestra, his first program included Beethoven's Symphony No. 3, in E-flat major. It was a notably fine performance, now repeated on an RCA Victor Dynagroove release adorned by a reproduction of Rembrandt's "Aristotle Contemplating the Bust of Homer."

The relationship between the Rembrandt and the "Eroica" strikes one as mysterious, but there is nothing arcane about Mr. Leinsdorf's approach here.

He is fastidious, proportioned and wonderfully clear, and on the sleeve he supplies a hint of his particular performing recipe: "In this Symphony, the woodwinds ought to be doubled frequently, the horns seldom and the trumpets not at all."

The spirit of Mr. Leinsdorf's conception does not aspire to a fraudulent large scale; he does not romanticize the "Eroica". One may notice how the funeral march attains solemnity and grandeur through precision, and the entire symphony the scope of close and scrupulous observation. A fustian loudness is wanting. In this "Eroica" a textural transparency lends the music a rare economy and propulsive vigor.

The Boston Symphony in its present estate can be heard on this disc, and by way of contrast the recent reissue of three French scores conducted by Charles Munch, on the RCA Victrola series, affords a chance to listen to the previous regime. Dukas's "The Sorcerer's Apprentice," Ravel's "Mother Goose Suite" and d'Indy's Symphony on a French Mountain Air (with Nicole Henriot-Schweitzer as the pianist) comprise Dr. Munch's program.

The performances are exceedingly French, dry, crisp and brilliant. Nicole Henriot-Schweitzer's pianism discloses an authoritative glitter. So Gallic is the orchestral sound, indeed, that one recalls the current character of the Boston Symphony only with an effort.

The capacity of an ensemble to reflect a various palette under various hands may well astonish one, for The Boston Symphony here is an instrument of a different order.

NEW REPUBLIC
WASHINGTON, D.C.
W. 46,792

JAN 11 1964

Erich Leinsdorf has restored to the Boston Symphony the efficiency as a performing instrument that it lost in the years with Munch: it plays once more with precision and tonal beauty. But an orchestra doesn't exist for itself, and the conductor's job isn't merely to get it to play well. It exists as a medium for the performance of music; and his job is to use it to provide the public with effective performances of the orchestral literature. And I must report that the performance of Beethoven's *Eroica* Symphony by Leinsdorf and his orchestra on RCA LM- and LSC-2644 is not an an effective one. He is quoted on the record envelope as saying: "I think the title *Eroica* has misled people over the years, and I wish the very word 'Eroica' would disappear. . . . As for tempi, Beethoven's metronome markings are quite unreliable and . . . are simply impossible in some movements" – which I take to mean impossibly fast. But the title indicates Beethoven's idea of the character of the work; moreover, even if Leinsdorf rejects the metronome markings there are Beethoven's directions of *Allegro con brio* for the first movement, *Allegro vivace* for the Scherzo, *Allegro molto* for the finale; and these call for the energy and animation that are conspicuously absent from the movements as Leinsdorf conducts them; so that we get a first movement without *brio*, a Scherzo that is not *vivace*, a finale that is not *molto allegro*. As for the *Marcia Funebre*, it begins well, but with its changes of tempo – in the middle section in C major and the passage beginning at bar 209 – it doesn't have the impact it builds up when played in one tempo. Victor LM- and LSC-2673 have Mendelssohn's incidental music for *A Midsummer Night's Dream*, in which again the orchestra plays beautifully but the Overture, Scherzo and final song are made ineffective by their insufficient animation in Leinsdorf's tempos, and even the Nocturne loses by being taken more slowly than the composer's prescribed *Andante*.

The New York Times
D. 681,612 S. 1,304,447

MAR 8 1964

ONE'S EARS ARE ON THE STAGE

By MARTIN BOOKSPAN

THE guests had departed, the children were asleep upstairs and there was a general air of contentment hovering over the household. The feeling of well-being stimulated by good food and good conversation recently enjoyed made one loath to leave the living room. Besides, there on the table were the boxes of four-track stereo tapes to be reviewed.

To play them normally—that is, through the two-speaker systems attached to the playback unit — would surely have awakened the sleeping trio above. The obvious solution: headphones. They had not been used for many months simply because protracted exposure to stereo reproduction through headphones spoils one for the more mundane experience of listening to speaker reproduction.

No Alternative

In the given circumstances, however, there was no alternative; out came the headphones from their place in the drawer; into their receptacle in the circuit they were plugged. Then began one of the most exciting listening sessions your reviewer had experienced in months.

The thrill of listening to superb stereo tapes through a fine set of stereo headphones cannot adequately be described; it must be experienced. The listener is lifted from his position as an interested but passive auditor and is propelled directly into the midst of the reproduced sound.

The separation of the stereo channels is extreme but not unnatural and one's ears are suddenly right on the stage with the performers. Subtleties of phrasing, dynamics and balance are heard from the perspective of the podium. All extraneous room noises are eliminated and one's attention is focused on the music.

The first tape auditioned in this manner was RCA Victor's combination of Beethoven's Eroica Symphony and Strauss's Ein Heldenleben (FTC 3006), played by the Boston Symphony Orchestra under the direction of Erich Leinsdorf. The two works are coupled together on one twin-pack reel, with each score complete and uninterrupted on a single sequence.

Companion

Strauss himself apparently considered "Ein Heldenleben" a latter-day companion piece to the "Eroica." In 1898, he wrote: "Beethoven's 'Eroica' is so little beloved of our conductors and is on this account now only rarely performed, that to fulfill a pressing need I am composing a largish tone poem entitled 'Heldenleben,' admittedly without a funeral march but yet in E flat with lots of horns, which are always a yardstick of heroism."

Whether one views this remark as the height of pretension or facetiousness, the fact remains that Strauss produced a score of impressive eloquence, tinged occasionally with real grandeur and nobility. Rarely can it have sounded more brilliantly extroverted than it does on the new tape as heard through stereo headphones.

The power and intensity of the orchestral performance are overwhelming and the engineering of the sound is a model of clarity and dimension.

The "Eroica" reproduction is on a less exalted plane. This was actually the first recording undertaken by RCA Victor in Boston after Mr. Leinsdorf had succeeded Charles Munch. Not all the problems concerning Symphony Hall's reverberation period had been solved, and there is consequently some muddying of textures in the "Eroica" reproduction. Nevertheless, there is an impact of immensity when the tape is heard through headphones that makes for a unique experience.

MENDELSSOHN: A MIDSUMMER NIGHT'S DREAM.

WORLD WEEK
SCHOLASTIC MAGAZINE
NEW YORK, N.Y.
W. 2,683,758
OCT 11 1963

DISCussions

★★★★ Tops ★★★ Good ★★ Average

RECORD OF THE WEEK

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THE PLAIN DEALER
CLEVELAND, OHIO
D. 336,210 S. 507,694

SEP 22 1963

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The Evening Star
WASHINGTON, D. C.
D. 258,167 S. 313,112

SEP 29 1963

★ ★ ★ ★

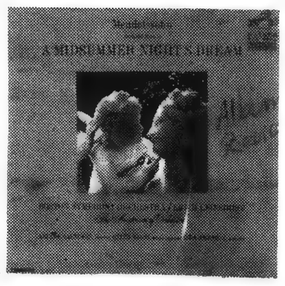
Midsummer Night

The Boston Symphony, with its marvelous strings, would seem a suitable vehicle for Mendelssohn's Midsummer Night's Dream. With Erich Leinsdorf conducting, such is the case. In addition, there is more than the orchestral suite. Soprano Arlene Saunders, mezzo Helen Vanni, narrator Inga Swenson and a chorus weld together some of the spoken and sung parts of the incidental music for a full-length delight.

CASH BOX
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.

SEP 21 1963

CLASSICAL PICK



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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 283,819
SEP 22 1963

Orchestra Has 3 New Recordings

By ROBERT TAYLOR

The imminence of the opening of the Boston Symphony's 83rd season has been presaged by RCA Victor's release of three new Dynagroove recordings featuring the orchestra under the direction of Erich Leinsdorf.

Of these the "Midsummer Night's Dream" received brief comment here a fortnight ago. It is a genial recording of Mendelsohn's honeysuckle-and-moonlight music. The ramatic recitative, however, selected from Shakespeare, conjures up a need for another dimension, though pleasantly recited.

The "Ein Heldenleben" of Strauss is a more even success.

"Here Mr. Leinsdorf's affinity for the score—and it has seldom been recorded more meticulously—results in a marvelously-balanced performance. Neither as lush as Ormandy's grandiose as Beecham's or wiry as Dorati's, this reading has an almost miraculous clarity.

The continuity of a musical structure in which each detail has been carefully weighed unfolds resoundingly: the reading is a cumulative experience, and the musical pattern plainly projects the virtues of symmetry as well as the Strauss-ian colors. The exact, crisp tone of a highly rhythmic interpretation represents a solid achievement.

vaults, the masters were recently uncovered through the efforts of those who recalled the enthusiasm aroused by Toscanini's conception of the "Great" over two decades ago. The mechanical imperfections of the original were repaired by electronic transfer techniques after hours of infinite pains.

I'm afraid the restored version fails to provoke in me the eagerness of its adherents, and indeed seems patchy. True, the interpretation declares a certain Olympian amiability, but compared with half-a-dozen others, from Furtwangler's captivating phrase to Walter's profundity to the slow swell of Krips' long line, it is insubstantial.

Toscanini's 'Great'

The same approach distinguishes the collaboration between Mr. Leinsdorf, Artur Rubinstein and the Boston Symphony in the Tchaikovsky Concerto No. 1 in B-flat Minor, the first employing these exact forces. Again the interpretation is clean, tidy and musically agreeable. Mr. Rubinstein is certainly no stranger to the score either on records or off.

His approach is in the grand style, but treated with taste. One might ask for a Tchaikovsky of more emotional scope than the result, but the advantages of the Dynagroove process and the sincere straightforward precision of the work, its lack of bombast, more than compensate for what is usually a highly theatrical introspection.

New York Post
D. 372,679 S. 255,557

SEP 5 1963

Record Review

A MIDSUMMER NIGHT'S DREAM — Mendelssohn (Incidental Music) — Boston Symphony/Erich Leinsdorf (RCA-LD/LSCD-2673 Limited Edition-S-2775): The restless souls at RCA have produced another unusual achievement, a single record of incidental music to a Midsummer Night's Dream housed in a container that cannot help but be a conversation piece.

Imagine, if you will, a large folder-like envelope in blue (14 x 17 inches) enriched by an excellent miniaturized reproduction of a scene from this work, and containing not one, but two Fuseli reproductions suitable for hanging.

Oh yes, the music. There is a lift and a sparkle to the score as it is unveiled under the nimble fingers of Leinsdorf. The high professionalism of the three voices—Arlene Saunders, Helen Vanni and Inga Swenson—and the just-right chorous, makes this possibly the best version yet. Musically. Excellent. Technically: Excellent. Stereo: Very good.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,100

1963

MENDELSSOHN: *Overture and Incidental Music to "A Midsummer Night's Dream"*; Arlene Saunders (soprano), Helen Vanni (mezzo-soprano), Inga Swenson (narrator); Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2673, $4.98 or Stereo LSC-2673, $5.98. [See also Note below.]

ⓈLEINSDORF, who performs eight of the twelve pieces of incidental music Mendelssohn wrote for Shakespeare's comedy, plus the Overture, has had the very good idea of using passages from the play spoken by Inga Swenson to introduce each of same. All this should have made for an enchanting recording, but it has not worked out that way. The tempi Leinsdorf employs for the Overture and several of the numbers, and also the color palette he favors, makes Mendelssohn's world of elves and fairies sound anything but buoyant and mercurial. Nor does "The Aristocrat of Orchestras" always play with its accustomed unanimity. Too, the *fortes* are recorded so that they seem a bit coarse, and there is an absence of really soft tone. But Leinsdorf's idea was still a good one.

—C.J.L.

ASHTABULA, OHIO
STAR-BEACON
D. 17,602 S. 17,623

OCT 5 1963

Concert listening:

Boston Symphony scores 2

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"Ein Heldenleben" has been used a number of times to demonstrate advanced recording techniques, of course, and inevitably so. The orchestration is wide, deep and rich, loaded with contrasty dynamics. Its newest use for this purpose is the best so far because no value of the music has been sacrificed to achieve hi-fi and stereo dramatics.

Knowing Leinsdorf, you know he'd have it no other way. With his precise feeling for values, all techniques must serve the music rather that it ever being the other way. He conducted a well-balanced performance of this supercharged score and the achievement of the engineers is that it sounds that way coming from the phonograph.

To Mendelssohn's music Leinsdorf had the daring and imagination to make additions, namely a selection of speeches from Shakespeare's play, declaimed at appropriate points, either above the music or between music by the actress, Inga Swenson. This was one of the high points of the Boston's 1962-63 season and it comes off no less effectively in recording.

Again there is a masterful unfolding of the musical texture by Leinsdorf which comes out always energized, always sensitive and always cohesive and true. His singers were Arlene Saunders, soprano, and Helen Vanni, mezzo.

PHOTO WEEKLY
NEW YORK, N.Y.
W 10,500

SEP 23 1963

MENDELSSOHN'S INCIDENTAL MUSIC TO A MIDSUMMER NIGHT'S DREAM. Boston Symphony, Erich Leinsdorf conducting. The classic story of this work, but classic many years after its composer was dead, goes back to the '30s in Germany when Hitler was turned down by Richard Strauss who had been instructed to write new incidental music for Shakespeare's Midsummer Night's Dream. Strauss, hardly in favor at the time, worsened his position by refusing on the basis he could not better Mendelssohn's music. The latter had been a Jew. Fortunately, music knows no such petty bounds and the world today, as it did 120 years ago, finds this work as charming and light as any on music's wide palette. Arlene Saunders is the soprano; Helen Vanni, mezzo, and Inga Swenson, narrator in this highly excellent offering.

CUE
NEW YORK, N.Y.
W, 167,032

AUG 24 1963

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MENDELSSOHN: A MIDSUMMER NIGHT'S DREAM.

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CASH BOX
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.
SEP 21 1963

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AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,100
NOV 1963

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CLEVELAND, OHIO
D. 336,210 S. 507,694
SEP 22 1963

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D. 258,167 S. 313,112
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278

VARIETY
NEW YORK, N.Y.
WEEKLY-CIRC.N.AVAIL.

SEP 18 1963

In anticipation of the Shakespeare Quadricentennial next year, RCA Victor is releasing this month a recording of "Midsummer Night's Dream" by the Boston Symphony under the direction of Erich Leinsdorf in two editions (a regular LP and a special deluxe, individually numbered limited edition. The limited edition, in folio form, includes two Boydell engravings reproduced from the "Imperial Folio" of Shakespeare's plays originally published in London 150 years ago. It also includes passages from the play and a text piece by George R. Marek, Victor veepee-general manager.

SANTA BARBARA, CALIF.
NEWS PRESS
D. 33,516 S. 34,934

SEP 28 1963

RECORD CONCERT

Leinsdorf Energetic In Seeking Audiences

By Donald W. Wieder

The Boston Symphony and its musical director, Erich Leinsdorf, already hold top-flight rank internationally, but they seem determined to make sure that, despite such fame, knowledge of that rating spreads.

Part of this insistence on claim to fame has come by energetic planning to attain listeners far from the cultured home base — by extensive tours and by records.

CONTRASTING WORKS

Two recent releases on Dynagroove are of almost diametric viewpoints, yet serve to indicate the depth of this orchestra. One is fluffy Incidental Music to "A Midsummer Night's Dream" by Mendelssohn (RCA Victor LM 2673) and the other, the massive "Hero's Life" by Richard Strauss (RCA Victor LM 2641).

In the playful Mendelssohn work are a chorus, soprano, mezzo-soprano and narrator. Played frequently and often with varied outdoor backgrounds, this music is timeless in its interest but always refreshing as a balmy breeze. (This reviewer once was in an orchestra which played the work in a dell next to a vale where Shakespearean production was staged and absorbed lots of atmosphere but never got the plot unraveled — but the story except as a springboard is unimportant.)

SCAMPERING MELODY

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BROOKLYN, N.Y.
BAY NEWS
W. 12,125

DEC 7 1963

DISC GUIDE

mac

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The Knickerbocker News
ALBANY, N. Y.
D. 55,000

DEC 4 1963

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Tucson Daily Citizen
TUCSON, ARIZ.
D. 45,420

MAR 28 1964

ALBUMS

MIDSUMMER NIGHT'S DREAM (Mendelssohn). The usual excerpts (overture, nocturne, scherzo, wedding march) are spiced by others with voice and by readings from the Shakespeare text. Erich Leinsdorf's direction of the Boston Symphony is alert and painstaking, but there is more poetry in Inga Swenson's readings. (Victor)

LYONS, ILL.
CITIZEN
W. 3,231

SEP 19 1963

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Apparently Leinsdorf is getting the terrific recording workout that he is because Victor fears he may stay at Boston no longer than he has for the last several appointments he held.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

APR 1964

MENDELSSOHN: *Overture and Incidental Music to "A Midsummer Night's Dream", Opp. 21 and 61;* Arlene Saunders (soprano), Helen Vanni (mezzo-soprano), Inga Swenson (narrator), Boston Symphony Orchestra and Chorus conducted by Erich Leinsdorf. Four Track 7½ ips. Stereo Tape, RCA Victor FTC-2119, $8.95.

TAFTER its oddly flat-footed Overture, this performance gradually warms up to its narrative method of short but evocative Shakespearean cues to the musical numbers. Some English critics have understandably reacted "traumatically" to Inga Swenson's American accent, and it is also true that her opening lines evoke more of the elocution class than the theater. In the near-melodrama preceding *Ye Spotted Snakes*, which should always be done this way if at all, we get more feeling of the fine actress she really is (one of the best Ophelias I have seen, for example). Her almost little-girl delivery of Puck's lines suggests that alternating her voice with a boy's might have been an even better realization of this pregnant idea. Perfect balance of both speaking and singing voices with the orchestra, and superb sound in the tape edition. —J.D.

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

OCT 1963

Mendelssohn, Strauss in Boston

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Erich Leinsdorf is essentially a man of the musical theater and it is only natural that he should turn to some of the most fanciful and unabashedly theatrical music ever written: Mendelssohn's "Midsummer Night's Dream." It is heard here complete with brief snippets from Shakespeare's text.

"Is the work still valid?" asks Victor's George Marek in his liner notes. The obvious proof of its validity is in this sumptuous performance which Erich Leinsdorf offers with the help of three talented ladies. It is obvious that the conductor, and all concerned, believed strongly in this magical combine of music and poetry which the Elizabethan Shakespeare created, and which the Victorian Mendelssohn embellished.

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Inga Swenson charmingly reads the lines of Titania, Puck, Theseus, Oberon and assorted sprites. The brief vocal parts—the Fairies' musical sleeping potion for Titania and the final music with chorus—are equally as enchanting, as sung by Arlene Saunders and Helen Vanni.

Leinsdorf's recording of Strauss' "Ein Heldenleben" lacks a continual fabric; it is fragmented and sectional. As with Leinsdorf's performances of the work here last spring, "Heldenleben" seems aloof, wanting the continuous tension which carries the work from episode to episode. The orchestral playing, however, is brilliant and clear. —R. J.

278

VARIETY
NEW YORK, N.Y.
WEEKLY-CIRC.N.AVAIL.

SEP 18 1963

In anticipation of the Shakespeare Quadricentennial next year, RCA Victor is releasing this month a recording of "Midsummer Night's Dream" by the Boston Symphony under the direction of Erich Leinsdorf in two editions (a regular LP and a special deluxe, individually numbered limited edition. The limited edition, in folio form, includes two Boydell engravings reproduced from the "Imperial Folio" of Shakespeare's plays originally published in London 150 years ago. It also includes passages from the play and a text piece by George R. Marek, Victor veepee-general manager.

SANTA BARBARA, CALIF.
NEWS PRESS
D. 33,516 S. 34,934

SEP 28 1963

RECORD CONCERT

Leinsdorf Energetic In Seeking Audiences

By Donald W. Wieder

The Boston Symphony and its musical director, Erich Leinsdorf, already hold top-flight rank internationally, but they seem determined to make sure that, despite such fame, knowledge of that rating spreads.

Part of this insistence on claim to fame has come by energetic planning to attain listeners far from the cultured home base — by extensive tours and by records.

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AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

APR 1964

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MONTHLY 15,900

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The Knickerbocker News
ALBANY, N. Y.
D. 55,660

DEC 4 1963

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Tucson Daily Citizen
TUCSON, ARIZ.
D. 45,420

MAR 28 1964

ALBUMS

MIDSUMMER NIGHT'S DREAM (Mendelssohn). The usual excerpts (overture, nocturne, scherzo, wedding march) are spiced by others with voice and by readings from the Shakespeare text. Erich Leinsdorf's direction of the Boston Symphony is alert and painstaking, but there is more poetry in Inga Swenson's readings. (Victor)

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

DEC 1963

Ⓢ Ⓜ **MENDELSSOHN:** ***A Midsummer Night's Dream—Incidental Music, Opp. 21 & 61.*** Arlene Saunders (soprano); Helen Vanni (mezzo-soprano); Inga Swenson (narrator); Boston Symphony Orchestra and Chorus, Erich Leinsdorf cond. RCA VICTOR limited edition LSC/D 2673 $7.98, LM/D 2673 $6.98; LSC 2673 $5.98, LM 2673* $4.98.

Interest: **Mendelssohnian magic**
Performance: **Crystal-clear**
Recording: **Excellent**
Stereo Quality: **Good**

All of the Mendelssohn *Midsummer Night's Dream* score that can stand on its own, with the minor exception of the Pyramus Funeral March (which is included on Klemperer's Angel disc), has been fashioned by Erich Leinsdorf into a concert suite with connecting narration from Shakespeare's text. Leinsdorf has given us the Overture, Scherzo, Fairies' March, "You spotted snakes," Intermezzo, Nocturne, Wedding March, Clowns' Dance, and Finale.

Sparkle, elegance, precision, but also a touch of rigidity, mark Leinsdorf's readings. The vocal solo and choral episodes are done with great verve and imagination, but unhappily, Inga Swenson's narration is rather obtrusive, particularly throughout the first side, where she seems unduly coy and the volume level of her voice sits rather high in relation to the music.

Save for the balance of narrator and music, RCA's recording is of amazing clarity and presence. Had I been a musician on the taping session, I would have been afraid to breathe too loudly. Those who prefer to do without narration should try the London disc with Peter Maag (for stylish interpretation), or Otto Klemperer on the Angel recording (for completeness). RCA Victor's limited-edition version listed in the heading involves some knockout luxury packaging—an oversize "elephant" folio that contains two Boydell engravings from Fuseli's eighteenth-century surrealist paintings illustrating the play. *D. H.*

Arkansas Gazette.
LITTLE ROCK, ARK.
D. 92,176 S. 105,024

MAR 15 1964

Erich Leinsdorf, who has assumed the Munch mantle and added his own luster, conducts the Boston Symphony in Mendelssohn's incidental music to A Midsummer Night's Dream. Actress Inga Swenson as narrator, with soloists Arlene Saunders, soprano, and Helen Vanni, mezzo, recite or sing selected speeches to the accompaniment of this delectable music.

PAINESVILLE, OHIO
TELEGRAPH
D. 19,700

MAR 3 1964

MENDELSSOHN'S familiar incidental music to "A Midsummer Night's Dream" is augmented by two soloists and narration from Shakespeare's play. Erich Leinsdorf conducts the Boston Symphony in this recording as well as in Gustav Mahler's "First Symphony" based on melodies from his "Songs of a Wayfarer"—also in the library's collection.

Democrat and Chronicle
ROCHESTER, N. Y.
D. 128,713 S. 191,399

DEC 15 1963

RECORDS

INCIDENTAL MUSIC TO 'A MIDSUMMER NIGHT'S DREAM' by Mendelssohn; Boston Symphony, Erich Leinsdorf conducting. (Victor Dynagroove.)

Mendelssohn's "Midsummer Night's Dream" music wears well in spite of so many performances of the more familiar passages (Wedding March for example). Mr. Leinsdorf now leads the Boston Symphony in a performance that brings out the essence of this attractive score. The Incidental Music, we are reminded, was written as accompaniment for the play, in contrast to the Overture, which was written 17 years earlier, when Mendelssohn was 17.

In preparing the version used for this performance, Mr. Lensdorf selected passages from the play to be spoken, and these are printed in the album notes. They are spoken with disarming grace by Inga Swenson as narrator. There are also sung passages by Arlene Saunders, soprano, and Helen Vanni, mezzo.

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THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 193,013 S. 156,632

NOV 29 1963

The Record Cabinet

By MILTON BERLINER

ERICH LEINSDORF, new musical director of the Boston Symphony, is fast building a list of distinguished recordings in RCA Victor's new rich Dynagroove sound, bringing this great orchestra fresh prestige.

Among the latest is a stunning performance of Mendelssohn's incidental music to A Midsummer Night's Dream, with Arlene Saunders, soprano; Hanelen Vanni, mezzo-soprano, and, as narrator, Inga Swenson.

This is perhaps the piece de resistance of the new batch of releases. But there are also highly desirable Leinsdorf-Boston albums of—the Tchaikowsky Concerto No. 1 with pianist Artur Rubinstein; Strauss' Ein Heldenleben; the first recording of Dello Joio's Fantasy and Variations for piano and orchestra combined with Ravel's Concerto in G, with the talented young Lorin Hollander as soloist; the Beethoven Symphony No. 3 (Eroica).

HIGH FIDELITY
TRADE NEWS
NEW YORK, N. Y.
MONTHLY 6.400

NOV 1963

MENDELSSOHN: A Midsummer Night's Dream—play and music. Arlene Saunders, sop.; Helen Vanni, mezzo-sop.; Inga Swenson, narrator; Leinsdorf, chorus, Boston Symphony Orch. RCA Victor FTC 2141, $8.95.

Mendelssohn's music was made for Shakespearean drama—and to suit concert hall demands. Leinsdorf has selected passages from the play to go with the music. His choice seems well considered, but is it necessary? Incidental music or no, the Mendelssohn score, played complete in concert, sustains itself exquisitely without such aid. (Indeed, the conductor might have done better to concentrate on his main job; we miss the requisite control in the Overture, lightness in the Scherzo.) Inga Swenson, valiantly speaking several parts, is excellent when avoiding the arch manner; the character Puck (see Wedding March at B 425ff.) bothers her the most. The sound of the orchestra, as of the soloists and chorus, is the most natural evocation of Symphony Hall, Boston, that we have heard. Listen to the hushed opening of the Overture (A 16), the bass tuba.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

MAR 1964

Ⓢ **MENDELSSOHN:** ***A Midsummer Night's Dream—Incidental Music, Op. 61.*** Arlene Saunders (soprano), Helen Vanni (mezzo-soprano), Inga Swenson (narrator); chorus; Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR FTC 2141 $8.95.

Interest: **Musical fantasy**
Performance: **Conscientious**
Recording: **Satisfactory**
Stereo Quality: **Fine**

The overture and nine of the twelve sections of the score Mendelssohn composed to accompany Shakespeare's *A Midsummer Night's Dream* are offered in this recording, more than in any other version so far on tape. They include the familiar Scherzo—which Erich Leinsdorf conducts with spirit and refinement after a fairly labored reading of the overture—the March of the Fairies, the fairies' song "You spotted snakes," the Intermezzo, the Nocturne—a warm and tender thing in this performance, notable for a glowing horn solo—the Dance of the Clowns, the Wedding March, and the finale. The last, and the song "You spotted snakes," call for vocal soloists and chorus, and both are sung with the appropriate delicacy. The narration by Inga Swenson of lines from the play is likewise effective, imparting some sense of the uses to which the music is put in a stage production. The recorded sound is a little muddy and dynamically constricted in the first sequence of the tape submitted for review, but the second sequence sounds fine. Program notes, promised on the outside of the package, were not enclosed. *C. B.*

ATLANTIC
BOSTON, MASS.
MONTHLY 279,,900

DEC 1963

Two new RCA Victor releases — Mendelssohn's incidental music to *A Midsummer Night's Dream* and Beethoven's Symphony No. 6 in F, the *Pastorale* — are cases in point. The *Midsummer Night's Dream* music is housed in what may well be the largest record album ever issued (LSC/D-2673, stereo; LM/D-2673, monaural). The disc itself is the customary twelve inches in diameter. The blue and gold portfolio-type case, however, measures 17¼ by 13½ inches and opens up to disclose (in addition to the record) two engravings by John Boydell of *Midsummer Night's Dream* illustrations published in London in 1803 and never previously reprinted. With or without these trimmings (and a standard-size edition is available), the recording itself offers a performance of the Mendelssohn score that is so clear and straightforward that one does not know whether to describe it as beautifully simple or simply beautiful.

The artists involved are Erich Leinsdorf and the Boston Symphony Orchestra. Mr. Leinsdorf has had the interesting idea of presenting not only the orchestral excerpts that are always played and the songs and choruses that are less frequently given, but the spoken passages from Shakespeare that lead into the musical portions. The solo singers are Arlene Saunders, soprano, and Helen Vanni, mezzo-soprano; and Inga Swenson, a veteran of the American Shakespeare Festival at Stratford, Connecticut, recites the appropriate lines, which, so the brochure says, were selected by Mr. Leinsdorf himself.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

NOV 16 1963

Merchandising Tells the Tale, Marek Says

NEW YORK—"In this highly competitive era, the need has grown for more effective merchandising. The album that attracts the eye is often the album that sells." The speaker is George Marek, RCA Victor chief, who pointed to two of the label's packages as illustrating the point. The releases are Mendelssohn's "A Midsummer Night's Dream" and Beethoven's "Pastoral Symphony"—both limited editions with unique packaging.

The Mendelssohn, released in honor of the forthcoming Shakespeare quadricentennial, features a performance by Erich Leinsdorf and the Boston Symphony Orchestra with soloists, chorus and narration. The album was designed to simulate an art portfolio, complete with excerpts from the text and two Boydel prints. Released in August, the limited edition (priced $2 over the regular edition) "sold out immediately, indicating the public's interest in such items."

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

DEC 1963

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Interest: Mendelssohnian magic
Performance: Crystal-clear
Recording: Excellent
Stereo Quality: Good

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Democrat and Chronicle
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D. 128,713 S. 191,399

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HIGH FIDELITY
TRADE NEWS
NEW YORK, N. Y.
MONTHLY 6,400

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Merchandising Tells the Tale, Marek Says

NEW YORK—"In this highly competitive era, the need has grown for more effective merchandising. The album that attracts the eye is often the album that sells." The speaker is George Marek, RCA Victor chief, who pointed to two of the label's packages as illustrating the point. The releases are Mendelssohn's "A Midsummer Night's Dream" and Beethoven's "Pastoral Symphony"—both limited editions with unique packaging.

The Mendelssohn, released in honor of the forthcoming Shakespeare quadricentennial, features a performance by Erich Leinsdorf and the Boston Symphony Orchestra with soloists, chorus and narration. The album was designed to simulate an art portfolio, complete with excerpts from the text and two Boydel prints. Released in August, the limited edition (priced $2 over the regular edition) "sold out immediately, indicating the public's interest in such items."

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

MAR 1964

Ⓢ **MENDELSSOHN:** ***A Midsummer Night's Dream—Incidental Music, Op. 61.*** Arlene Saunders (soprano), Helen Vanni (mezzo-soprano), Inga Swenson (narrator); chorus; Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR FTC 2141 $8.95.

Interest: Musical fantasy
Performance: Conscientious
Recording: Satisfactory
Stereo Quality: Fine

The overture and nine of the twelve sections of the score Mendelssohn composed to accompany Shakespeare's *A Midsummer Night's Dream* are offered in this recording, more than in any other version so far on tape. They include the familiar Scherzo—which Erich Leinsdorf conducts with spirit and refinement after a fairly labored reading of the overture—the March of the Fairies, the fairies' song "You spotted snakes," the Intermezzo, the Nocturne—a warm and tender thing in this performance, notable for a glowing horn solo—the Dance of the Clowns, the Wedding March, and the finale. The last, and the song "You spotted snakes," call for vocal soloists and chorus, and both are sung with the appropriate delicacy. The narration by Inga Swenson of lines from the play is likewise effective, imparting some sense of the uses to which the music is put in a stage production. The recorded sound is a little muddy and dynamically constricted in the first sequence of the tape submitted for review, but the second sequence sounds fine. Program notes, promised on the outside of the package, were not enclosed. *C. B.*

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 193,013 S. 156,632

NOV 29 1963

The Record Cabinet

BY MILTON BERLINER

ERICH LEINSDORF, the new musical director of the Boston Symphony, is fast building a list of distinguished recordings in RCA Victor's new rich Dynagroove sound, bringing this great orchestra fresh prestige.

Among the latest is a stunning performance of Mendelssohn's incidental music to A Midsummer Night's Dream, with Arlene Saunders, soprano; Hanelen Vanni, mezzo-soprano, and, as narrator, Inga Swenson.

This is perhaps the piece de resistance of the new batch of releases. But there are also highly desirable Leinsdorf-Boston albums of—the Tchaikowsky Concerto No. 1 with pianist Artur Rubinstein; Strauss' Ein Heldenleben; the first recording of Dello Joio's Fantasy and Variations for piano and orchestra combined with Ravel's Concerto in G, with the talented young Lorin Hollander as soloist; the Beethoven Symphony No. 3 (Eroica).

Arkansas Gazette.
LITTLE ROCK, ARK.
D. 92,176 S. 105,024

MAR 15 1964

Erich Leinsdorf, who has assumed the Munch mantle and added his own luster, conducts the Boston Symphony in Mendelssohn's incidental music to A Midsummer Night's Dream. Actress Inga Swenson as narrator, with soloists Arlene Saunders, soprano, and Helen Vanni, mezzo, recite or sing selected speeches to the accompaniment of this delectable music.

PAINESVILLE, OHIO
TELEGRAPH
D. 19,700

MAR 3 1964

MENDELSSOHN'S familiar incidental music to "A Midsummer Night's Dream" is augmented by two soloists and narration from Shakespeare's play. Erich Leinsdorf conducts the Boston Symphony in this recording as well as in Gustav Mahler's "First Symphony" based on melodies from his "Songs of a Wayfarer"—also in the library's collection.

ATLANTIC
BOSTON, MASS.
MONTHLY 279,900

DEC 1963

Two new RCA Victor releases — Mendelssohn's incidental music to *A Midsummer Night's Dream* and Beethoven's Symphony No. 6 in F, the *Pastorale* — are cases in point. The *Midsummer Night's Dream* music is housed in what may well be the largest record album ever issued (LSC/D-2673, stereo; LM/D-2673, monaural). The disc itself is the customary twelve inches in diameter. The blue and gold portfolio-type case, however, measures 17¼ by 13½ inches and opens up to disclose (in addition to the record) two engravings by John Boydell of *Midsummer Night's Dream* illustrations published in London in 1803 and never previously reprinted. With or without these trimmings (and a standard-size edition is available), the recording itself offers a performance of the Mendelssohn score that is so clear and straightforward that one does not know whether to describe it as beautifully simple or simply beautiful.

The artists involved are Erich Leinsdorf and the Boston Symphony Orchestra. Mr. Leinsdorf has had the interesting idea of presenting not only the orchestral excerpts that are always played and the songs and choruses that are less frequently given, but the spoken passages from Shakespeare that lead into the musical portions. The solo singers are Arlene Saunders, soprano, and Helen Vanni, mezzo-soprano; and Inga Swenson, a veteran of the American Shakespeare Festival at Stratford, Connecticut, recites the appropriate lines, which, so the brochure says, were selected by Mr. Leinsdorf himself.

28° SCHUMANN'S SYMPHONY # 4

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

JUN 1964

SCHUMANN: *Symphony No. 4, in D minor, Op. 120*
†Beethoven: *Leonore Overture, No. 3, Op. 72a*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA VICTOR LM 2701. LP. $4.98.
• • RCA VICTOR LSC 2701. SD. $5.98.

Leinsdorf's Schumann is clean, spirited, and bright, and the orchestral playing on this disc merits the same adjectives. What is lacking, however, is the strong lyric impulse that makes the old Furtwängler or the more recent Klemperer performances so communicative. I find that Leinsdorf's reading of the slow movement is wanting especially in depth and eloquence.

The *Leonore* Overture is, similarly, strong and clear, though without special pleading. This is not entirely to Leinsdorf's discredit, since performance standards in music like this are pretty well set by now. But I do not see the need for "just another" Schumann Fourth or Third *Leonore*, which I'm afraid this record is. A.R.

EXPRESS and NEWS
SAN ANTONIO, TEXAS
SAT. 92,837 SUN. 93,999

APR 18 1964

New Dynagroove Recordings from RCA Victor:

Schumann's Symphony No. 4, played by the Boston Symphony under Leinsdorf. An admirable rendering of a work that was epoch-making in its time (1841), since it foreshadowed both the symphonic poem and the leitmotif idea.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

APR 18 1964

CLASSICAL SPOTLIGHT
SCHUMANN: SYMPHONY NO. 4; BEETHOVEN: LEONORE OVERTURE NO. 3
Boston Symphony Orchestra (Leinsdorf). RCA Victor LM 2701 (M); LSC 2701 (S)
The "Leonore Overture No. 3" has a majestic intensity heightened by Leinsdorf's reading despite many other versions. The Schumann is played as the expression of a man of noble purpose liberated and exalted by the love he had newly found.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 126,360

MAY 2 1964

SCHUMANN: Fourth Symphony, with the Boston Symphony Orchestra under Enrich Leinsdorf (LM or LSC-2701). Leinsdorf's first venture into the "romantic" repertoire for Victor is not an unqualified success. For those acquainted with Furtwangler's old monophonic recording for Decca, this reading is notably lacking in warmth and nobility. Only in the Scherzo does the Boston conductor seem to warm to his task. Victor's Dynagroove Sound is rather lacking in richness and spaciousness. The filler on the second side is the Beethoven Leonore No. 3 Overture.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

MAY 3 1964

Robert Taylor's Notes

A New Schumann Disc By Leinsdorf

By ROBERT TAYLOR

Although it is lush compared to Szell's articulation of the same score, Erich Leinsdorf's interpretation of Schumann's D Minor Symphony, which has been paired with Beethoven's Leonore Overture No. 3 on a new RCA Victor Dynagroove recording, comprises a sound, romantic account of a work that towers over the 19th century as a truly innovatory statement.

The Symphony No. 4, even today, is seldom recognized as a progenitor of cyclic form, based as it is on the psychologically well - grounded pattern that one emotional state carries over into another.

It has no formal recapitulation of material. The opening movement begins with a pensive, introspective motive, the orchestra sounding A as the background; this reappears at the start of the slow movement, the romanze; a phrase from the slow movement is employed in the B-flat major trio of the scherzo; while the finale embodies a subsidiary theme of the opening movement which now becomes the dominant element.

CYCLIC FORM principles determine the relationships of the Schumann Fourth, and it is probably the first of the leitmotif symphonies in the true sense, although you will find the beginning of the Finale of Beethoven's Ninth replete with the germ of the idea since one theme after another is presented and then discarded prior to the entrance of the real theme; and these introductory passages derive from the preceding movements.

But Schumann's Fourth is not haunted by the Beethoven Ninth (or, if you will, exalted by it) as Bruckner's creations were later on, as in the finale of the Fifth. It is closer in spirit to the tone poem. So indeed is Mr. Leinsdorf's reading which captures the sparkling glow of this carefully-integrated music, moves easily through its emotional range and attains a lovely fabric of sound. Brilliance is stressed, but this never devolves into sheer tonal engineering, and with a lively and intense Lenore Overture can be recommended as a solid version of Schumann's freely-shaped symphonic fantasia.

Buffalo Evening News
D. 283,236 SUN. 296,860

APR 25 1964

THE LIMPID sound of The Boston Symphony Orchestra under Erich Leinsdorf is beautifully reproduced in an RCA Victor LP of **Schumann's Symphony No. 4** and **Beethoven's Leonore Overture No. 3.**

The D Minor Symphony has never been better served on records, its drama and formidable force a factor for those who want to acquire this music in stunning Dynagroove sound. Stereo, mono.

THE BLADE
TOLEDO, OHIO
D. 180,484 SUN. 187,134

APR 26 1964

Pittsburgh Post-Gazette
Sun-Telegraph
D. 247,506 SUN. 236,063

APR 25 1964

Beethoven - Leonore Overture No. 3 — Boston Symphony Orchestra conducted by Erich Leinsdorf — Victor LSC-2701.

★★★★ A stirring performance of one of the four Overtures that Beethoven wrote for "Fidelio." This is the most popular and familiar of the four and is usually played between the scenes of the last act. The Boston Symphony, under its dynamic leader, plays with real gusto and the recording is free and clear. Coupled with Schumann's Fourth Symphony.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

MAY 3 1964

By HOWARD KLEIN

LEONARD BERNSTEIN and Erich Leinsdorf have each recently recorded a Schumann symphony, and while the works are not the same, there is enough similarity between the two to make valid and interesting comparisons of the conductor's approaches.

Mr. Bernstein leads the New York Philharmonic in an exuberant performance of the **Symphony No. 1 in B flat (Spring)** and the disk represents the gifted conductor at his best (Columbia ML 5981; stereo MS 6581). Mr. Bernstein fills out the set of the four Schumann symphonies available by him with this recording.

Mr Leinsdorf leads the Boston Symphony Orchestra in a logically controlled but somewhat stodgy performance of the **Symphony No. 4 in D minor** (RCA Victor LM 2701; stereo LSC 2701).

The two symphonies were written within months of each other in 1841. Schumann had been married to Clara in September of 1840 and his high spirits are reflected in both works. (The D minor was put aside after its initial failure and taken up 10 years later. During this period the so-called Symphonies No. 2 and 3 were written and published.)

The key of the D minor should not persuade anyone that the work is tragic. In fact the reverse is true. After an ominous opening the first movement works to a triumphant ending in D major. And the fourth movement is bursting with a victorious feeling of joy and conquest. One could read into this Schumann's long, bitter struggle with his father-in-law, which ended happily with his marriage.

Fanfare

The "Spring" came first and is more openly lyrical and joyous. It seems like a fanfare to a celebration of living.

Mr. Bernstein seems to relish this music, for every bar issues forth with a contagious vitality. Orchestral details are not always as precise as they should be, but the ebullience of the performance quells any niggling, and one revels in Mr. Bernstein's ability to convey highly charged emotion with such cavalier dash. The recording captures the healthy sound of the Philharmonic very well.

Mr. Leinsdorf, though, seems to be a victim of his own scrupulous logic. Given the cyclic nature of the Fourth Symphony, one must make sure that equivalent passages are cast in their proper speeds to insure instant identification. Theme "X" cannot swim past langorously the first time, then reappear later in armor on horseback and be recognized.

By striving for this instant identification, Mr. Leinsdorf lets all the steam out of the work, because his choices of initial tempos for the various themes are on the ponderous side. The introduction to the first movement is very slow. And when its motive shows up in the second movement, first as relief then as background for a gracefully tripping violin obbligato, the halting speed it must take makes the episode sound like drudgery.

This same figure, with the obbligato, comes back as the trio to the Scherzo, and here the results are disastrous. To slow down the trio enough for the episode to correspond properly (and even at that it is played a shade faster than its cousins), all the rollicking momentum of the Scherzo gets bogged down in sticky sweetness.

Brooding

Besides these faults, the rhythmic pulse of the sections does not seem to be generally agreed on by the men in the orchestra, for one choir surges forward as another holds the line and yet another lags. The prevailing mood is brooding introspection, which the final joyous movement does not dispel because, once again, the basic pulse is on the moderate side. And the Germanic thoughtfulness and deliberation of Mr. Leinsdorf's conception fail to hold the interest over the long span.

To fill out the remaining side, each conductor has chosen an overture, Beethoven's **Leonore Overture No. 3** precedes the first movement of Schumann's in the

28° SCHUMANN'S SYMPHONY # 4

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

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NEW YORK, N. Y.
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Sunday Herald
BOSTON, Mass.
Circ. 281,586

MAY 3 1964

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NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

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Buffalo Evening News
D. 283,236 SUN. 296,860

APR 25 1964

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THE BLADE
TOLEDO, OHIO
D. 180,484 SUN. 187,134

APR 26 1964

Pittsburgh Post-Gazette
Sun-Telegraph
D. 247,506 SUN. 236,063

APR 25 1964

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★★★★ A stirring performance of one of the four Overtures that Beethoven wrote for "Fidelio." This is the most popular and familiar of the four and is usually played between the scenes of the last act. The Boston Symphony under its dynamic leader plays with real gusto and the recording is free and clear. Coupled with Schumann's Fourth Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 126,360

MAY 2 1964

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MUNCH RECORDINGS

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

JAN 1964

DEBUSSY: *La Mer;* **RAVEL:** *Rapsodie espagnole;* Boston Symphony Orchestra conducted by Charles Munch. RCA Victrola VIC-1041, $2.50, or Stereo VICS-1041, $3.

(*La Mer*)
Ansermet . . . . . London CM-9228/CS-6024

Munch's reading, which dates from six or seven years back, is of moderate pace and much plasticity of rhythm and phrasing. Note, for example, the liberal interpretation of such markings as "*cédez un peu*" in I and "*espressivo*" in II. The smothering of brass and wind details in the beginning of II contributes to a general impression that finesse and concentration are lacking in this rough and ready run-through by a conductor and orchestra who seem to feel (not without justice) that they know this music backwards and forwards. A season or so earlier RCA had recorded a BSO *La Mer* under Monteux, and that performance (once available as LM-1939) was equally rugged and impulsive, but broader and more intense. At any rate, this new pressing of the Munch has been reprocessed in lush, handsome sound save for deafening crescendos of tape hiss whenever the music falls below *mf* and a similar electronic diminuendo whenever a big climax is in the works. I thought this to be a suppression of dynamic range until I rechecked my copy of LM- and found the original to be equally restricted, and far less brilliant to boot.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

JAN 1964

DAVID OISTRAKH: *Violin Recital*

Chausson: *Poème, Op. 25* (A). Saint-Saëns: *Introduction and rondo capriccioso, Op. 28* (B). Leclair: *Sonata for Violin and Piano, No. 3, in D* (C). Locatelli: *Sonata for Violin and Piano, in F minor* (arr. Ysaÿe) (D).

David Oistrakh, violin; Vladimir Yampolsky, piano (in C and D); Boston Symphony Orchestra, Charles Munch, cond. (in A and B). [(A) and (B) from RCA Victor LM 1988, 1956; (C) and (D) from LM 1987, 1956]

● RCA VICTROLA VIC 1058. LP. $2.50.
●● RCA VICTROLA VICS 1058. SD. $3.00.

These pieces represent David Oistrakh's very first American-made recordings, yet in one respect the reissue turns out to be better than the initial releases. The originals were recorded on both mono and stereo tapes but issued on discs in mono only. Now they are available both ways and sound excellent. Oistrakh moves along more swiftly and flowingly in the Chausson and Saint-Saëns than almost any other violinist, though he might have dug a little more deeply into the music. On the other hand, he is most expressive in the slow movements of the two sonatas. Victor has succeeded here in distilling the best material from the two earlier discs and combining it on an improved, lower-priced record. P.A.

ST. LOUIS POST-DISPATCH
D. 347,672 S. 564,337

FEB 2 1964

THE BOSTON SYMPHONY ORCHESTRA, with Charles Munch conducting lavishes a rich coloring on the provocative and allusive tone poem by Debussy in which he describes a complex of emotions induced by thoughts of the sea. Music is never descriptive in an explicit sense, so "La Mer" could have been "La Montagne" without leading anybody astray. Nevertheless, the rise and fall of volume and the shifts in instrumentation maintain a kind of parallelism with the changing aspects of the sea. Eric Satie paid a backhanded tribute to the descriptive effectiveness of the music while listening to a rehearsal in Paris. When asked to comment on the section called "From Morn to Midnight," he said it was excellent except for that passage "around quarter to twelve."

The Boston Symphony's performance discloses clearly enough a line of development and a substantial architectural form. It is not just an atmospheric or a descriptive piece.

A vivid, allusive performance of Ravel's "Rapsodie Espagnole" is placed on the reverse side. Ravel never visited Spain but the Spanish concertgoers loved his Spanish music anyhow. The lively, crisp reproduction is favorable to the music and the orchestra. (RCA-Victor, Stereophonic, one record).

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

FEB 1964

RAVEL: *Valses nobles et sentimentales;* **FAURÉ:** *Pelléas et Mélisande—Suite;* **BERLIOZ:** *Excerpts from "La damnation de Faust";* Philadelphia Orchestra conducted by Charles Munch. Columbia ML-5923, $4.98, or Stereo MS-6523, $5.98.

Ⓢ THIS superb recording, typical of Columbia's second-to-none product, clearly reveals the incredible responsiveness of the Philadelphia Orchestra to whatever conductor happens to be leading it. The guest director on this occasion is the erstwhile leader of the Boston Symphony. The blends he favors, which are at the expense of linear separation but which are absolutely correct for the music in this recital, are unmistakably his own and far, far from the sounds we are accustomed to hearing from the Philadelphia ensemble. Tonally, one could hardly expect to find a better performance or recording of any of these works. Their pacing—not to mention some nerveless rhythm—is something else again. A number of Ravel's waltzes emerge as neither *noble* nor *sentimentale* but rather *endormie*. Several of the selections from Fauré's delicate and haunting Suite seem to be interminable. And some of the snap and flash of Munch's Berlioz of ten years ago has vanished, if his readings of these snippets are to be accepted as typical. This record turns out to be a satisfying sonic bath, then, if not much else.

—C.J.L.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

DEC 1963

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **BEETHOVEN:** ***Violin Concerto, in D Major, Op. 61.*** Jascha Heifetz (violin); Boston Symphony Orchestra, Charles Munch cond. RCA VICTOR LSC 1992 $5.98, LM 1992* $4.98.

Interest: **Violin touchstone**
Performance: **Flawless**
Recording: **Still very good**
Stereo Quality: **Good**

Reissued in de luxe format with a special biographical brochure by Samuel Chotzinoff and a complete discography of the Heifetz recordings currently available, this 1956 recording of the Beethoven Concerto shows that the old master need defer to no one—not to Oistrakh in technique nor to Menuhin in musicianship—in the interpretation of this, the most beautiful of all violin concertos.

Heifetz is more than usually selfless and communicative in this reading, and this may stem in part from the fact that Charles Munch was himself a first-rate violinist before embarking on a conductorial career in the 1930's. Whether or not this is the reason, the effect of the performance is that of an exquisite chamber-music collaboration, comparable in caliber to that of the acclaimed Cortot-Thibaud-Casals Beethoven trio now to be heard on Angel's Great Recordings of the Century series. It makes for great Beethoven and wonderfully satisfying listening, an experience enhanced to a considerable extent by clear, clean, and unexaggerated sonics. *D.H.*

BILLBOARD
NEW YORK, N. Y.
W. 50,000

FEB 1 1964

LOW PRICE CLASSICAL SPOTLIGHT

RACHMANINOFF: PIANO CONCERTO NO. 3

Boston Symphony Orchestra (Munch)
RCA Victrola VIC 1032 (M); VICS 1032 (S)

Rachmaninoff's Piano Concerto No. 3 is stirringly performed by the Boston Symphony Orchestra under the baton of Charles Munch. Byron Janis conveys brilliantly the majesty of the composer's bittersweet memory of Russia with striking virtuosity. His driving intensity has almost a feverish air, but there is no denying the heady quality of his performance.

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

FEB 2 1 1964

★★★ **Dukas, Ravel, d'Indy — Boston Symphony, Munch** [*RCA Victrola*]. Since Munch retired in 1962 as the Boston Symphony's conductor, RCA has been transferring some of his mid-1950 recordings to its "budget" Victrola label. They remain excellent performances at any price—especially the three on this disc: Dukas' perky *Sorcerer's Apprentice,* Ravel's impressionistic *Mother Goose,* and d'Indy's dramatic *Symphony on a French Mountain Air.*

★★★ **Rachmaninoff: Piano Concerto No. 3—Byron Janis** [*RCA Victrola*]. Although Janis does not play this concerto quite so penetratingly or excitingly as Cliburn [*RCA Victor*], there is enough sweep and fire and technical dazzle to his performance to make this (as part of RCA's "budget" series) a competitive bargain. Moreover, the sound engineering is better than on Cliburn's disc—and the accompaniment (Boston Symphony, Munch) is better than that given Janis (London Symphony, Dorati) on his more recent *Mercury* edition.

Pittsburgh Post-Gazette
Sun-Telegraph
D. 253,393 SAT. 240,752

JAN 31 1964

Rachmaninoff-Piano Concerto No. 3 — Byron Janis and the Boston Symphony Orchestra conducted by Charles Munch — Victor VICS-1032.

★★★This re-issue of the Rachmaninoff Third is made under Victor's revived "Victrola" label which it compares to paperback edition of older hard-cover books. It is rather an exceptional performance by the assured Mr. Janis who plays with true elegance, wit, power and spirit. Mr. Munch and the Bostonians have a properly balanced accompaniment to go with the pianist. Victor labels the recording, Stereo but since there is no acceptable definition of Stereo and this has been added to a previous recording, there may be some question in the minds of possible purchasers. The recording is a good one though and the new Victrola label is very well priced for the modest pocketbook.

Prokofieff-Symphony No. 6 in E Flat Minor, Op. 111—The Philadelphia Orchestra conducted by Eugene Ormandy—Columbia MS 6489.

HIGH FIDELITY
TRADE NEWS
NEW YORK, N. Y.
MONTHLY 6,400

DEC 1963

BEETHOVEN: Violin Concerto. Heifetz, Munch, Boston Symphony. RCA Victor FTC 2152, $8.95.

This is a reissue on 4-track tape of the well-known Heifetz-Munch version of the concerto. It was available on 2-track tape (ACS-25) some six years ago. The sound, wide-spread and generally well balanced, is particularly persuasive in quieter moments, such as the opening of the slow movement (B 38). (We did note a small hiccup, possibly due to a less-than-perfect splice in the master tape, at A 274). For the Heifetz collector especially, but also one that should have broad appeal.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

MAR 1964

RACHMANINOFF: *Piano Concerto No. 3 in D minor;* Byron Janis (piano); Boston Symphony Orchestra conducted by Charles Munch. RCA Victrola VIC-1032, $2.50, or Stereo VICS-1032, $3.00.

Ⓢ ONE of the most welcome reissues to date in RCA Victor's Victrola series is this brilliantly virtuosic and exciting performance. The sound of the piano after several years is still exceptionally clean and bright, that of the orchestra perhaps a bit less so but certainly good enough. Janis's sensational playing of the first-movement cadenza, in its virtuosic abandon and control over a wide-ranging tonal palette, rivals and in some respects surpasses the composer's own justly-famed RCA Victor recording. At these prices, a fabulous bargain.

—R.K.

MUNCH RECORDINGS

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

JAN 1964

DEBUSSY: *La Mer;* **RAVEL:** *Rapsodie espagnole;* Boston Symphony Orchestra conducted by Charles Munch. RCA Victrola VIC-1041, $2.50, or Stereo VICS-1041, $3.

(*La Mer*)
Ansermet.....London CM-9228/CS-6024

Munch's reading, which dates from six or seven years back, is of moderate pace and much plasticity of rhythm and phrasing. Note, for example, the liberal interpretation of such markings as "*cédez un peu*" in I and "*espressivo*" in II. The smothering of brass and wind details in the beginning of II contributes to a general impression that finesse and concentration are lacking in this rough and ready run-through by a conductor and orchestra who seem to feel (not without justice) that they know this music backwards and forwards. A season or so earlier RCA had recorded a BSO *La Mer* under Monteux, and that performance (once available as LM-1939) was equally rugged and impulsive, but broader and more intense. At any rate, this new pressing of the Munch has been reprocessed in lush, handsome sound save for deafening crescendos of tape hiss whenever the music falls below *mf* and a similar electronic diminuendo whenever a big climax is in the works. I thought this to be a suppression of dynamic range until I rechecked my copy of LM-[illegible] and found the original to be equally [illegible]ricted, and far less brilliant to boot.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

JAN 1964

DAVID OISTRAKH: *Violin Recital*

Chausson: *Poème, Op. 25* (A). Saint-Saëns: *Introduction and rondo capriccioso, Op. 28* (B). Leclair: *Sonata for Violin and Piano, No. 3, in D* (C). Locatelli: *Sonata for Violin and Piano, in F minor* (arr. Ysaÿe) (D).

David Oistrakh, violin; Vladimir Yampolsky, piano (in C and D); Boston Symphony Orchestra, Charles Munch, cond. (in A and B). [(A) and (B) from RCA Victor LM 1988, 1956; (C) and (D) from LM 1987, 1956]

• RCA VICTROLA VIC 1058. LP. $2.50.
•• RCA VICTROLA VICS 1058. SD. $3.00.

These pieces represent David Oistrakh's very first American-made recordings, yet in one respect the reissue turns out to be better than the initial releases. The originals were recorded on both mono and stereo tapes but issued on discs in mono only. Now they are available both ways and sound excellent. Oistrakh moves along more swiftly and flowingly in the Chausson and Saint-Saëns than almost any other violinist, though he might have dug a little more deeply into the music. On the other hand, he is most expressive in the slow movements of the two sonatas. Victor has succeeded here in distilling the best material from the two earlier discs and combining it on an improved, lower-priced record. P.A.

ST. LOUIS POST-DISPATCH
D. 347,672 S. 564,337

FEB 2 1964

THE BOSTON SYMPHONY ORCHESTRA, with Charles Munch conducting lavishes a rich coloring on the provocative and allusive tone poem by Debussy in which he describes a complex of emotions induced by thoughts of the sea. Music is never descriptive in an explicit sense, so "La Mer" could have been "La Montagne" without leading anybody astray. Nevertheless, the rise and fall of volume and the shifts in instrumentation maintain a kind of parallelism with the changing aspects of the sea. Eric Satie paid a backhanded tribute to the descriptive effectiveness of the music while listening to a rehearsal in Paris. When asked to comment on the section called "From Morn to Midnight," he said it was excellent except for that passage "around quarter to twelve."

The Boston Symphony's performance discloses clearly enough a line of development and a substantial architectural form. It is not just an atmospheric or a descriptive piece.

A vivid, allusive performance of Ravel's "Rapsodie Espagnole" is placed on the reverse side. Ravel never visited Spain but the Spanish concertgoers loved his Spanish music anyhow. The lively, crisp reproduction is favorable to the music and the orchestra. (RCA-Victor, Stereophonic, one record).

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

FEB 1964

RAVEL: *Valses nobles et sentimentales;* **FAURÉ:** *Pelléas et Mélisande—Suite;* **BERLIOZ:** *Excerpts from "La damnation de Faust";* Philadelphia Orchestra conducted by Charles Munch. Columbia ML-5923, $4.98, or Stereo MS-6523, $5.98.

(S)THIS superb recording, typical of Columbia's second-to-none product, clearly reveals the incredible responsiveness of the Philadelphia Orchestra to whatever conductor happens to be leading it. The guest director on this occasion is the erstwhile leader of the Boston Symphony. The blends he favors, which are at the expense of linear separation but which are absolutely correct for the music in this recital, are unmistakably his own and far, far from the sounds we are accustomed to hearing from the Philadelphia ensemble. Tonally, one could hardly expect to find a better performance or recording of any of these works. Their pacing—not to mention some nerveless rhythm—is something else again. A number of Ravel's waltzes emerge as neither *noble* nor *sentimentale* but rather *endormie.* Several of the selections from Fauré's delicate and haunting Suite seem to be interminable. And some of the snap and flash of Munch's Berlioz of ten years ago has vanished, if his readings of these snippets are to be accepted as typical. This record turns out to be a satisfying sonic bath, then, if not much else.

—C.J.L.

HIGH FIDELITY
TRADE NEWS
NEW YORK, N. Y.
MONTHLY 6.400

DEC 1963

BEETHOVEN: Violin Concerto. Heifetz, Munch, Boston Symphony. RCA Victor FTC 2152, $8.95.

This is a reissue on 4-track tape of the well-known Heifetz-Munch version of the concerto. It was available on 2-track tape (ACS-25) some six years ago. The sound, wide-spread and generally well balanced, is particularly persuasive in quieter moments, such as the opening of the slow movement (B 38). (We did note a small hiccup, possibly due to a less-than-perfect splice in the master tape, at A 274). For the Heifetz collector especially, but also one that should have broad appeal.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

DEC 1963

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **BEETHOVEN:** *Violin Concerto, in D Major, Op. 61.* Jascha Heifetz (violin); Boston Symphony Orchestra, Charles Munch cond. RCA VICTOR LSC 1992 $5.98, LM 1992* $4.98.

Interest: Violin touchstone
Performance: Flawless
Recording: Still very good
Stereo Quality: Good

Reissued in de luxe format with a special biographical brochure by Samuel Chotzinoff and a complete discography of the Heifetz recordings currently available, this 1956 recording of the Beethoven Concerto shows that the old master need defer to no one—not to Oistrakh in technique nor to Menuhin in musicianship—in the interpretation of this, the most beautiful of all violin concertos.

Heifetz is more than usually selfless and communicative in this reading, and this may stem in part from the fact that Charles Munch was himself a first-rate violinist before embarking on a conductorial career in the 1930's. Whether or not this is the reason, the effect of the performance is that of an exquisite chamber-music collaboration, comparable in caliber to that of the acclaimed Cortot-Thibaud-Casals Beethoven trio now to be heard on Angel's Great Recordings of the Century series. It makes for great Beethoven and wonderfully satisfying listening, an experience enhanced to a considerable extent by clear, clean, and unexaggerated sonics. *D.H.*

BILLBOARD
NEW YORK, N. Y.
W. 50,000

FEB 1 1964

LOW PRICE CLASSICAL SPOTLIGHT

RACHMANINOFF: PIANO CONCERTO NO. 3

Boston Symphony Orchestra (Munch)
RCA Victrola VIC 1032 (M); VICS 1032 (S)

Rachmaninoff's Piano Concerto No. 3 is stirringly performed by the Boston Symphony Orchestra under the baton of Charles Munch. Byron Janis conveys brilliantly the majesty of the composer's bittersweet memory of Russia with striking virtuosity. His driving intensity has almost a feverish air, but there is no denying the heady quality of his performance.

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

FEB 3 1964

★★★ Dukas, Ravel, d'Indy — Boston Symphony, Munch [*RCA Victrola*]. Since Munch retired in 1962 as the Boston Symphony's conductor, RCA has been transferring some of his mid-1950 recordings to its "budget" Victrola label. They remain excellent performances at any price—especially the three on this disc. Dukas' perky *Sorcerer's Apprentice,* Ravel's impressionistic *Mother Goose,* and d'Indy's dramatic *Symphony on a French Mountain Air.*

★★★ Rachmaninoff: Piano Concerto No. 3—Byron Janis [*RCA Victrola*]. Although Janis does not play this concerto quite so penetratingly or excitingly as Cliburn [*RCA Victor*], there is enough sweep and fire and technical dazzle to his performance to make this (as part of RCA's "budget" series) a competitive bargain. Moreover, the sound engineering is better than on Cliburn's disc—and the accompaniment (Boston Symphony, Munch) is better than that given Janis (London Symphony, Dorati) on his more recent *Mercury* edition.

Pittsburgh Post-Gazette
Sun-Telegraph
D. 253,393 SAT. 240,752

JAN 31 1964

Rachmaninoff-Piano Concerto No. 3 — Byron Janis and the Boston Symphony Orchestra conducted by Charles Munch — Victor VICS-1032.

★★★This reissue of the Rachmaninoff Third is made under Victor's revived "Victrola" label which it compares to paperback edition of older hard-cover books. It is rather an exceptional performance by the assured Mr. Janis who plays with true elegance, wit, power and spirit. Mr. Munch and the Bostonians have a properly balanced accompaniment to go with the pianist. Victor labels the recording, Stereo but since there is no acceptable definition of Stereo and this has been added to a previous recording, there may be some question in the minds of possible purchasers. The recording is a good one though and the new Victrola label is very well priced for the modest pocketbook.

Prokofieff-Symphony No. 6 in E Flat Minor, Op. 111—The Philadelphia Orchestra conducted by Eugene Ormandy—Columbia MS 6489.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

MAR 1964

RACHMANINOFF: *Piano Concerto No. 3 in D minor;* Byron Janis (piano); Boston Symphony Orchestra conducted by Charles Munch. RCA Victrola VIC-1032, $2.50, or Stereo VICS-1032, $3.00.

(S)ONE of the most welcome reissues to date in RCA Victor's Victrola series is this brilliantly virtuosic and exciting performance. The sound of the piano after several years is still exceptionally clean and bright, that of the orchestra perhaps a bit less so but certainly good enough. Janis's sensational playing of the first-movement cadenza, in its virtuosic abandon and control over a wide-ranging tonal palette, rivals and in some respects surpasses the composer's own justly-famed RCA Victor recording. At these prices, a fabulous bargain.

—R.K.

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HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

DEC 1963

Ⓢ Ⓜ **TCHAIKOVSKY:** ***Symphony No. 6, in B Minor, Op. 74 ("Pathétique").*** Boston Symphony Orchestra, Charles Munch cond. RCA VICTOR LSC 2683 $5.98, LM 2683* $4.98.

Interest: **Staple**
Performance: **Coarse-grained**
Recording: **Rather harsh**
Stereo Quality: **Okay**

In this performance Munch and the Boston Symphony add nothing of distinction to the best contributed in the dozen or more available stereo recordings of the "Pathétique." Munch's reading is surprisingly matter-of-fact, even coarse-grained, and only in the great lyrical buildup midway in the final movement does he achieve a measure of genuine communicative power. The Dynagroove recording is no help either: the trumpets are distressingly overprominent throughout the first movement and the famous march-scherzo third movement, and though there is ample presence at the extremes of the frequency range, there is no solid and natural mid-range sonority in the violin register—very much like the recording of Ravel's *Boléro* from RCA's initial Dynagroove releases.

For the most satisfactory stereo "Pathétique," one that combines drama and a decent measure of refinement in first-rate sound, the choice is Ormandy and the Philadelphia Orchestra on Columbia.

D. H.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

JAN 1964

CHOPIN: *Piano Concerto No. 1;* **MENDELSSOHN:** *Cappriccio Brillant;* Gary Graffman (piano); Boston Symphony Orchestra conducted by Charles Munch. RCA Victrola VIC-1030, $2.50, or Stereo VICS-1030, $3.00.

(Chopin)
Lhévinne.....Vanguard 2111
Pollini.....Capitol SG-7241
Novaes.....Vox S10710

Ⓢ OF my preferred performances of the Chopin Mme. Lhévinne's is quite in a class by itself—an immensely lyrical, old-fashioned class that seems to be dying out. Novaes, more delicate and genteel, has inferior orchestral support and so-so sound, while Pollini is spectacularly broad and youthful and plays with a sweeping vigor that is wonderfully supported by Kletzki's orchestra. Graffman, at the time of this recording, played more along the lines of Pollini, if with less than the latter's tremendous personal projection. Graffman's Mendelssohn, however, is all that one could ask. Munch's support is not particularly subtle but it is certainly polished. And RCA Victrola's sound is equal to that of any of the others, despite its age.

Altogether, and most especially in view of the low price, this is easily the "best buy" in listings of either work. —R.J.

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 20,570

JAN 15 1964

MENDELSSOHN: *Concerto, violin, op. 64, E minor.* BRUCH: *Concerto no. 1, op. 26, G minor.* Laredo, vln.; Boston Sym. Orch.; Munch, cond. (Mendelssohn); National Sym. Orch.; Mitchell, cond.(Bruch). RCA Victrola (S) VICS 1033, $3.; (M) VIC 1033, $2.50

The young Laredo recorded these works about five years ago, but as far as I can determine the record was never released. The sound is very good, and Laredo can certainly handle the instrument. His interpretation, however, does not equal the other assets of this disc. The phrasing is stiff, dynamic changes are practically nonexistent, and the feeling for the music is too cool and underplayed to compete with so many other fine versions.

The New York Times
D. 681,612 S. 1,304,447

MAR 15 1964

Rachmaninoff's Piano Concerto No. 3 in D minor is worlds apart from the Mozart but a giant in its own sphere — the big, extroverted, romantic concerto. There are any number of fine recordings available, beginning with the composer's and Horowitz's, and including the Cliburn and Gilels versions.

A fine addition to that company is a version by Byron Janis that has recently been rereleased by Victor. He plays it with Charles Munch and the Boston Symphony (VIC 1032; stereo VICS 1032).

The original issue, dropped from Schwann's catalogue a year or so ago, was made in 1957. The quality of performance is very high, as is the engineering. Now in a low-price series ($2.50 for the monophonic version and $3 the stereo), it is an excellent buy.

Mr. Janis realizes much of the brooding poetry of the work but does not overdo the highly romantic phrasing. There is great excitement as he presses forward toward the peak moments and his pianism is always penetratingly brilliant. The second movement is especially beautiful, for there the blend of the poetic and rhapsodic with the assertive and aggressive keeps the long lines taut and expressive without losing their sweeping character.

The Boston Symphony is given its head in climactic moments and the balance is integrated so that orchestra and piano often fuse their sonorities, making the high points truly joint efforts.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

POUGHKEEPSIE JOURNAL
Wednesday, January 20, 1965

Cello Concerto Recorded Again

By DELOS SMITH

NEW YORK (UPI) — Sir William Walton's 'cello concerto is having another chance on records, and this time it should make a deeper impression. Enough time has passed since its birth to give it that mellowed quality so important for listener acceptance and the player is Gregor Piatigorsky with the Boston Symphony, Charles Munch conducting.

Piatigorsky and the Boston under Munch gave the concerto its first performance, in Boston in 1957. Since then it has achieved no popularity which is undeserved as this rich-toned stereo recording demonstrates. It fits the soul of the instrument as a litany and Piatigorsky's art fully embraces music so congenial. Some contemporary works need only time to catch on and this probably is one of them.

It is on the same record with Bloch's rhapsody for 'cello and orchestra as performed by the same artists and orchestra. This is "Schelomo" which Bloch composed in 1916 and has caught on and unshakably. Now you hear it as you hear a classic, as something both loved and trusted because it is familiar.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

FEB 1965

Ⓢ Ⓜ **WALTON:** ***Cello Concerto.*** **BLOCH:** *Schelomo.* Gregor Piatigorsky (cello); Boston Symphony Orchestra, Charles Munch cond. RCA VICTOR LSC 2109 $5.98, LM 2109 $4.98.

BOOSEY AND HAWKES

NED ROREM

Performance: **Electrifying**
Recording: **Fine**

It would be all but impossible to deny that Piatigorsky's succulent, virtuoso performance of Bloch's *Schelomo* is the epitome of the great cellist's manner. His tone is all plush and gold, his phrases are long and flawlessly shaped, and his grasp of the work as a formal entity—no matter how free the given moment—is certain and unassailable. Piatigorsky and Munch, furthermore, set each other off like caviar and champagne. It is most assuredly not the only way to do this work —nor the best way—but the collaboration here is triumphant.

I wish I could work up at least a small enthusiasm for Walton's cello concerto. But unlike the not dissimilar violin concerto that precedes it by just over fifteen years, it seems stale. It would, to be sure, be difficult to fault the work on paper, but then we all know that Sir William can compose impeccably. But that something extra—even a little of it—is missing in this piece. If the work fails, it seems unlikely that it could be due to the Messrs. Piatigorsky or Munch, who are here, as in *Schelomo,* at peak form. And RCA's recorded sound is splendid in every way.

W. F.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

JAN 1965

WALTON: *Concerto for Cello and Orchestra;* **BLOCH:** *"Schelomo", Hebraic Rhapsody;* Gregor Piatigorsky (cello); Boston Symphony Orchestra conducted by Charles Munch. RCA Victor LM-2109, $4.98, or Stereo LSC-2109, $5.98. (28½, 22 mins.)

Ⓢ THE monophonic issue of this recording was reviewed in the ARG for October, 1958(!), by David H. Miller, who noted that Piatigorsky is superb in all respects except intonation, and that the orchestral performances are first-rate. It is indeed fortunate that this première recording of the Walton Concerto by the cellist who commissioned it, and the conductor and orchestra with whom he first performed it, should have been preserved on stereophonic tape at the time, so that it can now be commercially issued in stereo as well, along with the *Schelomo.* Walton's luminous orchestration (here at its best) benefits wonderfully from it. There is one glaring tape splice in the *Allegro appassionato.* The directionality is not bad, and although the sound of the solo part does not have, in either work, that sense of immersion *in* the orchestra which some of the best of the more recent stereo recordings of concerted works have provided, the orchestra is not outbalanced by the cello as much as it is in the 1961 Rose-Ormandy version of *Schelomo* (Columbia ML-5653/MS-6253). This is a welcome coupling, then, of two of the most colorful works in the modern cello literature. —J.D.

ATLANTIC
BOSTON, MASS.
MONTHLY 279,,900

JAN 1965

Walton: Cello Concerto
Bloch: Schelomo

Charles Munch conducting Boston Symphony Orchestra, with Gregor Piatigorsky, cellist; RCA Victor LSC-2109 (stereo) and LM-2109

All things considered, the cello has fared rather well at the hands of modern composers, possibly because from Casals on there has been a reasonable supply of virtuosos eager to find new material to perform. Sir William Walton's concerto, written in 1956, is dedicated to Piatigorsky. It is a lyric and fairly somber work, whose dark colors seem to shimmer and glow in this sympathetic collaboration between Piatigorsky and Munch. Although it was previously available in monaural, this is the recording's first appearance in stereo. Ernest Bloch's Hebrew rhapsody *Schelomo* has by now assumed the familiarity of a modern classic, and Piatigorsky plays it here with conviction and suppleness.

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 22,050

DEC 15 1964

CHOPIN: *Concerto no. 1 in e, op. 11;* MENDELSSOHN: *Capriccio brillant, op. 22.* Gary Graffman, pf.; Boston Sym. O.; Charles Munch, cond. RCA Victor (S) VICS 1030, $3.; (M) VIC 1030, $2.50

Graffman seems to emphasize the more brilliant aspects of the Chopin piece, and he is well recorded in a clear, clean, bright performance of great assurance and *élan.* There are several versions of this Chopin now available at "bargain" prices, but this is the best. The Mendelssohn work is a brief one that is rarely heard these days. Graffman plays it well, and the orchestra offers fine support in both compositions.

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HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

DEC 1963

⊛ ⊛ **TCHAIKOVSKY:** *Symphony No. 6, in B Minor, Op. 74 ("Pathétique").* Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2683 $5.98, LM 2683 $4.98.

Interest: Staple
Performance: Coarse-grained
Recording: Rather harsh
Stereo Quality: Okay

In this performance Munch and the Boston Symphony add nothing of distinction to the best contributed in the dozen or more available stereo recordings of the "Pathétique." Munch's reading is surprisingly matter-of-fact, even coarse-grained, and only in the great lyrical buildup midway in the final movement does he achieve a measure of genuine communicative power. The Dynagroove recording is no help either: the trumpets are distressingly overprominent throughout the first movement and the famous march-scherzo third movement, and though there is ample presence at the extremes of the frequency range, there is no solid and natural mid-range sonority in the violin register—very much like the recording of Ravel's *Boléro* from RCA's initial Dynagroove releases.

For the most satisfactory stereo "Pathétique," one that combines drama and a decent measure of refinement in first-rate sound, the choice is Ormandy and the Philadelphia Orchestra on Columbia.

D. H.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

JAN 1964

CHOPIN: *Piano Concerto No. 1;* **MENDELSSOHN:** *Cappriccio Brillant;* Gary Graffman (piano); Boston Symphony Orchestra conducted by Charles Munch. RCA Victrola VIC-1030, $2.50, or Stereo VICS-1030, $3.00.

(Chopin)
Lhévinne........................Vanguard 2111
Pollini.........................Capitol SG-7241
Novaes..........................Vox S10710

⊛OF my preferred performances of the Chopin Mme. Lhévinne's is quite in a class by itself—an immensely lyrical, old-fashioned class that seems to be dying out. Novaes, more delicate and genteel, has inferior orchestral support and so-so sound, while Pollini is spectacularly broad and youthful and plays with a sweeping vigor that is wonderfully supported by Kletzki's orchestra. Graffman, at the time of this recording, played more along the lines of Pollini, if with less than the latter's tremendous personal projection. Graffman's Mendelssohn, however, is all that one could ask. Munch's support is not particularly subtle but it is certainly polished. And RCA Victrola's sound is equal to that of any of the others, despite its age.

Altogether, and most especially in view of the low price, this is easily the "best buy" in listings of either work. —R.J.

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 20,570

JAN 15 1964

MENDELSSOHN: *Concerto, violin, op. 64, E minor.* **BRUCH:** *Concerto no. 1, op. 26, G minor.* Laredo, vln.; Boston Sym. Orch.; Munch, cond. (Mendelssohn); National Sym. Orch.; Mitchell, cond. (Bruch). RCA Victrola (S) VICS 1033, $3.; (M) VIC 1033, $2.50

The young Laredo recorded these works about five years ago, but as far as I can determine the record was never released. The sound is very good, and Laredo can certainly handle the instrument. His interpretation, however, does not equal the other assets of this disc. The phrasing is stiff, dynamic changes are practically nonexistent, and the feeling for the music is too cool and underplayed to compete with so many other fine versions.

The New York Times
D. 681,612 S. 1,304,447

MAR 15 1964

Rachmaninoff's Piano Concerto No. 3 in D minor is worlds apart from the Mozart but a giant in its own sphere — the big, extroverted, romantic concerto. There are any number of fine recordings available, beginning with the composer's and Horowitz's, and including the Cliburn and Gilels versions.

A fine addition to that company is a version by Byron Janis that has recently been rereleased by Victor. He plays it with Charles Munch and the Boston Symphony (VIC 1032; stereo VICS 1032).

The original issue, dropped from Schwann's catalogue a year or so ago, was made in 1957. The quality of performance is very high, as is the engineering. Now in a low-price series ($2.50 for the monophonic version and $3 the stereo), it is an excellent buy.

Mr. Janis realizes much of the brooding poetry of the work but does not overdo the highly romantic phrasing. There is great excitement as he presses forward toward the peak moments and his pianism is always penetratingly brilliant. The second movement is especially beautiful, for there the blend of the poetic and rhapsodic with the assertive and aggressive keeps the long lines taut and expressive without losing their sweeping character.

The Boston Symphony is given its head in climactic moments and the balance is integrated so that orchestra and piano often fuse their sonorities, making the high points truly joint efforts.

CAPITAL CITY NEWS BUREAU
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POUGHKEEPSIE JOURNAL
Wednesday, January 20, 1965

Cello Concerto Recorded Again

By DELOS SMITH

NEW YORK (UPI) — Sir William Walton's 'cello concerto is having another chance on records, and this time it should make a deeper impression. Enough time has passed since its birth to give it that mellowed quality so important for listener acceptance and the player is Gregor Piatigorsky with the Boston Symphony, Charles [illegible] conducting.

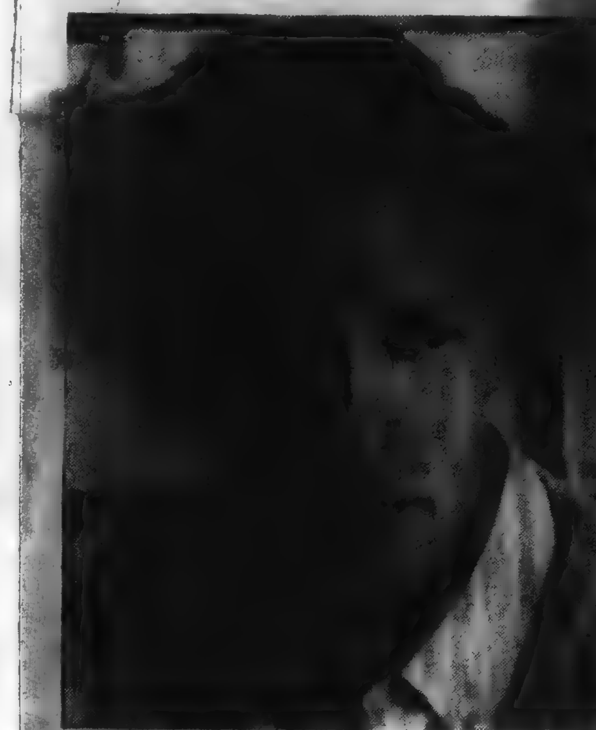
Piatigorsky [illegible] Boston under Munch gave the concerto its first performance, in Boston in 1957. Since then it has achieved no popularity which is undeserved as this [illegible] stereo recording demonstrates. It fits the soul of the instrument as a litany and Piatigorsky's art [illegible] music so congenial. Some contemporary works need only time to catch on and this probably is one of them.

It is on the same record with Bloch's rhapsody for 'cello and orchestra as performed by the same artists and orchestra. This is "Schelomo" which Bloch composed in 1916 and has caught on and unshakably. Now you hear it as you hear a classic, as something both loved and trusted because it is familiar.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

FEB 1965

⊛ ⊛ **WALTON:** *Cello Concerto.* **BLOCH:** *Schelomo.* Gregor Piatigorsky (cello); Boston Symphony Orchestra,



NED ROREM

Charles Munch cond. RCA VICTOR LSC 2109 $5.98, LM 2109 $4.98.

Performance: Electrifying
Recording: Fine

It would be all but impossible to deny that Piatigorsky's succulent, virtuoso performance of Bloch's *Schelomo* is the epitome of the great cellist's manner. His tone is all plush and gold, his phrases are long and flawlessly shaped, and his grasp of the work as a formal entity—no matter how free the given moment—is certain and unassailable. Piatigorsky and Munch, furthermore, set each other off like caviar and champagne. It is most assuredly not the only way to do this work—nor the best way—but the collaboration here is triumphant.

I wish I could work up at least a small enthusiasm for Walton's cello concerto. But unlike the not dissimilar violin concerto that precedes it by just over fifteen years, it seems stale. It would, to be sure, be difficult to fault the work on paper, but then we all know that Sir William can compose impeccably. But that something extra—even a little of it—is missing in this piece. If the work fails, it seems unlikely that it could be due to the Messrs. Piatigorsky or Munch, who are here, as in *Schelomo*, at peak form. And RCA's recorded sound is splendid in every way.

W. F.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

JAN 1965

WALTON: *Concerto for Cello and Orchestra;* **BLOCH:** *"Schelomo", Hebraic Rhapsody;* Gregor Piatigorsky (cello); Boston Symphony Orchestra conducted by Charles Munch. RCA Victor LM-2109, $4.98, or Stereo LSC-2109, $5.98 (28½, 22 mins.)

⊛[illegible] was [illegible] 1958 [illegible] David [illegible], who noted, that Piatigorsky is superb in all respects except intonation, and that the orchestral performances are first-rate. It is indeed fortunate that this premiere recording of the Walton Concerto by the cellist who commissioned it, and the conductor and orchestra with whom he first performed it, should have been preserved on stereophonic tape at the time, so that it can now be commercially issued in stereo as well, along with the *Schelomo*. Walton's luminous orchestration (here at its best) benefits wonderfully from it. There is one glaring tape splice in the *Allegro appassionato*. The directionality is not bad, and although the sound of the solo part does not have, in either work, that sense of immersion *in* the orchestra which some of the best of the more recent stereo recordings of concerted works have provided, the orchestra is not outbalanced by the cello as much as it is in the 1961 Rose-Ormandy version of *Schelomo* (Columbia ML-5653/MS-6253). This is a welcome coupling, then, of two of the most colorful works in the modern cello literature. —J.D.

ATLANTIC
BOSTON, MASS.
MONTHLY 279,,900

JAN 1965

Walton: Cello Concerto
Bloch: Schelomo

Charles Munch conducting Boston Symphony Orchestra, with Gregor Piatigorsky, cellist; RCA Victor LSC-2109 (stereo) and LM-2109

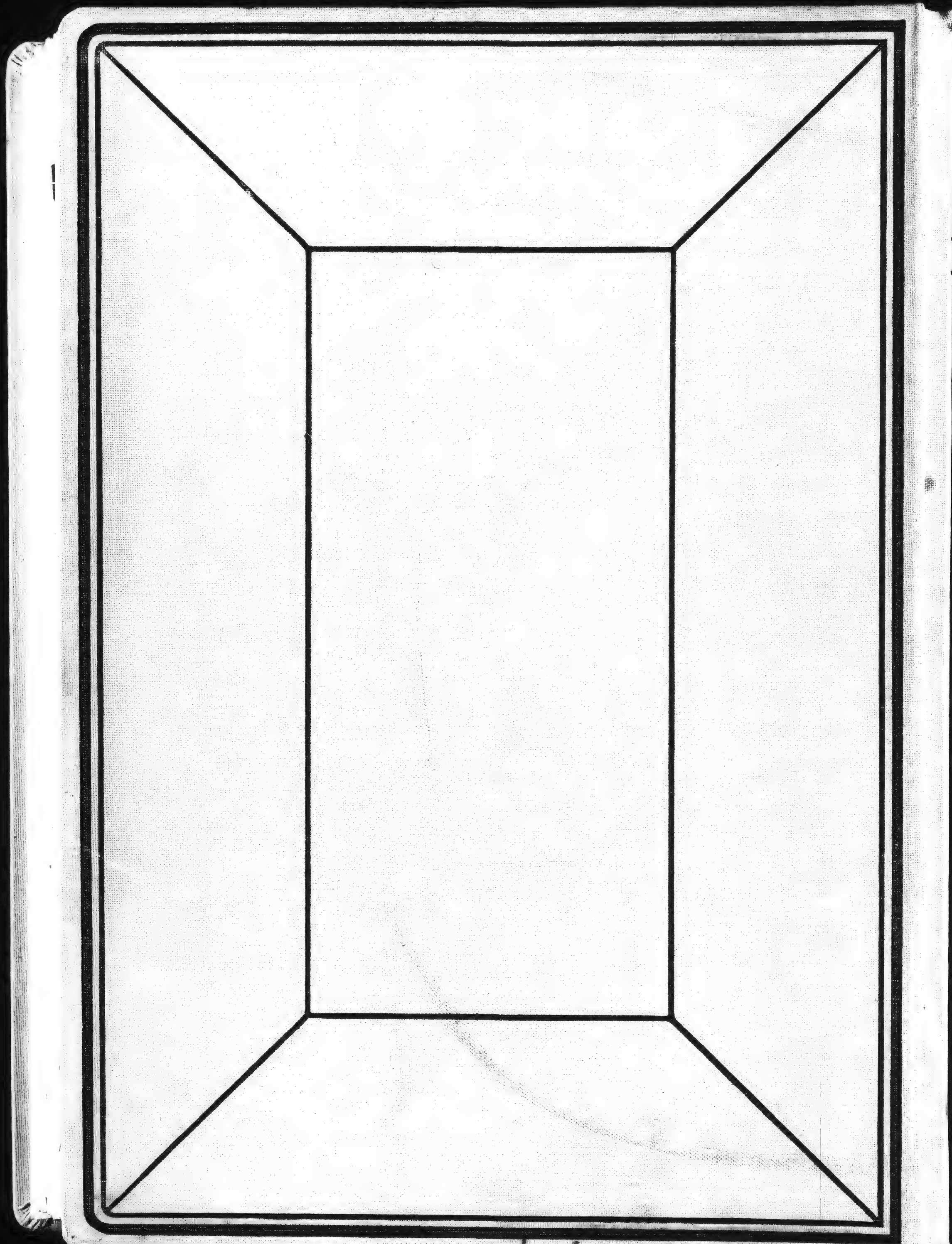
All things considered, the cello has fared rather well at the hands of modern composers, possibly because from Casals on there has been a reasonable supply of virtuosos eager to find new material to perform. Sir William Walton's concerto, written in 1956, is dedicated to Piatigorsky. It is a lyric and fairly somber work, whose dark colors seem to shimmer and glow in this sympathetic collaboration between Piatigorsky and Munch. Although it was previously available in monaural, this is the recording's first appearance in stereo. Ernest Bloch's Hebrew rhapsody *Schelomo* has by now assumed the familiarity of a modern classic, and Piatigorsky plays it here with conviction and suppleness.

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 22,050

DEC 15 1964

CHOPIN: *Concerto no. 1 in e, op. 11;* **MENDELSSOHN:** *Capriccio brillant, op. 22.* Gary Graffman, pf.; Boston Sym. O.; Charles Munch, cond. RCA Victor (S) VICS 1030, $3.; (M) VIC 1030, $2.50

Graffman seems to emphasize the more brilliant aspects of the Chopin piece, and he is well recorded in a clear, clean, bright performance of great assurance and *élan*. There are several versions of this Chopin now available at "bargain" prices, but this is the best. The Mendelssohn work is a brief one that is rarely heard these days. Graffman plays it well, and the orchestra offers fine support in both compositions.



END OF VOLUME

VOLUME 110

Tanglewood

1963 - 1964

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2 PRE-SEASON, FESTIVAL

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
NOV 21 1963

Tanglewood Develops Own Top Dressing, Modified Spreader To Vivify Greenery

Bell

TANGLEWOOD LAWN gets careful treatment in quiet months of autumn. Here members of grounds crew are shown applying top dressing to lawn in front of the shed. James Kiley, superintendent of grounds, drives tractor, while Augustus Wehry prods top dressing to encourage its passage through the spreader.

By WILLIAM BELL

LENOX — Those parts of the Tanglewood lawn that see the most foot traffic during the concert season have been getting special treatment during the last few days.

The grounds crew, using a specially modified fertilizer spreader, has been applying top dressing, much as is done on the greens of golf courts. The result will be a greener, more healthy lawn next year.

"We're treating the lawn where it receives the most compaction," James Kiley, superintendent of grounds, said when asked this week about the work his men were doing.

He waved his hand to indicate the large stretch of lawn in front of the Shed and also the area just inside the main entrance. There are the areas where the thousands of Tanglewood concertgoers most frequently pass.

Mr. Kiley said he converted Tanglewood's fertilizer spreader so that it could be used to spread the top dressing. This was done by enlarging the slots through which the fertilizer passes before being flung by the spreader in a centrifugal motion onto the grass.

As a result of the use of the converted spreader, work that formerly required three weeks when done by hand, is now accomplished in a couple of days. Normally, the top dressing filters easily down through the spreader's enlarged holes. When it is damp, however, as it was this week, a second man assists the tractor driver by using a broomstick to loosen the top dressing whenever it packs and refuses to flow.

Composted Soil

The grounds crew developed its own top dressing by generously fertilizing areas of a nearby Tanglewood-owned field, letting vegetation grow up and then plowing it under. When this cycle has been repeated a couple of times, the result is excellent grass food, Mr. Kiley said, "much like composted soil."

Tanglewood has been using the fertilizer spreader for lawn care chores for about a year. Mr. Kiley, who is enthusiastic about the machine, said, "It has paid for itself already."

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JAN 16 1964

Tanglewood Plans Include 32 Works New to Festival

BOSTON — Erich Leinsdorf, music director of the Boston Symphony Orchestra, has decided to include during next summer's eight-week season of the Berkshire Festival two American premieres and 30 other works not previously performed at Tanglewood. The season will open July 3.

The American premieres to be heard this summer are Haydn's cantata, "Applausus," with soloists Helen Boatwright, Helen Vanni, Charles Bressler and Donald Bell; and Strauss' "Der Burger als Edelmann." Strauss' work, based on Molière's play, "Le Bourgeois Gentilhomme," will be conducted by Mr. Leinsdorf and will have as soloists Miss Boatwright, Miss Vanni and Mr. Bell.

Two works new to Tanglewood are referred to by Mr. Leisdorf as "music for festivals." They are Beethoven's "Ruins of Athens," to be performed with Phyllis Curtin and Justino Diaz as soloists, and "The Death of the Bishop of Bridisi," by Menotti, with Lili Chookasian and Mr. Diaz.

Second Season

Mr. Leinsdorf, who will begin his second season at Tanglewood has also announced that the 1964 Festival will include two weeks of chamber music and six weeks of concerts by the full Boston Symphony Orchestra. The orchestra will present music from four areas of the repertory: music for festivals, contemporary music, Strauss cycle, and music for chamber orchestra.

Celebrating the 100th anniversary of Richard Strauss' birth (June 11, 1864) there will be an extensive program of his works, including several lesser known compositions: "Tageszeiten," "Three Hymns," "Die Frau ohne Schatten," "Parergon," and "Berleske."

The concert Friday, July 10, will be in memory of Gertrude Robinson Smith, founder of the Berkshire Symphonic Festival, who died Oct. 22. Mr. Leinsdorf will conduct the orchestra in two Schubert compositions new to Tanglewood, Symphony No. 3 and the Great Mass in E flat.

The first concert by the full orchestra Friday, July 17, will be in memory of its former conductor, the late Serge Koussevitzky. Mr. Leinsdorf will conduct interludes from Strauss' "Die Frau ohne Schatten" and Symphony No. 5 by Gustav Mahler.

Van Cliburn To Return

Van Cliburn, who appeared at Tanglewood for the first time last summer, will return July 25 to perform the Brahms Piano Concerto No. 1. Aug. 22, final Saturday evening of the 1964 season, Mr. Leinsdorf will conduct the orchestra, chorus and soloists in the first Tanglewood performance of the Verdi Requiem.

In speaking of the contemporary music to be performed, Mr. Leinsdorf said, "The wide range of styles of composition expresses the catholic taste of the Berkshire Festival's approach to contemporary music." Contemporary composers whose works will be played this summer are Barber, Copland, Menotti, Bartok, Rorem and Hovhaness.

Mr. Leinsdorf will conduct 15 of the 24 Berkshire Festival concerts, including the 6 chamber orchestra programs and 9 of the 18 programs by the full orchestra.

Guest Conductors

He has invited Richard Burgin, associate conductor of the Boston Symphony Orchestra; Pierre Monteux; Eugene Ormandy, conductor of the Philadelphia Orchestra; Max Rudolph, conductor of the Cincinnati Symphony; William Steinberg, conductor of the Pittsburgh Symphony; and Leopold Stokowski to be guest conductors.

Arthur Fiedler, conductor of the Boston Pops Orchestra, will make his annual appearance for the Boston Pops at Tanglewood, a concert for the benefit of the Berkshire Music Center.

Among the soloists, not already mentioned, who will appear this summer are Claudio Arrau, Malcolm Frager, Joseph Silverstein, Berj Zamkochian, Lucine Amara, George Shirley and Ezio Flagello.

The Berkshire Festival this summer will be the 27th since the Boston Symphony Orchestra first gave concerts in the Berkshires in 1936. Tanglewood became the permanent summer home of the orchestra in 1937.

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Times (m)
NEW YORK, N. Y.
Circ. 681,612
JAN 16 1964

Leinsdorf Confirms Translation of Strauss

Special to The New York Times

BOSTON, Jan. 15 — For lack of a Greek scholar among the press corps at a news conference today, Erich Leinsdorf, music director of the Boston Symphony Orchestra, dispatched an aide to confirm his translation of "Parergon," a Strauss piano concerto for left hand.

Mr. Leinsdorf called the conference to say that the work would be played next summer at the orchestra's Berkshire Festival at Tanglewood in Lenox, Mass. He said he had interpreted Pareergon to mean a side piece to some main theme.

The side returned to report that she had checked with the Harvard University classics department and that, indeed, he was on the right track. She said it could variously be called, "incidental, secondary or subordinate."

"Ah, let us call it a 'side kick,'" Mr. Leinsdorf said, "and isn't it great to live in Boston and have this a local call?"

Buffalo Evening News
D. 283,453 SAT. 294,168
JAN 20 1964

FOSS WILL JOIN SUMMER FACULTY AT TANGLEWOOD

5454

Buffalo Philharmonic Conductor Lukas Foss is announced by the Berkshire Festival as one of four composers to guide the composition department of the Berkshire Music Center next summer in Tanglewood, Mass.

Mr. Foss will be in residence there during the first three weeks in August. Aaron Copland, department head, will be present Aug. 3-16, and composer Gunther Schuller will be acting head for the rest of the session. French composer Pierre Boulez completes the roster.

Mr. Foss and his colleagues will take part in the Festival of Contemporary American Music, Aug. 9-13, one of several projects running concurrently with the summer series by the Boston Symphony Orchestra under Erich Leinsdorf.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 839,581 S. 1,143,546
JAN 17 1964

Notes of Music and Musicians

The Berkshire Festival at Tanglewood, Lenox, Mass., under the direction of Erich Leinsdorf, will open July 3 with a Mozart program played by the Boston Symphony orchestra under Mr. Leinsdorf's direction. There will be 24 performances by the orchestra chosen from music for festivals, contemporary music, a Richard Strauss cycle, and music for chamber orchestra. Guest conductors include Richard Burgin, Pierre Monteux, Eugene Ormandy, Max Rudolf, William Steinberg, and Leopold Stokowski. Arthur Fiedler will conduct a benefit with the Boston Pops. The festival runs eight weeks.

• • •

The program for Jacques Klein's piano recital Jan. 26 at 3:30 o'clock in Orchestra hall has just arrived. It holds Mozart's Fantasy in C minor, K. 475, Haydn's Sonata in C minor, Beethoven's "Appassionata," and Musorgsky's "Pictures at an Exhibition."

Chattanooga Daily Times
CHATTANOOGA, TENN.
D. 52,218 S. 82,245
JAN 26 1964

5454

In announcing plans for the 27th Berkshire Festival, opening at Tanglewood (Lenox, Mass.) on July 3, Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the festival, stated that the orchestra will present music from four areas of the repertory: music for festivals, contemporary music, a Strauss cycle and music for chamber orchestra. There will be 24 concerts by the orchestra during the eight weeks.

From Aug. 9 to 13 the Berkshire Music Center, with the cooperation of the Fromm Music Foundation of Chicago, will sponsor a Festival of Contemporv Music—a festival within a festival. Among significant comtemporary compositions to be performed by the orchestra during this time will be Barber's Symphony No. 1, Copland's Symphony for Organ and Orchestra and Menotti's "The Death of the Bishop of Brindisi."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Banner (e)
BENNINGTON, Vt.
Circ. 5,111
JAN 21 1964

Erich Leinsdorf Previews Tanglewood Summer Season

LENOX, Mass. — The 27th annual Berkshire Festival at Tanglewood next summer will feature two American premieres, two other works never before performed at the festivals, and an all - Strauss program marking the observance of the 100th anniversary of the composer's birth. Highlights of the eight-week July and August concert season were announced last week by Erich Leinsdorf, music director of the Boston Symphony Orchestra.

The eight-week Festival will open Friday, July 3 with an all-Mozart program under the direction of Leinsdorf, who will begin his second season at Tanglewood this summer.

The two American premieres will be performances of Haydn's cantata "Applausus" and Strauss' "Der Burger als Edelmann" based on Moliere's play "Le Bourgeois Gentilhomme." In addition Beethoven's "Ruins of Athens" and "The Death of the Bishop of Brindisi" by Menotti will be heard for the first time at Tanglewood.

A special Festival of Contemporary American Music will be sponsored by the Berkshire Music Center, with the cooperation of the Fromm Music Foundation of Chicago, from Aug. 9 to Aug. 13.

Continuing a traditional feature of the Berkshire Festival, the first two weeks (July 3, 4, 5 and July 10, 11, 12) will consist of music for a chamber orchestra composed of members of the Boston Symphony Orchestra.

The first concert by the full orchestra on Friday, July 17 will be in memory of Serge Koussevitzky.

Among guest conductors who have been invited for the season are Richard Burgin, associate conductor of the Boston Symphony Orchestra; Pierre Monteux; Eugene Ormandy, conductor of the Philadelphia Orchestra; Max Rudolf, conductor of the Cincinnati Symphony; William Steinberg, conductor of the Pittsburgh Symphony; Leopold Stowkowski and Arthur Fiedler.

Fiedler will make his annual appearance as conductor of the Boston Pops Orchestra for a Boston Pops concert at Tanglewood for the benefit of the Berkshire Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JAN 16 1964

Program Listed For Summer At Tanglewood

Following is a list of musical works planned for performance at Tanglewood this summer as announced Wednesday in Boston by Erich Leinsdorf, music director of the Boston Symphony Orchestra. The list is subject to change. (See story of Leinsdorf's Tanglewood plans on Page 1.)

Chamber Orchestra

HAYDN: Symphony No. 39, "Applausus" (Helen Boatwright, Helen Vanni, Charles Bressler, Donald Bell).

MOZART: March in D, K. 237, Serenade in D, K. 203 (Joseph Silverstein), Piano Concerto, K. 450 (Claudio Arrau), Piano Concerto, K. 451 (Claudio Arrau), Piano Concerto (Malcolm Frager), Symphony in C, K. 425, "Linz", Symphony No. 40, K. 550, Symphony No. 38, K. 504, March, K. 248, Divertimento, K. 247, Aria, K. 505 (Helen Boatwright), Serenade No. 8, Nocturne for Four Orchestras, K. 286, Six German Dances, K. 509.

SCHUBERT: Symphony No. 3, Great Mass in E flat (Saramae Endich, Eunice Alberts, Nicholas Di Virgilio, Walter Carringer, Donald Bell).

STRAUSS: Interludes from "Intermezzo," "Le Bourgeois Gentilhomme," complete three-act concert version (Helen Boatwright, Helen Vanni, Donald Bell).

Full Orchestra

BARBER: Symphony No. 1.

BARTOK: Violin Concerto No. 2 (Joseph Silverstein).

BEETHOVEN: Symphony No. 1, Symphony No. 4, Symphony No. 7, "Ruins of Athens," complete music (Phyllis Curtin, Justino Diaz).

BRAHMS: Piano Concerto No. 1 (Van Cliburn), Symphony No. 1.

COPLAND: Symphony for Organ and Orchestra (Berj Zamkochian).

DEBUSSY: "Nocturnes," "Iberia" Suite.

DVORAK: Symphony No. 6.

ELGAR: Variations on an Original Theme.

GABRIELLI: Canzon Quarti.

HOVHANESS: Prelude and Triple Fugue.

LISZT: Fantasie on Themes from "Ruins of Athens" (Jorge Bolet).

MAHLER: Symphony No. 1, Symphony No. 5.

MENOTTI: "The Death of the Bishop of Brindisi" (Lili Chookasian, Justino Diaz).

RAVEL: "Alborado del gracioso."

ROREM: "The Eagles."

SIBELIUS: Symphony No. 5.

STRAUSS: Interludes from "Die Frau ohne Schatten," "Tageszeiten" (Harvard Glee Club, Elliot Forbes, Director), "Don Juan," "Till Eulenspiegel," "Rosenkavalier" Waltzes, "Three Hymns" (Phyllis Curtin), "Parergon" (Jorge Bolet), "Burleske" (Lorin Hollander), "Ein Heldenleben," "Thus Spake Zarathustra," "Don Quixote."

TCHAIKOVSKY: Symphony No. 6.

VAUGHAN WILLIAMS: Fantasia on a Theme by Thomas Tallis.

VERDI: Requiem (Lucine Amara, Lili Chookasian, George Shirley, Ezio Flagello).

WAGNER: Overture and Bacchanale from "Tannhauser," Excerpts from "Siegfried."

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JAN 16 1964

Tanglewood To Have Innovations

BOSTON — Several musical works particularly adaptable for performance at festivals will be presented at Tanglewood this summer, according to Erich Leinsdorf, music director of the Boston Symphony Orchestra.

Four Categories

In announcing his program for the 1964 festival during a press conference in Boston Wednesday, he grouped planned performances (without dates) into four categories: music for festivals, contemporary music, Strauss cycle, music for chamber orchestra.

A fifth category, unnamed by Leinsdorf but implicit in the list (subject to change) of 57 works proposed for the eight-week festival that opens July 3, might be called "standard repertory." (The list is printed on Page 21.)

That category includes at least two dozen familiar works such as Beethoven's Symphonies Nos. 1, 4 and 7.

Conductors Listed

Of the 24 concerts scheduled in the Shed, Leinsdorf will conduct 15, including the six chamber orchestra programs that start the season. Guest conductors will be Richard Burgin, Pierre Monteux, Eugene Ormandy, Max Rudolph, William Steinberg and Leopold Stokowski.

Soloists on the schedule are: vocal, Helen Boatwright, Helen Vanni, Charles Bressler, Donald Bell, Saramae Endich, Eunice Alberts, Nicholas DiVirgilio, Walter Carringer, Phyllis Curtin, Justino Diaz, Lili Chookasian, Lucine Amara, George Shirley, Ezio Flagello; violin, Joseph Silverstein; piano, Claudio Arrau, Malcolm Frager, Van Cliburn, Jorge Bolet, Lorin Hollander; organ, Berj Zamkochian.

Of special interest among those pieces scheduled in the "festival" category will be works by Mozart, Haydn, Richard Strauss, Menotti and Beethoven.

Echoing Orchestras

The Mozart piece, "Serenade No. 8, Nocturne for Four Orchestra" (K.286), will split the musical forces into one small central orchestra and three echoing orchestras, probably out of sight.

The Haydn cantata, "Applausus," (55 minutes) involves four soloists and chorus and will be heard live for the first time in America.

The Strauss "Le Bourgeois Gentilhomme" (three soloists) also will be having its American premiere, and Beethoven's "Ruins of Athens," with two soloists, will be presented in its seldom-heard complete version.

Menotti's "The Death of the Bishop of Brindisi," from "Children's Crusade," will require the use of two soloists, two children's choirs and a mixed chorus as well as orchestra.

Contemporary Music

Most of the summer's contemporary music, which Leinsdorf defines as "significant music written in our day" will be presented during a "festival within the festival" from Aug. 9 to 13. Composers to be heard include Barber, Bartok, Copland, Hovhaness, Menotti, Rorem, Schuller and Seidman.

The Strauss cycle will include 11 works by Richard Strauss in commemoration of the 100th anniversary of that composer's birth, June 11, 1864.

In addition to well-known Strauss pieces such as "Don Juan" and "Till Eulenspiegel," Tanglewood audiences will hear "Tageszeiten" with the Harvard University Glee Club, "Three Hymns" with Phyllis Curtin and "Parergon" (left-hand piano concerto with Jorge Bolet.

2 Chamber Weekends

Music for chamber orchestra will be presented at six concerts during the first two weekends. (There were three opening chamber-orchestra weekends in 1963, one for Bach.) Three concerts will be all-Mozart, one all-Haydn, one all-Schubert and one Mozart-Strauss.

Leinsdorf explained the dropping of the all-Bach concert by saying he wished "to keep Bach intimate" and planned to include Bach's music in chamber group recitals in Tanglewood's theater.

The July 10 concert will be given in memory of Miss Gertrude Robinson Smith, founder of the Berkshire Symphonic Festival, who died Oct. 22, 1963.

Koussevitzky Memorial

The first concert by the full orchestra, July 17, will be in memory of Serge Koussevitzky.

The 1964 festival will be the 27th since the Boston Symphony Orchestra first gave summer concerts in the Berkshires in 1936.

TIMES UNION
ALBANY, N. Y.
D. 65,404 S. 116,733

JAN 19 1964

MUSICAL NOTES

Tanglewood's Season Plans Announced

Erich Leinsdorf, music director of the Boston Symphony Orchestra, was host to a press luncheon in which he announced many of his plans for the 1964 Berkshire Festival during July and August at Tanglewood. The eight-week festival will open Friday, July 3, with an all-Mozart program under his direction, now entering his second season with the orchestra.

The orchestra will present music from four areas of its repertory: (1) Music for Festivals (2) Contemporary Music (3) a Strauss Cycle and Music for Chamber Orchestra.

Mr. Leinsdorf will conduct 15 of the 24 Berkshire Festival concerts, including the eight chamber music concerts and nine of the 18 programs by the full orchestra. Guest conductors will include Richard Burgin, Associate Conductor, and retired concertmaster; Pierre Monteux, Eugene Ormandy, Conductor of the Philadelphia Orchestra; Max Rudolf, of the Cincinnati Symphony; William Steinberg, conductor of the Pittsburgh Symphony, and Aeopold Stokowski. Arthur Fielder, Conductor of the Boston Pops orchestra will make his annual appearance at Tanglewood for the benefit of the Berkshire Music Center.

Soloists already engaged are Clauio Arrau, Malcolm Frager, and Van Cliburn, pianists; Joseph Silverstein, concertmaster, and Berj Zamkochian, organist. The major choral work is Verdi's "Requiem, with Lucine Amara, soprano; Lili Chookasian, contralto; George Shirley, tenor and Ezie Flagello, bass, and the Chorus pro Mucia of Boston.

The Berkshire Festival this summer will be the 27th since the Boston Symphony orchestra first appeared in the Berkshire Hills of Western Massachusetts in 1936. Tanglewood became the permanent summer home of the orchestra in 1937.

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News (e)
SOUTHBRIDGE, Mass.
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Strauss Music To Highlight Tanglewood Music Festival

By IRENE JARRY
News Music Columnist

Tanglewood's music festival with the Boston Symphony Orchestra will open July 3 this year. Erich Leinsdorf, director, has already announced many of his plans for next summer.

In honor of Richard Strauss' 100th anniversary (he was born June, 1864), they will do a whole Strauss cycle. People of Southbridge will be interested to know that Lorin Hollander, who appeared here recently at a Tri-Community Concerts program, will be soloist in this cycle and will play "Burleske". Jorge Bolet, the other piano soloist with the orchestra, in this series will play "Parergon." Other compositions of Richard Strauss to be played by the orchestra at this summer's festival are "Don Juan", "Till Eulenspiegel", "Rosenkavalier" waltz sequence, "Ein Heldenleben", Interludes from "Intermezzo", "Thus spoke Zarasthustra", and "Don Quixote".

Many people confuse the three Strausses. Richard Strauss is in no way related to Johann Strauss (father), the "Waltz King", or Johann Strauss the son. Richard, who died in 1949, is known for his colorful tone poems and the opera "Der Rosenkavalier" (1911), his most popular and certainly most delightful stage work. His art songs are regarded as highly as Hugo Wolf's. He wrote in every type and form of music, from art song to the symphony.

Honored Composer

One of the many extraordinary things about Richard Strauss is that to the day of his death in his 80's, he was able, active, and honored as composer and conductor. He introduced no great innovations. His contribution was that he built upon the revolutionary structure of others, mainly Wagner and Listz. His masterpieces are played throughout the world as practically the only products of German music since Brahms.

It was not very long ago that the music of Strauss was regarded as the extreme of radicalism; now although it does not seem quite conservative, it is highly individual and has little in common with either the classics or the ultra-modern. Like Tchaikovsky he had a phenomenal mastery of the orchestra, extraordinary vigor and vitality, terrific concept of counterpoint (in which several melodies are considered seperately and played at the same time without respect to their mutual harmony or dissonance).

He was a man of exceptional culture and intellectual range; he read widely and more than dabbled in literature and philosophy. His music was greatly influenced by his intimate asociation with the other arts literature (tone poems) and with philosophic ideas, considered by many to be outside the composer's domain.

He worked sometimes 12 hours a day on his compositions and said: "I have long since learned that in my compositions I am unable to write without a program to guide me". "Don Juan", "Till Eulenspiegel", and "Don Quixote" are marvelous examples of his tonal programs. He remains the perfect tone-poet.

Happy listening!

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Banner (e)
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Erich Leinsdorf Previews Tanglewood Summer Season

LENOX, Mass. — The 27th annual Berkshire Festival at Tanglewood next summer will feature two American premieres, two other works never before performed at the festivals, and an all - Strauss program marking the observance of the 100th anniversary of the composer's birth. Highlights of the eight-week July and August concert season were announced last week by Erich Leinsdorf, music director of the Boston Symphony Orchestra.

The eight-week Festival will open Friday, July 3 with an all-Mozart program under the direction of Leinsdorf, who will begin his second season at Tanglewood this summer.

The two American premieres will be performances of Haydn's cantata "Applausus" and Strauss' "Der Burger als Edelmann" based on Moliere's play "Le Bourgeois Gentilhomme." In addition Beethoven's "Ruins of Athens" and "The Death of the Bishop of Brindisi" by Menotti will be heard for the first time at Tanglewood.

A special Festival of Contemporary American Music will be sponsored by the Berkshire Music Center, with the cooperation of the Fromm Music Foundation of Chicago, from Aug. 9 to Aug. 13.

Continuing a traditional feature of the Berkshire Festival, the first two weeks (July 3, 4, 5 and July 10, 11, 12) will consist of music for a chamber orchestra composed of members of the Boston Symphony Orchestra.

The first concert by the full orchestra on Friday, July 17 will be in memory of Serge Koussevitzky.

Among guest conductors who haye been invited for the season are Richard Burgin, associate conductor of the Boston Symphony Orchestra; Pierre Monteux; Eugene Ormandy, conductor of the Philadelphia Orchestra; Max Rudolf, conductor of the Cincinnati Symphony; William Steinberg, conductor of the Pittsburgh Symphony; Leopold Stowkowski and Arthur Fiedler.

Fiedler will make his annual appearance as conductor of the Boston Pops Orchestra for a Boston Pops concert at Tanglewood for the benefit of the Berkshire Music Center.

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Union (m)
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Program Listed For Summer At Tanglewood

Following is a list of musical works planned for performance at Tanglewood this summer as announced Wednesday in Boston by Erich Leinsdorf, music director of the Boston Symphony Orchestra. The list is subjeca to change. (See story of Leinsdorf's Tanglewood plans on Page 1.)

Chamber Orchestra

HAYDN: Symphony No. 39, "Applausus" (Helen Boatwright, Helen Vanni, Charles Bressler, Donald Bell).

MOZART: March in D, K. 237, Serenade in D, K. 203 (Joseph Silverstein), Piano Concerto, K. 450 (Claudio Arrau), Piano Concerto, K. 451 (Claudio Arrau), Piano Concerto (Malcolm Frager), Symphony in C, K. 425, "Linz" Symphony No. 40, K. 550, Symphony No. 338, K. 504, March, K. 249, Divertimento, K. 247, Aria, K. 505 (Helen Boatwright), Serenade No. 8, Nocturne for Four Orchestras, K. 286, Six German Dances, K. 509.

SCHUBERT: Symphony No. 3, Great Mass in E flat (Saramae Endich, Eunice Alberts, Nicholas Di Virgilio, Walter Carringer, Donald Bell).

STRAUSS: Interludes from "Intermezzo," "Le Bourgeois Gentilhomme," complete three-act concert version (Helen Boatwright, Helen Vanni, Donald Bell).

Full Orchestra

BARBER: Symphony No. 1.
BARTOK: Violin Concerto No. 2 (Joseph Silverstein).
BEETHOVEN: Symphony No. 1, Symphony No. 4, Symphony No. 7, "Ruins of Athens," complete music (Phyllis Curtin, Justino Diaz).
BRAHMS: Piano Concerto No. 1 (Van Cliburn), Symphony No. 1.
COPLAND: Symphony for Organ and Orchestra (Berj Zamkochian).
DEBUSSY: "Nocturnes," "Iberia" suite.
DVORAK: Symphony No. 5.
ELGAR: Variations on an Original Theme.
GABRIELLI: Canzon Quarti.
HOVHANESS: Prelude and Triple Fugue.
LISZT: Fantasie on Themes from "Ruins of Athens" (Jorge Bolet).
MAHLER: Symphony No. 1, Symphony No. 5.
MENOTTI: "The Death of the Bishop of Brindisi" (Lili Chookasian, Justino Diaz).
RAVEL: "Alborado del gracioso."
REREM: "The Eagles."
SIBELIUS: Symphony No. 5.
STRAUSS: Interludes from "Die Frau ohne Schatten," "Tdgeszeiten" (Harvard Glee Club, Elliot Forbes, Director), "Don Juan," "Till Eulenspiegel," "Rosenkavalier" Waltzes, "Three Hymns" (Phyllis Curtin), "Parergon" (Jorge Bolet), "Burleske" (Lorin Hollander), "Ein Heldenleben," "Thus Spake Zarathustra," "Don Quixote."
TCHAIKOVSKY: Symphony No. 6.
VAUGHAN WILLIAMS: Fantasia on a Theme by Thomas Tallis.
VERDI: Requiem (Lucine Amara, Lili Chookasian, George Shirley, Ezio Flagello).
WAGNER: Overture and Bacchanale from "Tannhauser." Excerpts from

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Tanglewood To Have Innovations

BOSTON — Several musical works particularly adaptable for performance at festivals will be presented at Tanglewood this summer, according to Erich Leinsdorf, music director of the Boston Symphony Orchestra.

Four Categories

In announcing his program for the 1964 festival during a press conference in Boston Wednesday, he grouped planned performances (without dates) into four categories: music for festivals, contemporary music, Strauss cycle, music for chamber orchestra.

A fifth category, unnamed by Leinsdorf but implicit in the list (subject to change) of 57 works proposed for the eight-week festival that opens July 3, might be called "standard repertory." (The list is printed on Page 21.)

That category includes at least two dozen familiar works such as Beethoven's Symphonies Nos. 1, 4 and 7.

Conductors Listed

Of the 24 concerts scheduled in the Shed, Leinsdorf will conduct 15, including the six chamber orchestra programs that start the season. Guest conductors will be Richard Burgin, Pierre Monteux, Eugene Ormandy, Max Rudolph, William Steinberg and Leopold Stokowski.

Soloists on the schedule are: vocal, Helen Boatwright, Helen Vanni, Charles Bressler, Donald Bell, Saramae Endich, Eunice Alberts, Nicholas DiVirgilio, Walter Carringer, Phyllis Curtin, Justino Diaz, Lili Chookasian, Lucine Amara, George Shirley, Ezio Flagello; violin, Joseph Silverstein; piano, Claudio Arrau, Malcolm Frager, Van Cliburn, Jorge Bolet, Lorin Hollander; organ, Berj Zamkochian.

Of special interest among those pieces scheduled in the "festival" category will be works by Mozart, Haydn, Richard Strauss, Menotti and Beethoven.

Echoing Orchestras

The Mozart piece, "Serenade No. 8, Nocturne for Four Orchestra" (K.286), will split the musical forces into one small central orchestra and three echoing orchestras, probably out of sight.

The Haydn cantata, "Applausus" (55 minutes) involves four soloists and chorus and will be heard live for the first time in America.

The Strauss "Le Bourgeois Gentilhomme" (three soloists) also will be having its American premiere, and Beethoven's "Ruins of Athens," with two soloists, will be presented in its seldom-heard complete version.

Menotti's "The Death of the Bishop of Brindisi," from "Children's Crusade," will require the use of two soloists, two children's choirs and a mixed chorus as well as orchestra.

Contemporary Music

Most of the summer's contemporary music, which Leinsdorf defines as "significant music written in our day" will be presented during a "festival within the festival" from Aug. 9 to 13. Composers to be heard include Barber, Bartok, Copland, Hovhaness, Menotti, Rorem, Schuller and Seidman.

The Strauss cycle will include 11 works by Richard Strauss in commemoration of the 100th anniversary of that composer's birth, June 11, 1864.

In addition to well-known Strauss pieces such as "Don Juan" and "Till Eulenspiegel," Tanglewood audiences will hear "Tageszeiten" with the Harvard University Glee Club, "Three Hymns" with Phyllis Curtin and "Parergon" (left-hand piano concerto with Jorge Bolet.

2 Chamber Weekends

Music for chamber orchestra will be presented at six concerts during the first two weekends. (There were three opening chamber-orchestra weekends in 1963, one for Bach.) Three concerts will be all-Mozart, one all-Haydn, one all-Schubert and one Mozart-Strauss.

Leinsdorf explained the dropping of the all-Bach concert by saying he wished "to keep Bach intimate" and planned to include Bach's music in chamber group recitals in Tanglewood's theater.

The July 10 concert will be given in memory of Miss Gertrude Robinson Smith, founder of the Berkshire Symphonic Festival, who died Oct. 27, 1963.

Koussevitzky Memorial

The first concert by the full orchestra, July 17, will be in memory of Serge Koussevitzky. The 1964 festival will be the 27th since the Boston Symphony Orchestra first gave summer concerts in the Berkshires in

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MUSICAL NOTES By Edgar S. Van Olinda

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By IRENE JARRY
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Happy listening!

4

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Tanglewood Concerts Include Strauss Cycle

The 1964 Berkshire Festival will include a cycle of works by Richard Strauss, in observance of the 100th anniversary of his birth.

Erich Leinsdorf, Boston Symphony music director, announced plans and programs recently for the coming Tanglewood season, which takes the orchestra to its Summer home in Lenox, Mass., for eight weeks of concerts in the 6000 seat Music Shed, beginning Friday, July 3.

Music from three other areas of the repertoire will comprise the Tanglewood programs. Leinsdorf listed them as "music for festivals," contemporary music and music for chamber orchestra.

The conductor explained music for festival as those works which, for practical and esthetic reasons, are seldom on Winter subscription programs.

Works suitable for a festival would include the Mozart Serenade No. 8 and the "Applausus" Cantata of Haydn. The open-sided Music Shed lends itself to off-stage music; the Serenade requires a chamber orchestra on stage, with three distant ensembles for the echoes. As the Cantata calls for a chorus only toward the end of the work, Leinsdorf can call on the students of the Berkshire Music Center.

Festivals, like Tanglewood, draw largely on non-subscription audiences. Leinsdorf feels that Winter season ticket holders should not be faced with programs made up of specialties, concerts devoted, for example, to a single composer or period. Festival audiences, on the other hand, may pick and choose.

Listeners select only the programs in which they have particular interest. Thus, two weekends of music for chamber orchestra will open the Summer season, with music of Mozart, Haydn, Schubert and Strauss.

The full orchestra will be present for the Strauss cycle. Many first U.S. performances of lesser known works will be heard, as well as all the great tone poems which are excuse enough for maintaining the great symphony orchestras of the world.

Contemporary music will be reprsented in works by Barber, Bartok, Copland, Hovhaness, Menotti, Rorem, Schuller and Sydemann. Composers-in-residence at the Berkshire Music Center, maintained by the orchestra and in session concurrently with the Berkshire Festival, will be Aaron Copland, Gunther Schuller, Pierre Boulez and Lukas Foss. Paul Jacobs will again hold classes in contemporary keyboard performance. They and 10 young composers will participate in a Festival of Contemporary American Music, Aug. 3-9, under the auspices of the Music Center and the Fromm Foundation of Chicago.

Guest conductors at the Berkshire Festival are Richard Burgin and Pierre Monteux, who have served as Boston Symphony conductors over many years; and Philadelphia's Eugene Ormandy, Cincinnati's Max Rudolf, Pittsburgh's William Steinberg and the American Symphony Orchestra's Leopold Stokowski. Instrumental soloists will include violinist Joseph Silverstein, pianists Claudio Arrau, Malcolm Frager, Van Cliburn, Jorge Bolet and Lorin Hollander, and organist Berj Zamkochian.

Music for the six chamber music concerts follows:

Haydn: Symphony No. 30 and "Applausus" Cantata. Mozart: March in D, K. 237; Serenade in D, K. 203 (Silverstein); Piano Concertos, K. 450 and K. 451 (Arrau); Piano Concerto (Frager); Symphonies Nos. 36, 38 and 40; March, K. 248; Aria, K. 505 (Helen Boatwright); Serenade No. 8; Six German Dances, K. 509.

Schubert: Symphony No. 3 and Great Mass in E flat (Saramae Endich, Eunice Alberts, Nicholas Di Virgilio, Walter Carringer, Donald Bell). Strauss: Interludes from "Intermezzo" and complete three-act concert version of "Le Bourgeois Gentilhomme" (Boatwright, Helen Vanni, Bell).

Music for the full Boston Symphony follows:

Barber: Symphony No. 1. Bartok: Violin Concerto No. 2 (Silverstein). Beethoven: Symphonies Nos. 1, 4, 7, complete music for "Ruins of Athens" (Phyllis Curtin, Justino Diaz). Brahms: Piano Concerto No. 1 (Cliburn). Symphony No. 1. Copland: Symphony for Organ and Orchestra (Zamkochian). Debussy: "Nocturnes," "Iberia" Suite. Dvorak: Symphony No. 6. Elgar: "Enigma" Variations. Gabrieli: Canzon Quarti. Hovhaness: Prelude and Triple Fugue. Liszt: Fantasie on Themes from "Ruins of Athens" (Bolet). Mahler: Symphonies Nos. 1, 5. Menoti: Cantata, "The Bishop of Brindisi" (Lili Chookasian, Diaz). Ravel: "Alborado del Gracioso." Rorem: "The Eagles." Sibelius: Symphony No. 5. Schuller: Seven Studies of a Theme by Paul Klee.

Strauss: Interludes from "Die Frau ohne Schatten," "Tageszeiten" (Harvard Glee Club); "Don Juan," "Till Eulenspiegel," "Rosenkavalier" Waltzes, "Three Hymns" (Curtin); "Parergon" (Bolet), "Burleske" (Hollander), "Ein Heldenleben," "Thus Spake Zarathustra," and "Don Quixote." Sydemann: Study for Orchestra No. 2.

Tchaikovsky: Symphony No. 6. Vaughan Williams: Fantasia on a Theme by Thomas Tallis. Verdi: Requiem (Lucine Amara, Chookasian, George Shirley, Ezio Flagello). Wagner: Overture and Bacchanale from "Tannhaeuser."

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Tanglewood

Leinsdorf Announces Festival Programs

By MARGO MILLER

Erich Leinsdorf is clearly a conductor who loves a festival.

The Boston Symphony music director announced plans and programs Wednesday for the coming Tanglewood season, which takes the orchestra to its Summer home in Lenox for eight weeks of concerts in the 6000-seat Music Shed. The Berkshire Festival will open Friday evening, July 3, with an all-Mozart program, and conclude Sunday afternoon, Aug. 23.

Music from four areas of the repertoire will comprise the Tanglewood programs. Leinsdorf listed them as music "for festivals," contemporary music, a Strauss cycle and music for chamber orchestra.

He explained music for festivals as those works which, for practical and esthetic reasons, are seldom on Winter subscription programs.

Mozart's Serenade No. 8, for example, is a nocturne for four orchestras. The first performance of the piece was likely in the Mirabelle Gardens in Salzburg, Austria, where niches in the clipped hedges could contain three small ensembles to play echo with the fourth orchestra. Leinsdorf, having experimented last Summer with offstage music at Tanglewood, finds that the open-sided Music Shed is ideal for such performances.

Festivals, like Tanglewood, draw largely on non-subscription audiences. Leinsdorf feels that Winter season ticket holders should not be faced with programs made up of specialties, programs devoted, for example, to a single composer or a single period. Festival audiences, on the other hand, may pick and choose.

Listeners select only the programs in which they have a particular interest. Thus, two week-ends of music for chamber orchestra will open the Summer season, representing music of Mozart, Haydn, Schubert and Strauss.

During the six weeks, in which the full Boston Symphony will play, Leinsdorf will observe the 100th anniversary of Richard Strauss' birth. Many first United States performances of lesser known Strauss works will be heard, as well as all the great tone poems which are excuse enough for maintaining the great symphony orchestras of the world.

Contemporary music will be represented in works by Barber, Bartok, Copland, Hovhaness, Menotti, Rorem, Schuller and Sydemann. Composers-in-residence at the Berkshire Music Center, maintained by the Boston Symphony and in session concurrently with the Berkshire Festival, will be Aaron Copland, Gunther Schuller, Pierre Boulez and Lukas Foss. Paul Jacobs will again conduct classes in contemporary keyboard performance. They and 10 young composers will participate in a festival of contemporary American Music, Aug. 3-9, under the auspices of the Music Center and the Fromm Foundation of Chicago.

Guest conductors at the Berkshire Festival are Richard Burgin and Pierre Monteux, who have both served as Boston Symphony conductors over many years; and Philadelphia's Eugene Ormandy, Cincinnati's Max Rudolph, Pittsburgh's William Steinberg and Leopold Stokowski. Instrumental soloists will include violinist Joseph Silverstein, pianists Claudio Arrau, Malcolm Frager, Van Cliburn, Jorge Bolet and Lorin Hollander, and organist Berj Zamkochian.

Music being revived or having first U.S. performances includes Haydn's "Applausus" Cantata, a complete three-act concert version of Strauss' music for "Le Bourgeois Gentilhomme," Beethoven's complete music for the "The Ruins of Athens," and Menotti's cantata, "The Bishop of Brindisi." Verdi's Requiem will haye its first Tanglewood performance.

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Make Ready Strauss' Year

By DELOS SMITH

NEW YORK (UPI)—So far there's been no whoop-de-doo but all musical ears should brace themselves just the same. During 1964 they're going to be bombarded with just about every note Richard Strauss put on paper.

Year of Strauss

Why? It's a Straussian centennial, that's why.

He was born on June 11, 1864. How performing musicians dote on anniversaries of composers! They are good boxoffice, musicians will tell you. The truth probably is much more personal. Without composers there would be no musicians.

To Strauss present-day musicians can be particularly grateful. He broadened their audience and so added jam to their bread and butter. He did it by putting shock into music—shock for listeners rather than mere technical shocks of which only performers are aware, keep in mind.

He was the first composer to quarrel with his wife in a musical score, obviously and unmistakably. He was also the first to confess musically that in his opinion he, the composer was not a whit short of superman, heroic in his every aspect.

He went far beyond private eccentricities, however. There are marked psychological facets to much of the great music but they are implied. Strauss used music to expound psychological mechanisms with the directness of a textbook, and abnormal ones at that.

To him Freudian psychology can be as grateful as musicians. He hastened the public's understanding of Freudian themes, after an initial period of outraged horror. His opera, "Salome," has the heroine demanding the head of John the Baptist on a silver platter, you'll remember.

Musical Power

His opera, "Electra," gives musical power to the Freudian theory that many people unconsciously harbor murderous thoughts aimed at the parent of the same sex. Now these extreme shockeroes are rarely performed but when they are no one is shocked. The pieces fail because the themes are both unpleasant and old hat.

Strauss added the dimension of thought to music and those works of his which assure his immortality are those which are close to universal and continuing human experiences. They make him a "classic," like Brahms and Wagner. At times he is more often performed than they are which could mean he is closer to present-day states of mind.

The musical group which calls itself "Friends of Live Music" was the first in New York to observe the centennial, by building a concert around two of his flabbiest pieces which would have given him not even an hour of fame if he had composed nothing else. That's the weakness of these centennial outpourings. They make as much of a genius' mediocrity as of his genius.

But in March the "friends" have something to delight a musical audience. They'll perform one behind the other a serenade for 13 wind instruments he composed when he was 80. One suffers from youth, the other from senility. But the performing idea is dramatic.

The big-scale observances will come later in the current season and the first few months of the new season next fall. In its concerts in New York last week the Boston Symphony, with Erich Leinsdorf conducting, gave a low-keyed preamble by programming his orchestra suite, "Le Bourgeois Gentilhomme," with Bach, Brahms and Prokofief.

When summer comes the Bostonians will really go to town with the centennial. Leinsdorf plans to make Strauss one of the pillars of their celebrated Berkshire Festival at Tanglewood. In addition to the Strauss pieces which are in the standard orchestra repertoire, there will be performances of big-scale works which are not performed often because they require so much effort.

Plans no less elaborate are being made by other orchestral organizations, and by instrumental and vocal soloists. They'll be revealed in the course

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Tanglewood to Premiere Haydn Cantata

X-27

THE American premiere of a Haydn cantata, a three-act concert version of Strauss' "Der Buerger als Edelmann" music, Menotti's oratorio "The Death of the Bishop of Brindisi," and Beethoven's complete "Ruins of Athens" music are among major works planned for the 27th Berkshire Music Festival, opening July 3 at the Boston Symphony Orchestra's summer home in Tanglewood, near Lenox, Mass.

Erich Leinsdorf will conduct 15 of the 24 concerts during the eight week season. Guest conductors are Pierre Monteux, Eugene Ormandy, Leopold Stokowski, William Steinberg, and Max Rudolf.

Five pianists are on the soloist list — Van Cliburn, Claudio Arrau, Jorge Bolet, Lorin Hollander, and Malcolm Frager. Phyllis Curtin, Lili Chookasian, Saramae Endich, Charles Bressler, and Donald Bell are among the vocalists to appear.

The Haydn cantata, "Applausus," is scheduled during the two weeks of chamber orchestra concerts opening the season. The "Buerger als Edelmann" score begins a Strauss centennial cycle which offers, among other works, his "Parergon" piano concerto for left hand alone, "Tageszeiten," and interludes from "Die Frau Ohne Schatten." The Menotti oratorio takes place in mid-August, when the center sponsors a festival of contemporary American music in cooperation with the Fromm Foundation. Barber's First Symphony and Copland's Symphony for Organ and Orchestra also will be played.

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Patriot-Ledger (e)
QUINCY, Mass.
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JAN 16 1964

Leinsdorf Heralds Tanglewood Season

The Boston Symphony will hie itself to Tanglewood, its summer home at Lenox in the Berkshires, for its 27th season in the sun beginning July 3, Erich Leinsdorf, music director of the orchestra, revealed dates and programs when he met the press yesterday at Symphony Hall.

Mr. Leinsdorf, now in his second season with the BSO, said the first six concerts, July 3, 4, 5, and July 10, 11, 12, will be devoted to music for a chamber orchestra comprised of symphony members. The full orchestra will appear for the first time Friday, July 17, at a concert in memory of Serge Koussevitzky, a BSO music director before his death. This program will feature Gustav Mahler's Symphony No. 5, not previously performed at Tanglewood.

The summer schedule, to run eight weeks through Aug. 23, has been arranged, Mr. Leinsdorf, said, to emphasize four categories: music for festivals, contemporary music, a cycle saluting Richard Strauss on the 100th anniversary of the composer's birth (June 11) and music for chamber orchestra.

Under the festival music heading, Mr. Leinsdorf has programmed two American premieres and two works new to Tanglewood. The first of these to be heard at the festival will be the American debut of Haydn's cantata, "Applausus." The soloists will be Helen Boatwright, Helen Vanni, Charles Bressler, and Donald Bell. Another premiere will be a concert version of Strauss' "Der Burger als Edelmann," a three-act opera based on Moliere's classic comedy, "Le Bourgeois Gentilhomme." The soloists here will be Miss Boatwright, Miss Vanni and Mr. Bell.

In addition, the festival grouping will include Beethoven's "Ruins of Athens," with Phyllis Curtin, and Justino Diaz as soloists and Gian-Carlo Menotti's "The Death of the Bishop of Brindisi" with Lili Chookasian and Mr. Diaz as soloists.

A variety of contemporary music will be offered, Mr. Leinsdorf reported, "to express the catholic taste of the Berkshire Festival's approach to contemporary music." The Fromm Music Foundation of Chicago is joining the orchestra in financing a series of contemporary programs between Aug. 9 and 13. Berj Zamkochian will be soloist in a performance of Aaron Copland's Symphony for Organ and Orchestra. Other modern composers to be represented are Samuel Barber (Symphony No. 1) Bela Bartok (Violin Concerto No. 2), Ned Rorem ("The Eagles") and Alan Hovhaness (Prelude and Triple Fugue).

In addition to the Moliere-Strauss opera, other Strauss compositions slated include a choral work, "Tageszeiten," for which the orchestra will be joined by the Harvard Glee Club under the direction of Elliot Forbes.

Three hymns which Strauss set to words by Friedrich Holderlin will be sung by Phyllis Curtin. "Perergon," a left-hand piano concerto which has had only one American performance, in 1934, will feature Jorge Bolet as soloist. Another Strauss piano work, "Burleske," will be performed by Lorin Hollander. Other Strauss compositions to be heard are "Don Juan," "Till Eulenspiegel," "Ein Heldenleben," "Thus Spake Zarathustra," "Don Quixote," and excerpts from "Der Rosenkavalier," "Intermezzo," and "Die Frau Ohne Schatten."

Last summer, the symphony paid homage to another composer, Serge Prokofiev, in a similar cycle.

The chamber music programs will be highlighted July 10 by a special concert in memory of Miss Gertrude Robinson Smith, a Berkshire Festival pioneer, who died last year. This program will include Franz Schubert's Symphony No. 3 and his Great Mass in E flat, with Saramae Endich, Eunice Alberts, Nicholas Di Virgilio, and Donald Bell as soloists.

Mr. Leinsdorf will conduct 15 of the 24 festival concerts, including all six of the chamber music programs and nine of the 18 programs with the full orchestra. Guest conductors will be Richard Burgin, BSO associate conductor; Eugene Ormandy of the Philadelphia Orchestra, Max Rudolf of the Pittsburgh Symphony; Pierre Monteux and Leopold Stokowski. Arthur Fiedler will make his annual Tanglewood appearance conducting the Boston Pops at a benefit concert.

Other soloists engaged are Claudio Arrau, to be piano soloist in two Mozart piano concerti July 11, and Van Cliburn, announced as soloist in Brahms' First Piano Concerto on July 25.

Joseph Silverstein, the orchestra's concertmaster, will solo in a Mozart serenade July 3 and in the Bartok violin concerto on Aug. 2.

As a special feature of the final Saturday evening concert Aug. 22, Mr. Leinsdorf will conduct Verdi's Requiem Mass. The soloists, all members of the Metropolitan Opera, will be Lucine Amara, Lili Chookasian, George Shirley, and Ezio Flagello. The chorus will be the Chorus Pro Musica of Boston under the direction of Alfred Nash Patterson.

Mozart is the composer to be heard most often, with 13 works listed. The Strauss cycle accounts for 11 of his works on the programs. Beethoven, the staple of any orchestra, is represented by his first, fourth and seventh symphonies, as well as "The Ruins of Athens."

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Copland to Head Berkshire Faculty

Boston — (UPI) — Aaron Copland will contine as head of the composition department of the Berkshire Music Center in the 1964 season, director Erich Leinsdorf announced yesterday.

He also will remain chairman of the center faculty though actually will not be in residence at Lenox except from Aug. 3-16.

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LEOMINSTER, Mass.
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JAN 17 1964
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Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
GLOUCESTER, Mass.
Circ. 10,050
JAN 17 1964

Berkshire music features Strauss

BOSTON (UPI) — The 1964 Berkshire Music Festival at Tanglewood will stress contemporary muic and observe the centennial of the birth of Richard Strauss, it was announced Wednesday by Erich Leinsdorf, director of the Berkshire Music Center.

Leinsdorf said the eight-week season will start July 3 and he will conduct 5 concerts.

Guest conductors will be Eugene Ormandy, Pierre Monteux, Leopold Stokowski, William Steinberg, Max Rudolf and Richard Burgin.

Schenectady Union-Star
SCHENECTADY, N. Y.
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Tanglewood Plans Four Phases in '64

Three of the modern works scheduled for Tanglewood presentation next summer by the Boston Symphony Orchestra are Copland's "Symphony for Organ and Orchestra," Barber's "Symphony No. 1" and "Menotti's "The Death of the Bishop of Brindisi."

Contemporary music is one of four areas for programs for the festival at Lenox, Mass., beginning July 3 and ending Aug. 22, will be drawn. The others are music for chamber orchestra, music for festivals and Strauss

The first two weeks will feature music for a chamber orchestra. Composers to be represented are Haydn, Mozart, Schubert and Strauss.

Commemorating the 100th anniversary of Richard Strauss' birth, the festival will include many of his works including "Tageszeiten," "Parergon" and "Burleske."

Etich Leinsdorf, musical director, has invited Richard Burgin, Pierre Monteux, Eugene Ormandy, Max Rudolf, William Steinberg and Leopold Stokowski to be guest conductors.

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Christian Science Monitor (e)
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Tanglewood preview

By Godfrey John

Erich Leinsdorf's prospective contribution to the cultural afflatus of Tanglewood would have pleased Koussevitzky. An aura of expectancy and new discovery hangs over his plans for the approaching season, opening on July 3.

The Berkshire Music Center director will begin the eight-week festival with an all-Mozart program as part of the chamber music to be offered. Speaking of the complete repertoire, Mr. Leinsdorf referred to his "four prong" approach which, together with the chamber music, includes festival music, contemporary music, and a Strauss cycle. Two American premieres and two other works not previously performed at Tanglewood are planned. The first of these, Haydn's cantata "Applausus," is one of the highlights.

In his all-Strauss program, commemorating the 100th anniversary of the composer's birth, Mr. Leinsdorf will conduct the American premiere of a three-act concert version of "Der Burger als Edelmann" based on Moliere's play "Le Bourgeois Gentilhomme." Strauss's "Parergon," which will receive its second performance in this country, was described by the director as the Symphony's "sidekick."

In concerts for the full Boston Symphony, Beethoven's "Ruins of Athens," with Phyllis Curtin and Justino Diaz as soloists, will also be heard for the first time.

In the contemporary field, audiences will be introduced to Menotti's "The Death of the Bishop of Brindisi." Of the contemporary works, Mr. Leinsdorf remarked: "For me, what is contemporary is music written today that is significant in expression and address." He dissociated himself from the predilections of any "school" and accented the festival's catholicity of taste.

And as a rationale for the presence on his program of certain less familiar pieces, he affirmed the difference of approach to be recognized between the regular subscription audience and the festival audience. The former is a "captive" audience could not be subjected to any "specialities." "There is so much more you can do at Tanglewood," he pointed out.

When asked what he considered important or monumental in the season's offerings, Mr. Leinsdorf demurred, not wishing to "prejudge" the center's plans. However, he highlighted Strauss's "Applausus" and "Parergon" as well as Menotti's "Bishop."

The Boston Symphony conductor hopes to cover about five different musical styles and approaches. Eighteen concerts are scheduled for full orchestra, and as many as two out of three of the programs will cater for popular repertory taste.

As for opera, since America's finest singers customarily migrate to Europe, and Mr. Leinsdorf's eye is only on the highest representative work, it is expected to remain "suspended in animation!"

Among guest conductors to be invited are Richard Burgin, Pierre Monteux, Eugene Ormandy, Max Rudolf, William Steinberg and Leopold Stokowski.

This summer's Berkshire Festival will be the 27th since the Boston Symphony Orchestra first gave its first concert at Tanglewood in 1936.

The Hartford Courant
D. 119,274 S. 161,020
JAN 26 1964

The Lively Arts—

Tanglewood 27

By T. H. Parker

Erich Leinsdorf, conductor of the Boston Symphony, is letting no grass grow under his feet. The orchestra's winter season is hardly more than half over, but he is already looking five months ahead to curtaintime at Tanglewood.

And it is cheerful to report that there will be a lot of fresh material on the programs that Mr. Leinsdorf has outlined for the Berkshire Musical Festival concerts.

★

It's always handy to have something around which to center a summer's music, and Mr. Leinsdorf has chosen the centennial of Richard Strauss' birthday. So we shall have a Strauss festival - within - festival, in which seldom - heard works will be performed, together with the more familiar repertory. Last week at Bushnell Memorial Mr. Leinsdorf and the Boston Symphony played a suite from the music that Strauss wrote for "Der Burger als Edelmann," based on Moliere's comedy, "Le Bourgeois Gentilhomme." At Tanglewood they will give the American premiere of a three - act concert version of "Der Burger."

In addition, the Strauss centennial program will include performances of "Tageszeiten," in which the orchestra will be joined by the Harvard Glee Club; "Three Hymns" after the text by Friedrich Hoelderlin; and Interludes from the opera "Die Frau ohne Schatten." "Parergon," a piano concerto for left - hand, based on a theme from the "Symphonia Domestica," and "Burleske" will also be heard.

★

Among the better - known Strauss works to be done at Tanglewood are "Don Juan," "Till Eulenspiegel," the "Rosenkavalier" waltz sequence, "Ein Heldenleben," interludes from "Intermezzo," "Thus Spoke Zarathustra," and "Don Quixote."

Apart from the Strauss works, there is a rather sizable list of compositions being heard at Tanglewood for the first time, through some of them are familiar enough elsewhere. These include:

Haydn's Symphony No. 39 and "Applausus"; the Mozart Piano Concerto K.451, Nocturne for Four Orchestras K.286, Six German Dances, the Aria K.505, and a number of Serenades and Divertimenti; and Schubert's Symphony No. 3, and Great Mass in E Flat.

Also Barber's Symphony No. 1; the Bartok Second Violin Concerto; the complete music from Beethovan's "Ruins of Athens"; Copland's Symphony for Organ and Orchestra; Dvorak's Symphony No. 6; Gabrielli's Canzoni Quarti; Hovhaness's Prelude and Triple Fugue; Liszt's Fantasia on Themes from "The Ruins of Athens"; Mahler's Fifth Symphony; Menotti's "Death of the Bishop of Brindisi"; Rorem's "The Eagles"; Verdi's Requiem; and excerpts from Wagner's "Siegfried."

This year the eight - week season will open on Friday, July 3. Continuing a popular and traditional feature of the Berkshire Music Festival, the first two weeks will be devoted to programs for chamber orchestra. There will be a concentration on Haydn and Mozart, but works by Schubert and Strauss will also be heard at this time.

★

The first concert by the full Boston Symphony will be played on July 17. It will be dedicated to Serge Koussevitzky, and Mr. Leinsdorf will conduct the Interludes from Strauss' "Frau Ohne Schatten" and the Mahler Symphony No. 5.

Mr. Leinsdorf will conduct 15 of the 24 festival concerts. Guest conductors will include Richard Burgin, his associate conductor, and Pierre Monteux, Eugene Ormandy, Leopold Stokowski, Max Rudolf of the Cincinnati Symphony, and William Steinberg of the Pittsburgh Symphony.

Arthur Fiedler will conduct the festival pops concert.

Among the season's soloists will be Claudio Arrau and Malcolm Frager in Mozart piano concerti. Van Cliburn will play the Brahms Piano Concerto No. 1. Joseph Silverstein, the Boston Symphony's concertmaster, will do the Bartok Second Violin Concerto. Berj Zamkochian will be soloist in the Copland Symphony for Organ and Orchestra. Jorge Bolet will play "Parergon" and Lorin Hollander "Burleske."

The Berkshire festival this summer will be the 27th since the Boston Symphony Orchestra first gave concerts in the Western Massachusetts uplands, in 1936. Tanglewood became the permanent summer home of the orchestra in 1937.

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ALBANY, N. Y.
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JAN 18 1964

Tanglewood: Music for All

GEORGE SHIRLEY ERICH LEINSDORF CLAUDIO ARRAU PIERRE MONTEUX JOSEPH SILVERSTEIN

By DANIEL L. CUSICK

A look at the projected plans for the Tanglewood Festival for the summer reveals that there are many surprises in repertoire, visiting artists, conductors and types of groups to be included.

Cusick

Erich Leinsdorf, musical director of the Boston Symphony, announced his plans for the Berkshire Festival and said that four different types of music would characterize the programs from the first week of July until the final week of August. The 24 concerts by the Boston Symphony Orchestra will be divided into: (1) Music for Festivals, (2) Contemporary Music, (3) a Richard Strauss cycle and (4) Music for Chamber Orchestra.

Under the Music for Festivals heading are two American premieres and two works not performed previously at Tanglewood. The first of the premieres is that of Haydn's cantata "Applausus," with Helen Boatwright, Helen Vanni, Charles Bressler and Donald Bell as the featured soloists. In an all-Strauss program, beginning an observance of the 100th anniversary of the composer's birth (June 11, 1864), Mr. Leinsdorf will conduct the American premiere of a three-act concert version of the composer's "Der Burger als Edelmann," based on Moliere's play, "Le Bourgeois Gentilhomme." Soloists for the performance will be Miss Boatwright, Miss Vanni and Mr. Bell.

★ ★ ★

BEETHOVEN'S "Ruins of Athens," with Phyllis Curtin and Justino Diaz, and "The Death of the Bishop of Brindisi," by Menotti, with Lili Chookasian and Mr. Diaz, will be heard for the first time at Tanglewood.

Mr. Leinsdorf has scheduled a number of significant contemporary works to be performed at the time when the Berkshire Center, with the cooperation of the Fromm Music Foundation of American Music from Aug. 9 to 13. The Menotti Chicago, will sponsor a Festival of Contemporary American Music from Aug. 9 to 13. The Menotti composition, along with Samuel Barber's "Symphony No. 1" and Aaron Copland's "Symphony for Organ and Orchestra" will comprise the contemporary section.

Interest in the Strauss Centennial Celebration should run high, considering the breadth of the composer's works to be performed. Among the works scheduled are interludes from "Frau ohne Schatten," "Don Juan," "Til Eulenspiegel," waltzes from "Rosenkavalier," "Three Hymns," which will feature Miss Curtin, "Parergon," with Jorge Bolet in the solo piano spot, and "Burleske," with Lorin Hollander as the piano soloist.

★ ★ ★

THE CHAMBER orchestra recitals, a feature of the Berkshire Festival, will be played by members of the Boston Symphony Orchestra, conducted by Mr. Leinsdorf. July 3, 4, 5, 10, 11 and 12 will be given over to these concerts. One change is that they will be held in the Music Shed instead of the usual lawn setting. The growth of interest in the concerts, a healthy sign, has necessitated the change. There will be music by Haydn, Mozart, Schubert and Strauss used for the chamber orchestra programs.

Mr. Leinsdorf will conduct 15 of the 24 Berkshire Festival concerts, including the six chamber programs and nine of the 18 concerts by the full Boston Orchestra. But the list of guest conductors reads like a "Who's Who" of conductorial talent. Richard Burgin, associate conductor of the Boston Symphony, Pierre Monteaux, Eugene Ormandy of the Philadelphia Orchestra, Max Rudolf of Cincinnati, William Stenberg from the Pittsburgh Symphony and Leopold Stokowski all have been requested to take the podium for several of the concerts.

In addition to Miss Boatwright, Miss Vanni, Mr. Bressler, Mr. Bell, Miss Curtin, Mr. Diaz, Mr. Bolet, Miss Chookasian and Mr. Hollander, the soloists set for appearances are among the greatest in the world. Violinist Joseph Silverstein, pianist Claudio Arrau, tenor George Shirley, basso Ezio Flagello, pianist Malcolm Frager and organist Berj Zamkochian will all be heard during the two-month season. Arthur Fieldler and the Boston Pops will make their annual appearance at the festival, to play for the benefit of the Berkshire Music Center.

From all advance notices, it looks like a busy and interesting summer at the Tanglewood Shed. Music for all tastes, soloists to please the most discriminating ears and repertoire which reflects the scope of the festival and the history of music itself, are included. It is a highly auspicious undertaking which should hold many rewards.

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It's 100 Years For Strauss

NEW YORK — (UPI) So far there's been no whoop-de-doop but all musical ears should brace themselves just the same. During 1964 they're going to be bombarded with just about every note Richard Strauss put on paper.

Why? It's a Straussian centennial, that's why. He was born on June 11, 1864. How performing musicians dote on anniversaries of composers!!! They are good The truth probably is much more box office, musicians will tell you. personal. Without the composers there would be no musicians.

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He was the first composer to quarrel with his wife in a musical score, obviously and unmistakably. He was also the first to confess musically that in his opinion he, the composer, was not a whit short of Superman, heroic in his every aspect.

HE WENT FAR beyond private eccentricities, however. There are marked psychological facets to much of the great music but they are implied. Strauss used music to expound psychological mechanisms with the directness of a textbook, and abnormal ones at that.

To him Freudian psychology can be as grateful as musicians. He hastened the public's understanding of Freudian themes, after an initial period of outraged horror. His opera, "Salome," has the heroine demanding the head of John the Baptist on a silver platter, you'll remember.

His opera, "Electra," gives musical power to the Freudian theory that many people unconsciously harbor murderous thoughts aimed at the parent of the same sex. Now these extreme shockeroos are rarely performed but when they are no one is shocked. The pieces fail because the themes are both unpleasant and old hat.

Strauss added the dimension of thought to music and those works o fhis which assure his immortality are those which are close to universal and continuing human experiences. They make him a "classic," like Brahms and Wagner. At times he is more often performed than they are which could mean he is closer to present-day states of mind.

The musical group which calls itself "Friends of Live Music" was the first in New York to observe the centennial, by building a concert around two of his flabbiest pieces which would have given him not even an hour of ame if he had composed nothing lse. That's the weakness of these entennial outpourings. They ake as much of a genius' mediocrity as of his genius.

BUT IN MARCH the "Friends" ave something to titilate a musial audience. They'll perform one ehind the other a serenade for 13 ind instruments which Strauss ran up when he was 17 and a symphony for 16 wind instruments he composed when he was 80. One suffers from youth, the other from senility. But the performing idea is dramatic.

The big-scale observances will come later in the current season and the first few months of the new season next fall. In its concerts in New York last week the Boston Symphony, with Erich Leinsdorf conducting, gave a low-keyed preamble by programming his orchestra suite, "Le Bourgeois Gentilhomme," with Bach, Brahms and Prokofief.

When summer comes the Bostonians will really go to town with the centennial. Leinsdorf plans to make Strauss one of the pillars of their celebrated Berkshire festival at Tanglewood, Mass. In addition to the Strauss pieces which are in the standard orchestra repertory, there will be performances of big-scale works which are not performed often because they require so much effort.

Plans no less elaborate are being made by other orchestral organizations, and by instrumental and vocal soloists. They'll be revealed in due course.

PANORAMA 2/23/64

Around

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, has announced many of his plans for the 1964 Berkshire Festival during July and August at Tanglewood (Lenox, Mass.). The eight week Festival will open on Friday, July 3, with an all-Mozart program under the direction of Mr. Leinsdorf, who will begin his second season at Tanglewood with this concert.

Mr Leinsdorf stated the Boston Symphony Orchestra will present music from four areas of the repertory: 1) Music for festivals; 2) Contemporary music; 3) Strauss cycle; 4) Music for chamber orchestra.

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ALBANY, N. Y.
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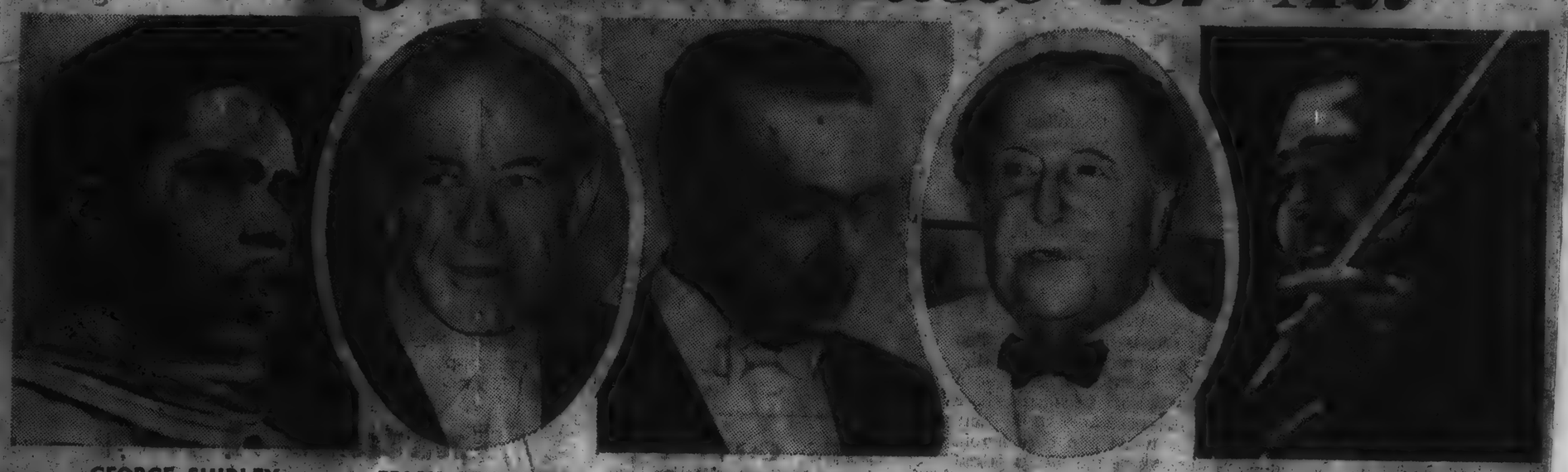
Tanglewood: Music for All



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In addition to Miss Boatwright, Miss Vanni, Mr. Bressler, Mr. Bell, Miss Curtin, Mr. Diaz, Mr. Bolet, Miss Chookasian and Mr. Hollander, the soloists set for appearances are among the greatest in the world. Violinist Joseph Silverstein, pianist Claudio Arrau, tenor George Shirley, basso Ezio Flagello, pianist Malcolm Frager and organist Berj Zamkochian will all be heard during the two-month season. Arthur Fiedler and the Boston Pops will make their annual appearance at the festival, to play for the benefit of the Berkshire Music Center.

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His opera, "Electra," gives musical power to the Freudian theory that many people unconsciously harbor murderous thoughts aimed at the parent of the same sex. Now these extreme shockeroos are rarely performed but when they are no one is shocked. The pieces fail because the themes are both unpleasant and old hat.

Strauss added the dimension of thought to music and those works to this which assure his immortality are those which are close to universal and continuing human experiences. They make him a "classic," like Brahms and Wagner. At times he is more often performed than they are which could mean he is closer to present-day states of mind.

The musical group which calls itself "Friends of Live Music" was the first in New York to observe the centennial, by building a concert around two of his flabbiest pieces which would have given him not even an hour of fame if he had composed nothing else. That's the weakness of these centennial outpourings. They make as much of a genius' mediocrity as of his genius.

BUT IN MARCH the "Friends" ave something to titilate a musical audience. They'll perform one hind the other a serenade for 13 ind instruments which Strauss ran up when he was 17 and a symphony for 16 wind instruments he composed when he was 80. One suffers from youth, the other from senility. But the performing idea is dramatic.

The big-scale observances will come later in the current season and the first few months of the new season next fall. In its concerts in New York last week the Boston Symphony, with Erich Leinsdorf conducting, gave a low-keyed preamble by programming his orchestra suite, "Le Bourgeois Gentilhomme," with Bach Brahms and Prokofiev.

When summer comes the Bostonians will really go to town with the centennial. Leinsdorf plans to make Strauss one of the pillars of their celebrated Berkshire festival at Tanglewood, Mass. In addition to the Strauss pieces which are in the standard orchestra repertory, there will be performances of big-scale works which are not performed often because they require so much effort.

Plans no less elaborate are being made by other orchestral organizations, and by instrumental and vocal soloists. They'll be revealed in due course.

PANORAMA 2/23/64

Around

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, has announced many of his plans for the 1964 Berkshire Festival during July and August at Tanglewood (Lenox, Mass.). The eight week Festival will open on Friday, July 3, with an all-Mozart program under the direction of Mr. Leinsdorf, who will begin his second season at Tanglewood with this concert.

Mr Leinsdorf stated the Boston Symphony Orchestra will present music from four areas of the repertory: 1) Music for festivals; 2) Contemporary music; 3) Strauss cycle; 4) Music for chamber orchestra.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Thursday, January 16, 1964

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COMPLETE NEW YORK STATE SERVICE

The Knickerbocker News
ALBANY, N. Y.
D. 55,660
JAN 16 1964

THE SACRAMENTO BEE
SACRAMENTO, CALIF.
D. 172,280 S. 186,756
JAN 29 1964

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
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Circ. 22,407
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Box 2078, Boston 6 • RIchmond 2-4200
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WILLIAMSTOWN, Mass.
Weekly Circ. 1,047
JAN 30 1964

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
JAN 20 1964

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
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Circ. 29,087
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NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
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Circ. 11,206
JAN 17 1964

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GLOUCESTER, Mass.
Circ. 10,050
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SCHENECTADY, N. Y.
D. 46,382
FEB 11 1964

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CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.
FEB 1964

OPERA NEWS
NEW YORK, N.Y.
23 TI. A YR. 70,700
FEB 22 1964

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JAN 17 1964

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
FEB 11 1964

Summer 1964

Leinsdorf Outlines Plans For Tanglewood Program

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced many of his plans for the 1964 Berkshire Festival during July and August at Tanglewood, Lenox. The eight-week festival will open Friday, July 3, with an all-Mozart program under the direction of Mr. Leinsdorf, who will begin his second season at Tanglewood with this concert.

Mr. Leinsdorf stated the Boston Symphony Orchestra will present music from four areas of the repertory; 1) Music for festivals; 2) contemporary muisc; 3) vals; 2) contemporary music; 3) ber orchestra.

Music for Festivals

Two American premieres and two other works not performed previously at Tanglewood have been included in the area of the repertory designated by Mr. Leinsdorf as "music for festivals." The first of these to be heard at this summer's Berkshire Festival will be the American premiere of Haydn's cantata "Applausus." Soloists will be Helen Boatwright, Helen Vanni, Charles Bressler, and Donald Bell.

In an all-Strauss program, beginning an observance of the 100th anniversary of the composer's birth (June 11) Mr. Leinsdorf will conduct the American premiere of a three-act concert version of Strauss' "Der Burger als Edelmann" based on Moliere's play, "Le Bourgeois Gentilhomme." The soloists for this performance will be Miss Boatwright, Miss Vanni, and Mr. Bell.

In addition Beethoven's "Ruins of Athens," with Phyllis Curtin and Justino Diaz as soloists, and "The Death of the Bishop of Brindisi" by Menotti, with Lili Chookasian and Mr. Diaz, will be heard for the first time at Tanglewood.

Contemporary Music

Leinsdorf has scheduled a number of significant contemporary compositions to be performed at the time when the Berkshire Music Center, with the cooperation of the Fromm Music Foundation of Chicago, will sponsor a Festival of Contemporary American Music from Aug. 9 to 13. The Boston Symphony Orchestra's concerts surrounding this festival within a festival will include performance of Barber's Symphony No. 1, Copland's Symphony for Organ and Orchestra, and Menotti's "The Death of the Bishop of Brindisi." Other contemporary composers whose works will be heard this summer are Bartok, Rorem, and Hovhaness.

In speaking of the contemporary music to be performed, Mr. Leinsdorf said, "The wide range of styles of composition expresses the catholic taste of the Berkshire Festival's approach to contemporary music."

Strauss Cycle

In addition to the concert version of "Le Bourgeois Gentilhomme" a number of other important works by Richard Strauss among them several lesser know compositions, have been pro gramed by Mr. Leinsdorf for th Strauss centennial. Notabl among these are the first Berk shire Festival performances o "Tageszeiten," in which the Bos ton Symphony Orchestra will b joined by the Harvard Glee Club Elliot Forbes, director; "Thre Hymns" after the text by Fried rich Holderlin, to be sung b Phyllis Curtin; and Interlude from "Die Frau ohne Schatten."

Strauss' "Parergon," a lef hand piano concerto which ha its only American performanc in 1934, and his "Burleske" wi receive their Tanglewood pre mieres. Jorge Bolet will be soloi with the Orchestra in the "Parer gon" and Lorin Hollander wi play "Burleske." Other composi tions of Richard Strauss to b played by the orchestra are "Do Juan", "Till Eulenspiegel", Ro senkavalier" Waltz sequence "Ein Heldenleben", Interlude from "Intermezzo", "Thus Spak Zarathustra", and "Don Quixote"

Music for Chamber Orchestra

Continuing a popular and tra ditional feature of the Berkshir Festival, the first two week (July 3, 4, 5 and July 10, 11, 12 will consist of music for a cham ber orchestra composed of mem bers of the Boston Symphony Or chestra. In 1960 the growing at tendance at these chamber or chestra concerts caused the shif of the festival's opening program from the theater to the music shed. Mr. Leinsdorf will continue to program lesser known works during the chamber orchestra's concerts. Composers whose music will be heard in this portion of the festival include Haydn, Mozart, Schubert, and Strauss.

The concert Friday, July 10 has been designated in memory of Miss Gertrude Robinson Smith, the founder of the Berkshire Symphonic Festival, who died Oct. 22. At this concert Mr. Leinsdorf will conduct the orchestra in two Schubert compositions new to Tanglewood, the Symphony No. 3 and the Great Mass in E flat, with Saramae Endich, Eunice Alberts, Nicholas Di Virgilio, and Donald Bell as soloists.

An all-Haydn concert will include the American premiere of the cantata "Applausus" and the Symphony No. 39, also new to the Berkshire Festival repertoire. Many of the Mozart works chosen by Mr. Leinsdorf for the Festival will receive their first Tanglewood performances.

The first concert by the full Boston Symphony Orchestra on Friday, July 17, will be in memory of Serge Koussevitzky. Mr. Leinsdorf will conduct Interludes from Strauss' "Die Frau ohne Schatten" and the Symphony No. 5 by Gustav Mahler.

Guest Conductors

Mr. Leinsdorf will conduct 15 of the 24 Berkshire Festival concerts including the six chamber orchestra programs and nine of the 18 programs by the full Boston Symphony Orchestra.

He has invited Richard Burgin, associate conductor of the Boston Symphony Orchestra; Pierre Monteux, Eugene Ormandy, conductor of the Philadelphia Orchestra; Max Rudolf, conductor of the Cincinnati Symphony; William Steinberg, conductor of the Pittsburgh Symphony, and Leopold Stokowski to be guest conductors.

Arthur Fiedler, conductor of the Boston Pops Orchestra, will make his annual appearance in the Berkshires for the Boston Pops at Tanglewood, a concert for the benefit of the Berkshire Music Center.

Soloists

In addition to those already mentioned, several other soloists will be appearing with the Boston Symphony at the festival. Claudio Arrau will be heard on two occasions. On July 3, the festival's opening concert, Mr. Arrau will play the Mozart Piano Concerto, K. 450, and on July 4 he will perform Mozart Concerto, K. 451. The young American pianist Malcolm Frager will return to Tanglewood for the second successive year on July 11 for the performance of a Mozart Piano Concerto. Van Cliburn will also return for the second consecutive season, performing the Brahms Piano Concerto No. 1 on July 25 with the orchestra, Erich Leinsdorf conducting.

Joseph Silverstein, the orchestra's concertmaster, will be heard in Mozart's Serenade in D, K. 203, on July 3 and in the first Tanglewood performance of Bela Bartok's Concerto No. 2 for Violin and Orchestra on Aug. 2. Berj Zamkochian will be the soloist for the Aug. 9 performance of Aaron Copland's Symphony for Organ and Orchestra.

On Aug. 22, the final Saturday evening of the 1964 Berkshire Festival, Mr. Leinsdorf will conduct the Boston Symphony Orchestra with soloists and chorus in the first Tanglewood performance of the Verdi Requiem. Soloists on this occasion will be Lucine Amara, Lili Chookasian, George Shirley and Ezio Flagello. The chorus will consist of the Chorus pro Musica of Boston, Alfred Nash Patterson, director.

The Berkshire Festival this summer will be the 27th since the Boston Symphony first gave concerts in the Berkshire Hills in 1936. Tanglewood became the permanent summer home of the orchestra in 1937.

Berkshire Music Center opens 'doors for curious'

The audition schedule for the Berkshire Music Center at Tanglewood, Lenox, Mass., has been posted. Boston applicants will be heard at Symphony Hall on March 19.

Erich Leinsdorf, announcing plans for the 22d session, said: "We know that actual teaching cannot be expected . . . But in eight weeks many new doors can be opened for the curious." The session lasts from June 28 to Aug. 23, and is concurrent with the Berkshire Festival of the Boston Symphony Orchestra.

"Our contemporary music program will be as wide and inclusive as possible," Mr. Leinsdorf said. "It is my belief that the composer who embarks on his lonely and hazardous quest of creating meaningful musical expression ought to have a full experience with as many branches as the contemporary tree of composition produces. Only then can he find himself and his own personal style.

"Our standards of admission will be stricter. Thus the accomplished string or wind player will be assured that he will encounter only his equals in chamber music groups. Our conducting enrollment will be by invitation only. The vocal department has been enlarged and a special emphasis placed on the music of Bach. The listening and analysis department for teachers, lecturers and amateurs has been widened in scope and strengthened."

The 1964 Berkshire Festival at Tanglewood (Lenox, Mass.), beginning July 3 for eight weeks, plans Schubert's Great Mass in E flat and Verdi's *Messa da Requiem.*

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Music

Tanglewood to Stress Strauss

By RAYMOND MORIN
Telegram Music Critic

The music of Richard Strauss will be "specialty of the house" during the 27th Berkshire Festival at Tanglewood this summer.

Erich Leinsdorf, conductor, and the Boston Symphony will open the festival with an all-Mozart program on Friday, July 3. The final concert will be Sunday afternoon, August 23.

The Strauss cycle will observe the 100th anniversary of the composer's birth, June 11, 1864. Highlight will be the American premiere of a three-act concert version of Strauss' "Der Burger als Edelmann," based on Moliere's play, "Le Bourgeois Gentilhomme." Another American premiere will be Haydn's cantata, "Applausus."

Contemporary Music

Music for the eight-week festival will be from four areas of the repertory: music for festivals, contemporary music, Strauss cycle, and music for chamber orchestra. Among the contemporary works are Barber's Symphony No. 1, Copland's Symphony for Organ and Orchestra, Menotti's "The Death of the Bishop of Brindisi," in addition to compositions by Bartok, Rorem and Hovhaness.

Leinsdorf has invited the following guest conductors: Richard Burgin, Pierre Monteux, Eugene Ormandy, Max Rudolf, William Steinberg and Leopold Stokowski.

Soloists include Helen Boatwright, Helen Vanni, Charles Bressler, Donald Bell, Phyllis Curtin, Justino Diaz, Lili Chookasian, Saramae Endich, Eunice Alberts, Nicholas Di Virgilio, Lucine Amara, George Shirley and Ezio Flagello, all vocalists.

Also pianists Claudio Arrau, Malcolm Frager, Jorge Bolet, Lorin Hollander, and Van Cliburn. Joseph Silverstein will be violin soloist, and Berj Zamkochian, organist.

The Boston Symphony Orchestra will be heard in 24 concerts. The Boston Pops Orchestra, conducted by Arthur Fiedler, will make its one appearance at Tanglewood for the benefit of the Berkshire Music Center.

Family Concerts

The Rhode Island Philharmonic Orchestra, Francis Madeira, conductor, will begin a new series of afternoon events called "Family Concerts." All programs are on Sundays at 3:00 p.m., beginning March 8 in East Providence. The same repertory will be repeated in other Rhode Island communities, all in school auditoriums. These communities are Warwick, Cranston, Woonsocket and Providence.

Although the entire series is underwritten by a Providence bank and its branches, an admission of $1.50 will be charged. Format of the program is similar to the Concerts-in-the-Round performed by The Worcester Orchestra in the Auditorium, with Harry Levenson conducting.

The program is as follows: Brahms' "Academic Festival" Overture; Suite No. 1 from Bizet's "Carmen"; two movements from Tchaikovsky's Fifth Symphony; Strauss' "Emperor" Waltzes: Anderson's "Syncopated Clock"; "Polka" from "The Age of Gold" by Shostakovich, and selections from Rodgers' "South Pacific."

Festival

"This is so good news that we would like you to know at once," writes the Swedish National Travel Office. "Birgit Nilsson will appear on the famous Scandinavian Festival"!

The festival will take place in Stockholm, May 26 through June 12. Looking over the roster, we came upon two names, personally familiar to Worcester—pianist Jorge Bolet, and conductor Eugen Jochum.

A young Czechoslovakian violinist of impressive musical connection recently made his debut with the Cleveland Orchestra in Carnegie Hall, New York. Josef Suk was heard in Violin Concerto in A minor, Opus 53 by his great-grandfather, Anton Dvorak. He is also the grandson of the noted Czech composer and violinist, Josef Suk, who was Dvorak's pupil and son-in-law.

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Berkshire Music Center Plans, Expands For 1964

The Berkshire Music Center's emphasis on professionalism will continue this summer, with stricter admission requirements, an expanding listening and analysis department and panel discussions on composition.

The 1964 Music Center, held concurrently with the Berkshire Festival at Lenox, will be organized in instrumental music, vocal music, composition and listening and analysis departments. Aaron Copeland will continue as faculty chairman and Richard Burgin, associate conductor of the symphony, remains as associate chairman of the faculty.

Erich Leinsdorf, Boston Symphony music director, outlined plans for the 22nd Tanglewood session yesterday at a Symphony Hall news conference with the hope that the June 28 through Aug. 23 courses would "open new doors for the curious."

"Actual teaching cannot be expected" in the eight-week center for advanced music study, Mr. Leinsdorf said, but a wide and inclusive contemporary music background would enable composers to strengthen their personal styles. "The chance of decision, instead of a thoughtless running with the crowd, will strengthen his conviction."

Twenty-two Boston Symphony members will form the nucleus of the instrumental music department, with Mr. Burgin, William Kroll and Joseph Silverstein as heads. The department will emphasize chamber music performance, and will form a 60-piece group. There will be seminars in instrumental technique, a special study of the works of Bach and a program for keyboard players. Enrollment will be reduced to half the size of previous summers because of Mr. Leinsdorf's desire that a musician "meet only his equals."

Mr. Burgin will again lead the Berkshire Music Center Orchestra, with Mr. Leinsdorf and Max Rudolf, Cincinnati Symphony music director, as guest conductors.

The department of vocal music will be led by Ralph Berkowitz, Phyllis Curtin, Paul Ulanowsky and Lawrence Smith in the solo singing division, and Lorna Cooke de Varon, Iva Dee Hiatt, Alfred Nash Patterson and G. Wallace Woodworth in the choral division. The department will hold seminars in vocal repertoire in cantatas, arias, lieder, madrigals and contemporary works.

The composition department, headed by Mr. Copeland with Gunther Schuller acting head, will conduct advanced instruction for a few talented young composers and will center activities on an Aug. 9 through 13 Festival of Contemporary American Music. Concerts will be given by the Fromm Fellows, the Tanglewood Choir and the Lenox Quartet. Mr. Copeland and Mr. Schuller, with Lukas Foss and Pierre Boulez, will hold several panel discussions with the young composers commissioned to write works for the festival.

The department of listening and analysis introduces a seminar in contemporary music for music educators under the direction of Peter Gram Swing and Mr. Schuller.

No orchestral conducting or opera courses will be offered in 1964, but three young conductors will join Mr. Leinsdorf and Mr. Burgin as Fellows in Conducting. They will assist the master conductors in residence at Tanglewood this summer.

The Berkshire Music Center was established at Lenox in 1940, with Serge Koussevitsky directing from its founding until his death in 1951. Charles Munch directed the sessions for 12 years, with Mr. Leinsdorf taking over last year.

Instrumentalists and vocalists interested in auditioning for admission to the Berkshire Music Center may write to the center at Symphony Hall. Auditions will be held in 19 cities throughout the country from Feb. 24 to April 3.

The Boston auditions will be held March 19, from 2 to 4 p.m., at Symphony Hall.

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FEB 10 1964

ON THE SQUARE

Strauss Year

BY FRANK GAGNARD

A "commemorative year" for a composer means that a date is handy to justify and multiply performances of standard works played without fanfare every other year. The birthdate commemorations are one of the handiest and most transparent gimmicks symphony orchestras and music publishers have. And they are plied with such dignity.

The publishing firm of Boosey and Hawkes, Inc., which can safely be credited with a personal interest, is circulating word of the Richard Strauss Centennial Year, which is 1964. The company apparently is anxious to move some of the rarer scores, and no one can blame them. In fact, their recent announcement of some scheduled Strauss esoterica serves a purpose, by calling attention to the fact that Strauss composed works other than his overly familiar tone poems and that his opera facility did not disappear completely after 'Der Rosenkavalier."

SYMBOLIC FANTASY

Orchestras and festivals might study, and decide to really pay homage to a conductor on his birthday by blowing the dust off those works that have been bypassed in the rush to the symphonic top pops.

Consider Strauss' mammoth and headily melodic opera, "Die Frau Ohne Schatten." Occasionally staged in Europe, this symbolic fantasy, which was first performed in 1921, did not have its United States premiere until 1959, when the San Francisco Opera braved its scenic and musical challenges. Strauss fanciers have known and loved "Die Frau Ohne Schatten" through a complete recording that is several years old.

San Francisco retained the opera for the 1960-61 season, and will offer it with "Der Rosenkavalier" as Strauss recognition in the fall. New York has never heard "The Woman Without a Shadow." The city will hear but not see the scenic wonders of "Frau" in a concert version scheduled March 10 by the Concert Opera Association.

Conveniently labeled "Strauss' 'Magic Flute,'" "Die Frau Ohne Schatten" is filled to bursting with lyricism. Unfortunately, for smaller opera companies, it holds terrors for the set designer, stage director, and sopranos in its large cast. One must wait for a commemoration for "Die Frau Ohne Schatten," but the wait is worth it.

BOSTON PREPARATIONS

Orchestral recognition is being made of the opera by Erich Leinsdorf, who has made an arrangement of its "Interludes." He will play the excerpts this spring at Tanglewood and at the Boston Symphony's home base. The Boston orchestra's Leinsdorf will salvage other Strauss works this year—Three Hymns, Opus 71, for soprano and orchestra; the three-act version of "Le Bourgeois Gentilhomme" and Four Interludes from the opera "Intermezzo."

He also will revive the Parergon Zur Symphonia Domestica, Opus 73, not played in the U.S. in 30 years. This work for piano (left hand) and orchestra is dedicated to the one-armed pianist Paul Wittgenstein, a World War I casualty, who also was the recipient of Ravel's Concerto for the Left Hand.

Boston and San Francisco are not the only cities going in for Strauss rarities. The University of Southern California will stage the U.S. premiere of "Die Liebe der Danae" in April. The Friends of Live Music in New York last month gave the first performances in this country of two Strauss works, the "Kraemerspiegel," Opus 66, and the Divertimento, Opus 86, for small orchestra. The former is a cycle of 12 songs in which Strauss bitterly attacked his publishers, quoting with typical ego some of his previous scores.

Serenades and sonatinas also will be played by the Friends of Live Music before the commemoration is over.

A traveler could really hear his Strauss this season, and much of it for the first time. Now this is a commemoration!

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719
MAR 1964

SUMMER FESTIVALS

An expanded symphony, opera and drama season highlight the 1964 CHAUTAUQUA FESTIVAL (New York), July 2-August 30. Walter Hendl will return for his 12th year as Musical Director and Conductor of the Chautauqua Symphony of 66 members. The Opera Ass'n received a Ford grant of $100,000; on the agenda this season are *Trovatore, The Magic Flute, Cavalleria Rusticana, Gianni Schicchi, Carmen, Martha, The Sound of Music* and *The Fantasticks.* Curtis Haus is Program Director. . . . Erich Leinsdorf has announced that the 22nd session of the BERKSHIRE MUSIC CENTER will be held from June 28 to August 23, concurrently with the Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts. Instrumentalists and vocalists interested in auditioning for admission to the 1964 session should write the Berkshire Music Center at Symphony Hall, Boston 15, Massachusetts.

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Conveniently labeled "Strauss' 'Magic Flute,'" "Die Frau Ohne Schatten" is filled to bursting with lyricism. Unfortunately, for smaller opera companies, it holds terrors for the set designer, stage director, and sopranos in its large cast. One must wait for a commemoration for "Die Frau Ohne Schatten," but the wait is worth it.

BOSTON PREPARATIONS

Orchestral recognition is being made of the opera by Erich Leinsdorf, who has made an arrangement of its "Interludes." He will play the excerpts this spring at Tanglewood and at the Boston Symphony's home base. The Boston Orchestra's Leinsdorf will salvage other Strauss works this year—Three Hymns, Opus 71, for soprano and orchestra; the three-act version of "Le Bourgeois Gentilhomme" and Four Interludes from the opera "Intermezzo."

He also will revive the Parergon Zur Symphonia Domestica, Opus 73, not played in the U.S. in 30 years. This work for piano (left hand) and orchestra is dedicated to the one-armed pianist Paul Wittgenstein, a World War I casualty, who also was the recipient of Ravel's Concerto for the Left Hand.

[illegible] and San Francisco are the only cities going in for Strauss rarities. The University of Southern California will stage the U.S. premiere of "Die Liebe der Danae" in April. The Friends of Live Music in New York last month gave the first performances in this country of two Strauss works, the "Kraemerspiegel," Opus 66, and the Divertimento, Opus 86, for small orchestra. The former is a cycle of 12 songs in which Strauss bitterly attacked his publishers, quoting with typical ego some of his previous scores.

Serenades and sonatinas also will be played by the Friends of Live Music before the commemoration is over.

A traveler could really hear his Strauss this season, and much of it for the first time. Now this is a commemoration!

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719
MAR 1964

SUMMER FESTIVALS

An expanded symphony, opera and drama season highlight the 1964 CHAUTAUQUA FESTIVAL (New York), July 2-August 30. Walter Hendl will return for his 12th year as Musical Director and Conductor of the Chautauqua Symphony of 66 members. The Opera Ass'n received a Ford grant of $100,000; on the agenda this season are *Trovatore, The Magic Flute, Cavalleria Rusticana, Gianni Schicchi, Carmen, Martha, The Sound of Music* and *The Fantasticks*. Curtis Haus is Program Director. . . . Erich Leinsdorf has announced that the 22nd session of the BERKSHIRE MUSIC CENTER will be held from June 28 to August 23, concurrently with the Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts. Instrumentalists and vocalists interested in auditioning for admission to the 1964 session should write the Berkshire Music Center at Symphony Hall, Boston 15, Massachusetts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 47,164
FEB 11 1964

Berkshire Music Center Plans, Expands For 1964

The Berkshire Music Center's emphasis on professionalism will continue this summer, with stricter admission requirements, an expanding listening and analysis department and panel discussions on composition.

The 1964 Music Center, held concurrently with the Berkshire Festival at Lenox, will be organized in instrumental music, vocal music, composition and listening and analysis departments. Aaron Copeland will continue as faculty chairman and Richard Burgin, associate conductor of the symphony, remains as associate chairman of the faculty.

Erich Leinsdorf, Boston Symphony music director, outlined plans for the 22nd Tanglewood session yesterday at a Symphony Hall news conference with the hope that the June 28 through Aug. 23 courses would "open new doors for the curious."

"Actual teaching cannot be expected" in the eight-week center for advanced music study, Mr. Leinsdorf said, but a wide and inclusive contemporary music background would enable composers to strengthen their personal styles. "The chance of decision, instead of a thoughtless running with the crowd, will strengthen his conviction."

Twenty-two Boston Symphony members will form the nucleus of the instrumental music department, with Mr. Burgin, William Kroll and Joseph Silverstein as heads. The department will emphasize chamber music performance, and will form a 60-[illegible]. There will be seminars in instrumental technique, a special study of the works of Bach and a program for keyboard players. Enrollment will be reduced to half the size of previous summers because of Mr. Leinsdorf's desire that a musician "meet only his equals."

Mr. Burgin will again lead the Berkshire Music Center Orchestra, with Mr. Leinsdorf and Max Rudolf, Cincinnati Symphony music director, as guest conductors.

The department of vocal music will be led by Ralph Berkowitz, Phyllis Curtin, Paul Ulanowsky and Lawrence Smith in the solo singing division, and Lorna Cooke de Varon, Iva Dee Hiatt, Alfred Nash Patterson and G. Wallace Woodworth in the choral division. The department will hold seminars in vocal repertoire in cantatas, arias, lieder, madrigals and contemporary works.

The composition department, headed by Mr. Copeland with Gunther Schuller acting head, will conduct advanced instruction for a few talented young composers and will center activities on an Aug. 9 through 13 Festival of Contemporary American Music. Concerts will be given by the Fromm Fellows, the Tanglewood Choir and the Lenox Quartet. Mr. Copeland and Mr. Schuller, with Lukas Foss and Pierre Boulez, will hold several panel discussions with the young composers commissioned to write works for the festival.

The department of listening and analysis introduces a seminar in contemporary music for music educators under the direction of Peter Gram Swing and Mr. Schuller.

No orchestral conducting or opera courses will be offered in 1964, but three young conductors will join Mr. Leinsdorf and Mr. Burgin as Fellows in Conducting. They will assist the master conductors in residence at Tanglewood this summer.

The Berkshire Music Center was established at Lenox in 1940, with Serge Koussevitsky directing from its founding until his death in 1951. Charles Munch directed the sessions for 12 years, with Mr. Leinsdorf taking over last year.

Instrumentalists and vocalists interested in auditioning for admission to the Berkshire Music Center may write to the center at Symphony Hall. Auditions will be held in 19 cities throughout the country from Feb. 24 to April 3.

The Boston auditions will be held March 19, from 2 to 4 p.m., at Symphony Hall.

9

CHARLESTON, S.C.
NEWS AND COURIER
D. 60,053 S 73,976

FEB 16 1964

CAPITAL CITY NEWS BUREAU
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TROY MORNING RECORD

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
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TROY TIMES RECORD
Saturday, February 22, 1964

Tanglewood To Open June 28

NE

Boston—Erich Leinsdorf announced yesterday that the 22nd session of the Berkshire Music Center will be held from June 28 to August 23, concurrently with the Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. Mr. Leinsdorf is director of the summer center for the advanced study of music.

The work of the Music Center will be organized in four departments, Instrumental Music, Vocal Music, Composition, and Listening and Analysis. Aaron Copland continues to be chairman of the faculty and Richard Burgin, the Boston Symphony Orchestra's associate conductor, continues as associate chairman of the faculty.

Mr. Burgin is also chairman of the Department of Instrumental Music with William Kroll and Joseph Silverstein as associate heads. Mr. Copland is also chairman of the Department of Composition with Gunther Schuller appointed acting head. Ralph Berkowitz has been appointed chairmen of the Department of Vocal Music with Lorna Cooke de Varon as associate head.

Peter Gram Swing continues as head of the Department of Listening and Analysis. Louis Speyer, charter member of the Faculty and English horn soloist of the orchestra for 46 years, has been appointed music coordinator.

In the Department of Instrumental Music, 22 members of the Boston Symphony Orchestra form the nucleus of the faculty with Seymour Lipkin, John Ferris, Ralph Berkowitz, Paul Jacobs, Igor Kipnis, Ruth Posselt and Gunter Schuller.

The program of this Department, emphasizing instruction and performance in chamber music, will include a classical-sized orchestra (about 60 players), seminars in instrumental technique, a special study of the works of Johann Sebastian Bach headed by Paul Ulanowsky and Seymour Lipkin, and a program for keyboard players headed by Seymour Lipkin.

The enrollment in this department will be reduced to about half the size of previous summers because of Mr. Leinsdorf's strong desire to enroll only the most excellent young players who apply.

Sunday Register
NEW HAVEN, Conn.
Circ. 105,605

MAR 29 1964

Two U. S. Premieres At Berkshire Festival Star Helen Boatwright

By GORDON E. ARMSTRONG

When Spring cometh, can the Berkshire Music Festival be far behind?

Not if the press department of the Boston Symphony can help it! Though this year's festival is some three months away, we have already received a rather full briefing of the schedule and programs to be given at Tanglewood during July and August.

At the outset, it is safe to say that a large complement of New Haveners will be on hand for two of the concerts and not particularly because of the American premieres scheduled for these events!

Rather, music devotees here will be primarily interested in the fact that the New Haven soprano, Helen Boatwright, is to be featured in both of the festival's American premieres. These are to be Haydn's cantata, "Applausus", and the concert version of "Le Bourgeois Gentilhomme", by Richard Strauss.

Mrs. Boatwright, who is to be heard in two major Woolsey Hall events next month, has a large and enthusiastic following here through her many distinguished performances over the years. As intimated, the versatile and accomplished soprano will be much in the local news for the next few weeks. Her coming Tanglewood appearances are certain to attract many of her admirers hereabouts and elsewhere.

More New Blood

The conductor of the Boston Symphony, Erich Leinsdorf, will continue to inject new programmatic blood into the coming festival's programs. More than half of the works to be heard this summer will be in the nature of "first performances" at the festival! And conforming to the conductor's ideas evidenced in his first season last year as musical director of the festival, both the orchestral programs and those of the Berkshire Music Center (the festival's school) will have a generous sprinkling of contemporary music. Works by Barber, Copland, Menotti, Bartok, Rorem, and Hovhaness will spice up the orchestral fare while the school will sponsor a Festival of Contemporary American Music with the co-operation of the Fromm Foundation.

In observance of the Strauss centennial, a number of his compositions in addition to the American premiere performance mentioned will be featured in the coming festival. First off, most of the composer's popular tone poems (Don Juan, Till Eulenspiegel, Don Quixote, etc.) will be heard. First festival performances of Strauss' music are to include the following: "Tageszeiten" (Harvard Glee Club assisting); "Three Hymns" (soprano Phyllis Curtin); "Die Frau ohne Schatten" (Interludes); "Parergon" and "Burleske", two works for piano and orchestra. (Soloists Jorge Bolet and Lorin Hollander, respectively).

Leinsdorf will conduct 15 of the 24 festival concerts including the six opening chamber music programs and nine of the 18 programs by the full Boston Symphony. The list of guest conductors includes the following: Richard Burgin (former concertmaster and now associate conductor of the Boston Symphony); Eugene Ormandy (Philadelphia Orchestra); Max Rudolf (Cincinnati Symphony); William Steinberg (Pittsburgh Symphony); Leopold Stokowski (last but not least!)

Return of Pianists

Two young American pianists, Van Cliburn and Malcolm Frager, will return this year following their successful festival debuts last season. Cliburn will be heard in the Brahms Concerto No. 1 and Frager will perform one of the Mozart concertos. Two Mozart concertos — K. 450 and K. 451, are listed for performance with the veteran French piano virtuoso, Claudio Arrau, as the soloist.

Those who missed the Boston Symphony's performance here this season of Bartok's Violin Concerto No. 2, with Joseph Silverstein as soloist, will have the opportunity of hearing it (and him) at the concert on Aug. 1. The orchestra's brilliant young concertmaster will also perform as soloist in Mozart's Serenade in D (K 2.03) on July 3.

Another Tanglewood "first" this season will be the performance of Verdi's "Requiem," scheduled for the final Saturday evening program of the festival on Aug 22. The Chorus pro Musica of Boston (Alfred Nash Patterson, director) will assist and the soloists are to be Lucine Amara, Lili Chookasian, George Shirley, and Ezio Flagello.

* * *

An item of more immediate interest concerning the Boston Symphony has to do with its first concert in the White House on Tuesday afternoon. The Bostonians, with concerts scheduled at Washington's Constitution Hall for tomorrow and Tuesday evenings, will perform the afternoon program on the invitation of the First Lady. The East Room in the White House is to be the scene and the audience will be made up of children of the Embassy delegations to the United States.

Conductor Leinsdorf and President Johnson, it seems, are old friends. The friendship dates from the President's first term in Congress in 1938 when he made the arrangements for the extension of the conductor's visa. During the Boston Symphony's regular visit to Washington last year, the then Vice-President and Mrs. Johnson attended one of the concerts and afterwards entertained the Leinsdorfs and officials of the orchestra at their residence.

Lynda and Luci Johnson, the daughters of President and Mrs. Johnson, will act as hostesses at the White House concert to which some 200 Embassy children between the ages of 13 and 21 have been invited.

* * *

To get back to Mrs. Boatwright's appearances here next month, the first will come with her solo role in the presentation of Bach's B minor Mass by the Vassar Choir and the Yale Glee Club on April 12. The other soloists are to be Blanche Porto, Blake Stern, and David Laurent. Fenno Heath will conduct the performance which is to be one of the highlights of the ceremonies planned for the inauguration of Kingman Brewster as the 17th president of Yale. Tickets for the concert are now available at Loomis' and David Dean Smith's.

Two days later, on April 14, the widely known and highly regarded singer is to be the guest artist in the New Haven Symphony's final Woolsey Hall concert of the season. Mrs. Boatwright will have the solo role in the performance of Mahler's Symphony No. 4. Frank Brieff will conduct. The other offering is to be Stravinsky's "Rite of Spring" which was successfully performed for the first time by the New Haven Symphony a few years ago. Tickets for this most promising event may be obtained at the office of the symphony, 254 College St.

* * *

HIGH POINT, N. C.
ENTERPRISE
D. 20,000 S. 28,100

MAR 29 1964

MUSIC NOTES

Shakespeare And

by J. J. Melnikov

The twenty-fifth and penultimate week of the Metropolitan Opera's 79th season will include four performances of three Shakespeare-Verdi operas to celebrate the 400th anniversary of the birth of Shakespeare and the 150th anniversary of the birth of Verdi.

There will be two performances of "Macbeth" and one each of "Otello" and "Falstaff." Although our very favorite Tchaikovsky opera, "Eugene Onegin", will be the bill on Tuesday, at the Met, our choice in this case is the exciting Bencini-Lee Duo-Piano concert in the Memorial auditorium at High Point College on the same date.

Spring is but a week old and summer programs and festivals are being announced all over America. One of the largest is the Berkshire Festival in Tanglewood, Lenox, Mass. Erich Leinsdorf, with guest conductors Richard Burgin, Pierre Monteux, Eugene Ormandy, William Steinberg, Max Rudolf, Leopold Stokowski and distinguished soloists will give 18 concerts with the Boston Symphony Orchestra, plus six chamber orchestra concerts of music by Haydn, Mozart, Schubert and Richard Strauss.

Eminent soloists and ensembles will participate in eight Tuesday evening chamber music concerts.

Some of the outstanding United States festivals for the summer of 1964 will take place in Carmel, Ojai, Los Angeles, Aspen, Santa Fe, Ravinia, Cincinnati, Brevard, Robin Hood Dell, Lewisohn Stadium, American Dance, Jacob's Pillow, Chautauqua, Berkshire, Marlboro and Lake George.

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Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912

APR 15 1964

THE BERKSHIRE FESTIVAL — TANGLEWOOD: Berkshire Music Center of Boston Symphony Orchestra will hold auditions for admission to 1964 session (June 28-Aug. 23) in 16 key cities during March. Final auditions for instrumentalists (including pianists and vocalists will take place Apr. 3 in New York City at Carnegie Hall, Studio 856. Applicants should write for further information and catalogs to the Berkshire Music Center at Symphony Hall, Boston 15, Mass.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 330,636 S. 377,788

APR 5 1964

BEST KNOWN of all American festivals is the one in the Berkshire hills at Tanglewood, Lenox, Mass. For eight weeks beginning July 3, Erich Leinsdorf and the Boston Symphony will present a fascinating variety of concerts with the assistance of several big-name guest soloists.

American premieres of Haydn's cantata "Applausus" and Strauss's "Burger als Edelmann" are planned along with several other seldom-heard works and 10 compositions by American composers commissioned for the festival.

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Sun (e)
ATTLEBORO, Mass.
Circ. 11,206

FEB 1 1964

Tanglewood Plans Detailed

Erich Leinsdorf, director of the Berkshire Music Center, has announced plans for the music center's composition department session at Tanglewood in Lenox between June 28 and Aug. 23.

Aaron Copland, noted composer, will again be head of the department as well as chairman of the faculty but will be in residence only from Aug. 3 through 16. Gunther Schuller, well-known American composer, will be acting chairman in Copland's absence.

As an adjunct to the programs of the composition department and the department of listening and analysis at Tanglewood, the Berkshire Music Center will sponsor a four-week seminar in contemporary music for music educators from July 27 — Aug. 23.

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Evening Globe
BOSTON, Mass.
Circ. 146,915

MAY 7 1964

Commissioned Works

On Aug. 22, 1964, the Choru[s] pro Musica and the Bosto[n] Symphony Orchestra, unde[r] the direction of Erich Lein[s]dorf, will perform the Ver[di] Requiem at Tanglewood, du[r]ing the Berkshire Music Fest[i]val. Later, the chorus and th[e] orchestra will record th[e] work for RCA.

In keeping with the choru[s] objective of encouragin[g] young composers to wri[te] choral music, Raymond Wil[k]ing-White, Kulas professor [of] music at the Case Institute [of] Technology in Cleveland, ha[s] been commissioned to compo[se] a major work for choru[s,] chamber orchestra, and elec[]tronically prepared tap[e] which will be performed du[r]ing the 15th anniversary se[a]son.

CAPITAL CITY NEWS BUREAU
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SCHENECTADY GAZETTE
APR 1964

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BUFFALO COURIER EXPRESS
Sunday, April

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 161,219 SUN. 304,523

APR 19 1964

SARATOGA SPRINGS, N.Y.
SARATOGIAN
D. 10,800

APR 11 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730

APR 9 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Banner (e)
BENNINGTON, Vt.
Circ. 5,111

APR 8 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691

APR 1 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209

APR 1 - 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

APR 4 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 283,819

APR 5 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

APR 4 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302

APR 5 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bee
NEWTOWN, Conn.
Weekly Circ. 6,085

APR 3 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 465,653

APR 26 1964

Schenectady Gazette
SCHENECTADY, N. Y.
D. 47,923

APR 4 1964

The Knickerbocker News
ALBANY, N. Y.
D. 54,678

APR 11 1964

Rochester Times-Union
ROCHESTER, N. Y.
D. 130,954

APR 4 1964

Tanglewood Season To Feature Strauss

15454

The Boston Symphony Orchestra will feature a cycle of the works of Richard Strauss in its Berkshire Festival concerts this summer at Tanglewood near Lenox, Mass.

Erich Leinsdorf, musical director of the orchestra and director of the festival, will open the orchestral season July 3, conducting the first two weekends of three concerts each devoted to music for chamber orchestra.

He also will conduct nine of the 18 remaining concerts by the full Boston Symphony. Guest conductors will be Richard Burgin, Pierre Monteaux, Eugene Ormandy, Max Rudolf, William Steinberg and Leopold Stokowski.

Public activities of the festival will open June 30 with the first of the Tuesday evening chamber music concerts. The festival ends Aug. 23.

Tanglewood Programs

The Boston Symphony Orchestra under the baton of Erich Leinsdorf will be in residence at the annual Berkshire Festival at Tanglewood which gets under way July 3 with a Mozart concert. In addition to the programs listed below, all to take place at the Music Shed, there will be eight chamber music concerts at 8 p. m. Tuesdays starting June 30.

FRIDAY, 8:00	SATURDAY, 8:00	SUNDAY, 2:30
JULY 3 Conductor: Erich Leinsdorf MOZART: March in D, K 237 Serenade in D, K. 203 (Silverstein) Piano Concerto in B-flat, K. 450 (Arrau) Symphony in C, K. 425 "Linz"	**4** Conductor: Erich Leinsdorf MOZART: March in F, K. 248 Divertimento in F, K. 247 Piano Concerto in D, K. 451 (Arrau) Symphony in G minor, K. 550	**5** Conductor: Erich Leinsdorf HAYDN: Symphony No. 39 in G minor "Applausus" (Boatwright, Vanni, Fressier, Bell) American Premiere
JULY 10 Conductor: Erich Leinsdorf SCHUBERT: Symphony No. 3 in D Great Mass in E flat (Endich, Albert, DiVirgilio, Carringer, Bell) In Memory of Gertude Robinson Smith	**11** Conductor: Erich Leinsdorf MOZART: Symphony in C major, K. 200 Violin Concerto in B flat, K. 207 (Silverstein) Piano Concerto in F, K. 413 (Frager) Aria for Soprano with Piano Obligato, K. 505 (Boatwright and Frager) Six German Dances, K. 509	**12** Conductor: Erich Leinsdorf MOZART: Serenade for Thirteen Winds, K. 361 STRAUSS: Complete Music to "Le Bourgeois Gentilhomme" (Boatwright, Vanni, and Bell)
JULY 17 Conductor: Erich Leinsdorf STRAUSS: Interludes from "Die Frau ohne Schatten" MAHLER: Symphony No. 5 In Memory of Serge Koussevitzky	**18** Conductor: Erich Leinsdorf SCHUMAN: Overture, Scherzo, Finale, Op. 52 DEBUSSY: "Nocturnes" (Radcliffe Choral Society) STRAUSS: "Tageszeiten" (Harvard Glee Club) WAGNER: Overture and Bacchanale from "Tannhauser" (Radcliffe Choral Society)	**19** Conductor: Pierre Monteux MILHAUD: Suite Provencale HINDEMITH: Mathis der Maler MOUSSORGSKY: Pictures at an Exhibition STRAUSS: Dance of the Seven Veils from "Salome"
JULY 24 Conductor: Eugene Ormandy STRAUSS: "Don Juan" SIBELIUS: Symphony No. 5 DEBUSSY: Ibecia RAVEL: Daphnis et Chloe Suite No. 2	**25** Conductor: Erich Leinsdorf MOZART: Serenade for Four Orchestras in D, K. 286 STRAUSS: "Also Sprach Zarathustra" BRAHMS: Piano Concerto No. 1 (Cliburn)	**26** Conductor: William Steinberg MENDELSSOHN: Symphony So. 4 WAGNER: Rhine Journey and Funeral March from "Gotterdammerung" BEETHOVEN: Symphony No. 5
JULY 31 Conductor: William Steinberg PISTON: Toccata STRAUSS: "Don Quixote" (de Pasquale and Mayes) BRAHMS: Symphony No. 1	**AUGUST 1** Conductor: Eugene Ormandy BEETHOVEN: Leonore Overture No. BEETHOVEN: Symphony No. 1 MAHLER: Symphony No. 1	**2** Conductor: Erich Leinsdorf DVORAK: Symphony No. 6 in D BARTOK: Violin Concerto No. 2 (Silverstein) STRAUSS: Waltz Sequence No. 1 from "Der Rosenkavalier"
AUGUST 7 Conductor: Richard Burgin SCHULLER: Seven Studies on a Theme of Paul Klee TCHAIKOVSKY: Symphony No. 6	**8** Conductor: Erich Leinsdorf BEETHOVEN: "Ruins of Athens" (Curtin and Diaz) STRAUSS: "Three Hymns" (Curtin) MENOTTI: "The Death of the Bishop of Brindisi" (Chookasian and Diaz)	**9** Conductor? Erich Leinsdorf SCHUMANN: Symphony No. 4 STRAUSS: "Parergon" (Bolet) LISZT: Fantasy on "Ruins of Athens" (Bolet)
AUGUST 14 Conductor: Max Rudof SMETANA: "From Bohemia's Foresta" BEETHOVEN: Symphony No. 2 STRAUSS: "Macbeth" STRAVINSKY: "Firebird" Suite	**15** Conductor: Erich Leinsdorf SYDEMAN: Study for Orchestra No. 2 STRAUSS: "Burlesque" (Hollander) MENDELSSOHN: Complete Music to "A Midsummer Night's Dream" (soloists and Reardon, narrator)	**16** Conductor: Pierre Monteux VAUGHAN WILLIAMS: Fantasia on a Theme by Thomas Tallis BEETHOVEN: Symphony No. 4 RAVEL: "Alborada del gracioso" ELGAR: Variations on an Original Theme
AUGUST 21 Conductor: Leopold Stokowski MOZART: Sinfonia Concertante in E flat, K. 297B (Gemiony, Cioffi, Walt, Stephane) STRAUSS: "Death and Transfiguration" ROREM: Eagles HOVHANESS: Prelude and Quadruple Fugue STRAVINSKY: Suite from "Petrouchka"	**22** Conductor: Erich Leinsdorf WAGNER: Excerpts from Act III of "Die Walkure" (Fiagello) VERDI: Requeim (Amara, Chookasian, Shirley, and Fiagello)	**23** Conductor: Erich Leinsdorf BEETHOVEN: Symphony No. 7 STRAUSS: "Ein Heldenleben"

NEW YORK, N. Y.
PARK EAST
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APR 16 1964

Tanglewood Sets Summer Festival

The Boston Symphony Orchestra will present 24 concerts at the eight-week Berkshire Music Festival this summer. From July 3 through August 23 the orchestra will be heard on Friday and Saturday evenings and Sunday afternoons in the 6,000 seat Music Shed at Tanglewood. Saturday mornings open rehearsals will be given for the benefit of the Orchestra's Pension Fund.

The Orchestra plans to present music from four areas: festival music, contemporary music, a cycle of Richard Strauss works and music for chamber orchestra. The first two week ends of the festival will be devoted to chamber music while the remaining six week-end concerts will be given by the full orchestra.

Erich Leinsdorf is the musical director of the Boston Symphony Orchestra and of the Berkshire Festival. Guest conductors who will appear next summer are: Richard Burgin, Pierre Monteux, Eugene Ormandy, Max Rudolf, William Steinberg, and Leopold Stokowski. On Tuesday nights during the season, the festival will present soloists and ensembles at the Tuesday Evening Chamber Music Concerts.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 47,164

APR 1 1964

Berkshire Festival Lists Special Artists

The New York Pro Musica, Claudio Arrau and the Beaux Arts Trio are among the artists who will perform this summer at the Boston Symphony's Berkshire Festival.

The Tanglewood, Lenox, season will run from July 3 through Aug. 23, with the Boston orchestra heard on weekends and solo and ensemble programs scheduled during the week. The Symphony will present music for festivals, contemporary compositions, a Richard Strauss cycle and chamber compositions.

The New York Pro Musica, directed by Noah Greenburg, will present the first special concert, on June 30. Joseph Silverstein, Boston Symphony concertmaster, and pianist Ralph Berkowitz, will perform July 7. The Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes director, will sing July 14. Pianist Claudio Arrau will give a recital July 21.

On July 28, the Beaux Arts Trio will perform, and pianist Jorge Bolet will appear Aug. 4. The Lenox Quartet will give a program of contemporary American music Aug. 11 as part of the Festival of Contemporary American Music sponsored by the Center and Chicago's Fromm Music Foundation. Soprano Phyllis Curtin will present the final special recital, on Aug. 18.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
APR 4

As I Hear It

Tanglewood: 1964

By Jay C. Rosenfeld

ON THE BASIS of the announcement of programs made public this week, Tanglewood should have a fine year. The programs should attract vast audiences. The prospect, however, is one of only modest stimulation.

The artists involved are tiptop, from guest conductors to soloists, but there is little curiosity or audacity displayed in the season's plans.

* * *

EVERY YEAR the announcements reveal a compromise between management (box-office) and music. The trustees of any orchestra, we assume, are concerned with the amount of the deficit, but no one else is. And so there is mild dissatisfaction when one looks at the over-all pattern and discerns little of real excitement. The individual programs are excellently balanced and will delight the thousands who will assemble, drawn by the centripetal forces of the unique institution.

But beyond the undoubted brilliance of the performances there will be little to make this an outstanding season and, mark it well, this is not the year for Tanglewood to pull in its horns. There are envious competitors in the offing.

* * *

HOW SHALL one answer the inevitable preseason questions: "How does Tanglewood look for this year?" or the equally sure midseason query: "How's Tanglewood doin' this year?" One can respond in terms like a General Motors report; Ten, or whatever, per cent ahead, and that will satisfy most people. But it won't satisfy the musical world. Contemporary composers will complain of lack of consideration. True, there will be Gunther Schuller and Sydeman and Menotti, but the front office has not whetted our interest in these novelties.

As in government and most activities, those of us on whom none of the responsibility weighs can tell those devoting their whole days and nights to the matter how to do it. I, for one, can listen to Richard Strauss very willingly on the 100th anniversary of his birth or not. It is a pity that no recognition will be made of another 100th anniversary — that of the late Mrs. Elizabeth Sprague Coolidge — whose efforts in certain of Tanglewood's activities over the years were of so much benefit, not alone to audiences, artists and composers, but primarily to the student of the Berkshire Music Center.

* * *

THE CONFLICT between the financial and the artistic aspects of any musical venture is formidable and when, and if, the artistic department is given greater dominance, thereby earning greater commendation, the patient can suffer and die of improvements.

In addition to the two great considerations in programmaking, there is the basic and constant necessity of building for the future. It is a moot question whether this factor has been given adequate consideration this season. The chamber music series has patently lost its impetus. The personalities announced are glamorous although not in the realm of chamber music. This is a distinct retreat from the original Koussevitzky aspirations which, I thought, were highly worthy.

* * *

EXCEPT FOR the contributions of the Paul Fromm Foundation, which has taken over where Mrs. Coolidge left off, there is little to focus the attention of the musical world on Tanglewood this year. Van Cliburn in a Brahms concerto and Samuel Mayes and Joseph de Pasquale in "Don Quixote" should be thrilling events among many others of equally anticipated performances. Mr. Leinsdorf has graciously invited a stellar group of the elite among fellow conductors to take a baton one or more evenings, and one of the advantages of guest conductors is that each man usually brings a fresh fillip to his concert by using his personal favorites, which are often not in the normal repertory of the permanent conductor.

The penalty of leadership is eternal discontent.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
APR 28 1964

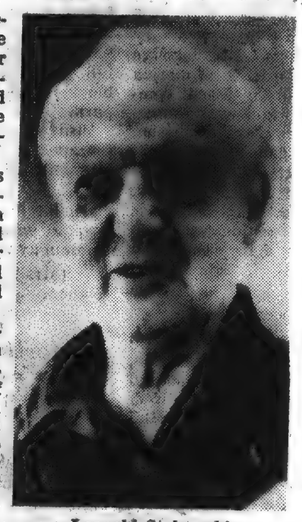
Tanglewood Concerts

Six for the Price of Four Is Berkshire Nights Offer

Six consecutive Friday evening concerts for the same price as a regular subscription to four concerts by the Boston Symphony Orchestra are being offered subscribers to the 1964 Berkshire Nights at Tanglewood this summer.

And six different conductors will lead the BSO in the Berkshire Nights series, two of whom will be making their Tanglewood debuts, Max Rudolf, conductor of the Cincinnati Orchestra and the famed conductor, Leopold Stokowski.

Announcement of the Berkshire Nights series was made today by the Tanglewood Advisory Committee, made up of Berkshire area residents. When the Berkshire Nights plan was first offered seven years ago, subscribers were offered four concerts for the price of three; two years ago when the Festival season was extended, five concerts were offered for the price of three and this season it was increased to six performances for the price of four.



Leopold Stokowski

Drive Opens Tomorrow

Mrs. John G. W. Mahanna of 20 Warwick St., this city, who has served as chairman of the Berkshire Nights for the past six years, will again head the subscription drive this season. The drive opens tomorrow and will close June 1.

Erich Leinsdorf, music director of the Boston Symphony, will be on the podium in the Music Shed for the first Friday night concert, July 17, in memory of Serge Koussevitzky. He will be followed by Eugene Ormandy, conductor of the Philadelphia Orchestra and a summer resident of Monterey on July 24.

William Steinberg, conductor of the Pittsburgh Symphony, will conduct on July 31. Appearing as soloists with him will be Joseph de Pasquale, principal violist, and Samuel Mayes, principal cellist with the BSO. Both artists are leaving the Boston Symphony at the close of the Tanglewood season to join the Philadelphia Orchestra.

Other Concerts

Richard Burgin, associate conductor of the orchestra and former concertmaster, will conduct the Boston Symphony Aug. 7, followed the next Friday evening, Aug. 14 by Max Rudolf.

The final Berkshire Nights concert on Friday, Aug. 21, will bring to the Music Shed Leopold Stokowski, who will conduct the BSO at Tanglewood for the first time.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 768,503 SUN 1,094,990
MAY 10 1964

Berkshire Festival, Tanglewood, Lenox, Mass., July 3-Aug. 23. Boston Symphony Orchestra, 24 concerts (music for festivals, contemporary music, Richard Strauss cycle, music for chamber orchestra). First two weekends music for chamber orchestra, other concerts, full orchestra. Conductors: Erich Leinsdorf, Richard Burgin, Pierre Monteux, Eugene Ormandy, William Steinberg, Leopold Stokowski. Soloists: Claudio Arrau, Malcolm Frager, Van Cliburn, Phyllis Curtin, Jorge Bolet, Lorin Hollander, and others. Eight Tuesday evening chamber concerts. Festival of contemporary Amer-

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 45,001
MAY 23 1964

EUGENE ORMANDY, music director of the Philadelphia orchestra has accepted the invitation of Enrich Leinsdorf to conduct the Berkshire Festival concert of Sunday, July 19, at 2 p.m. His program will consist of Beethoven's "Egmont" Overture; the Beethoven Symphony No.; 4 "Alborada del gravioso" by Ravel, and Elgar's Variations on an Original Theme. Mr. Ormandy's guest engagement on July 19 will in addition to his two previously scheduled Berkshire Festival appearances on July 24 and Aug. 1.

Mr. Leinsdorf has invited Seiji Ozawa, brilliant young Japanese conductor, to conduct the Festival concert on Aug. 16. Winner of the Koussevitsky Memorial scholarship at the Berkshire Music center in 1960, Mr. Ozawa has been appointed assistant conductor of the New York Philharmonic for the 1964-65 season and will be Music Director of the Ravinia Festival this summer. His program on Aug. 16 will include Hindemith's "Mathis der Maler"; Moussorgsky's "Pictures at an Exhibition"; and the Dance of the Seven Veils from "Salome" by Richard Strauss.

Roger L. Stevens, chairman of the John F. Kennedy Center for the Performing Arts has been appointed as assistant on the arts to President Johnson. The president, in making the announcement also stated that "to assist Mr. Stevens and to provide a forum for the representation of all the arts of the United States, I shall shortly issue an executive order establishing a Presidential board on the Arts."

NewYorkWorld-Telegram
and
The Sun
D. 423,849 SAT. 142,176
JUN 25 1964

The Berkshire Festival at Tanglewood, Lenox, Mass., continues to be the foremost summer music series in the East, and a target for many travelers.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUN 25 1964

Arthur Myers Writes Article On Tanglewood

Former Eagle feature writer Arthur Myers has an article in the July issue of HiFi/Stero Review titled "An Impertinent View of Tanglewood, Old-Fashioned Yankee Enterprise Is Keeping the Berkshires Green."

In the article Mr. Myers states the thesis that it is the "heavenly music of the cash register" rather than any esthetic contribution that makes Tanglewood important to the people of Berkshire County.

The article gives a capsule history of Tanglewood, but spends most of its length deseribing alleged lovers and beer drinkers on the lawn, and states the questionable proposition that "most of the state troopers west of Worcester are detailed to keep young people from getting beneath the blankets that are primarily there to sit on."

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
WESTERLY, R. I.
Circ. 8,620
MAY 6 1964

Tanglewood Equals Music For the Summer Traveler

Local residents going up into Northern New England this summer will not want to miss the opportunity to drive to the beautiful Berkshire Hills in western Massachusetts. Right in the heart of the Berkshires is Tanglewood (at Lenox, Mass.), summer home of the Boston Symphony Orchestra, only 2½ hours drive from the Westerly area via excellent highways and an interesting contrast to our coastal area.

At Tanglewood, which has been a mecca for music lovers for twenty-nine years, visitors may spend an evening or a weekend hearing Berkshire Festival concerts by the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, and many distinguished guest conductors and soloists.

The 1964 Berkshire Festival will offer 24 weekend concerts by the Boston Symphony Orchestra, 8 Tuesday evening Chamber Music concerts by eminent soloists and ensembles, and 8 Saturday morning Open Rehearsals by the Orchestra for the benefit of their Pension Fund.

The wedge-shaped Music Shed, which is open on three sides to allow a view of stately trees and shrubs, can easily seat 6,000 persons, while the spacious lawns surrounding it accommodate an additional 6,000 to 9,000. Many people prefer to bring blankets and folding chairs and enjoy a concert under the stars, since the excellent acoustical stage canopy in the Music Shed projects the music without amplification throughout the lawns.

Before and after the concerts the lawns and the Hemlock Gardens are favorite picnic and strolling spots, all available at no extra charge. The Berkshire Festival concerts will begin July 3 and continue every Friday and Saturday evening at 8:00 and Sunday afternoon at 2:30 through August 23.

Tanglewood remains essentially what it has always been: a beautiful example of a gentleman's estate, the same kind of summer estate which began to flourish in the Berkshires in the mid 1800's and reached a peak shortly after the turn of the century. Beginning with those early days, the Berkshire Hills were the summer retreat of the wealthy New England merchants, New York financiers, and the great millionnaires of the later 1800's.

Many of these estates exist today, some now as small exclusive resorts and schools. But because the good New Englanders had a great respect for privacy, most of their estates were hidden from the roads and are not accessible as Tanglewood is today.

The 210-acre estate was incorporated in 1849 by William Aspinwall Tappan from several farms which he had recently bought. While the Main House was under construction, the Tappan family lived at the adjoining estate of Highwood.

Being a family of great culture and many literary friends, they were well acquainted with young Nathaniel Hawthorne of Salem and Concord. In the summer of 1850 they invited him and his family to spend some months on their new estate, renting a small red cottage there at a modest fee.

The Hawthornes remained until November 1851, and during that time he produced three of his noted works: "The House of the Seven Gables," "A Wonder Book for Boys and Girls," and "Tanglewood Tales."

The name "Tanglewood" seems to have been invented by Hawthorne to describe the glen which descended from the Little Red House down to the lake now called Lake Mahkeenac, the glen which is still part of the present estate and provides such a splendid view from the Main House. Gradually the family and their neighbors came to call the whole estate "Tanglewood" and today the name is known the world over.

For complete program and ticket information about the Berkshire Festival at Tanglewood, one may write the Festival Ticket Office, Symphony Hall, Boston Mass. 02115, before June 15; after June 15 address the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

Musical mecca

PHILADELPHIA INQUIRER 5/10/64

Philadelphians who are making plans to visit the World's Fair will not want to miss the opportunity to drive on to the beautiful Berkshire Hills in western Massachusetts to Tanglewood (at Lenox, Mass.), summer home of the Boston Symphony Orchestra. Only three hours' drive from New York City via excellent highways, it is an interesting contrast to the excitement and hubbub of the Fair.

At Tanglewood, which has been a mecca for music lovers for 29 years, visitors may spend an evening or a weekend hearing Berkshire Festival concerts by the Boston Symphony Orchestra, Erich Leinsdorf, music director, and many distinguished guest conductors and soloists.

The 1964 Berkshire Festival will offer 24 weekend concerts by the Boston Symphony Orchestra, eight Tuesday evening chamber music concerts by eminent soloists and ensembles and eight Saturday morning open rehearsals by the Orchestra for the benefit of their pension fund.

The wedge-shaped Music Shed, which is open on three sides to allow a view of stately trees and shrubs, can easily seat 6000 persons, while the spacious lawns surrounding it accommodate an additional 6000 to 9000. Many people prefer to bring blankets and folding chairs and enjoy a concert under the stars, since the excellent acoustical stage canopy in the Music Shed projects the music without amplification throughout the lawns.

Before and after the concerts the lawns and the hemlock gardens are favorite picnic and strolling spots, all available at no extra charge. The Berkshire Festival concerts will begin July 3 and continue every Friday and Saturday evening at 8 and Sunday afternoon at 2:30 through Aug. 23.

The Boston Symphony Orchestra, Inc., has added much to provide comfort and convenience for Tanglewood visitors. There are five large parking lots, all of which are free and are policed throughout the concerts by experienced parking attendants with the aid of walkie-talkie radios.

On the grounds within easy walking distance of the Music Shed visitors may purchase box lunches and beverages at the open-air cafeteria, browse at the music store for books, recordings and scores, and visit the Glass Reception House at the main gate where representative art exhibits from the local museums and art colonies are always on display.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 128,545
MAY 30 1964

Boston Symphony Slates 24 Tanglewood Concerts

THE Boston Symphony Orchestra at Tanglewood, Lenox, Mass., will present 24 concerts during the eight-week 1964 Berkshire Festival season.

From July 3 through Aug. 23 the Boston Symphony will be heard Fridays and Saturdays at 8 p. m. and Sundays at 2:30 p. m. in the 6,000-seat Music Shed at Tanglewood, the 210-acre estate in Lenox which is the Summer home of the orchestra. Music director Erich Leinsdorf also will continue the 10 a. m. Saturday open rehearsals in the Music Shed, given for the benefit of the Orchestra's Pension Fund.

The first two weekends (July 3-4-5, July 10-11-12) will be devoted to music for chamber orchestra, including lesser known works of Haydn, Mozart, Schubert and Strauss. The remaining six weekends of concerts will be given by the full Boston Symphony Orchestra.

Mr. Leinsdorf will conduct the six chamber orchestra programs and nine of the 18 programs by the full orchestra. Guest conductors will be Richard Burgin, Eugene Ormandy, Max Rudolf, William Steinberg and Leopold Stokowski.

THE 1964 Berkshire Festival will continue to present eminent soloists and ensembles at the 8 p. m. Tuesday chamber music concerts in the theater at Tanglewood: June 30, the New York Pro Musica directed by Noah Greenberg; July 7, Joseph Silverstein, concertmaster of the Boston Symphony, and Ralph Berkowitz, pianist; July 14, the Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, directing; July 21, Claudio Arrau, piano recital; July 28, Beaux Arts Trio; Aug. 4, Jorge Boulet, piano recital.

A program of contemporary American music will be given by the Lenox Quartet Aug. 11, as part of the Festival of Contemporary American Music (Aug. 9-13) sponsored by the Berkshire Music Center with the cooperation of the Fromm Music Foundation of Chicago.

Aug. 18, Phyllis Curtin, soprano, will be heard.

A detailed brochure with program and ticket information may ge obtained by writing the Berkshire Festival Ticket Office, Symphony Hall, Boston, Mass. 02115.

The Boston Symphony program:

7-3: LEINSDORF: MOZART March in D, K. 237; Serenade in D, K. 203 (Joseph Silverstein); Piano Concerto in B-flat, K. 450 (Claudio Arrau); Symphony in C, K. 425, "Linz."

7-4 LEINSDORF: MOZART March in F, K. 248; Divertimento in F, K. 247; Piano Concerto in D, K. 451 (Arrau); Symphony in G minor, K. 550.

7-5 LEINSDORF: HAYDN Symphony No. 39 in G minor; "Applausus" (Helen Boatwright, Helen, Vanni, Charles Bressler, Donald Bell) — American premiere.

7-10 LEINSDORF: SCHUBERT Symphony No. 3 in D; Great Mass in E-flat (Saramae Endich, Eunice Alberts, Walter Carringer, Donald Bell).

7-11: LEINSDORF: MOZART Symphony in C major, K. 200; Violin Concerto in B-flat, K. 207 (Silverstein); Piano Concerto in F, K. 413 (Malcolm Frager); Aria for Soprano with Piano Obligato, K. 505 (Boatwright and Frager); Six German Danses, K. 509.

7-12: LEINSDORF: MOZART Serenade for Thirteen Winds, K. 361; STRAUSS Complete Music to "Le Bourgeois Gentilhomme" (Boatwright, Vanni, Bell) — American premiere.

7-17: LEINSDORF: STRAUSS Interludes from "Die Frau ohne Schatten;" MAHLER Symphony No. 5.

7-18: LEINSDORF: SCHUMANN Overture, Scherzo, Finale, Op. 52; DEBUSSY "Nocturnes" (Radcliffe Choral Society); STRAUSS "Die Tageszeiten" (Harvard Glee Club); WAGNER Overture and Bacchanale from "Tannhayser" (Radcliffe Choral Society).

7-19: ORMANDY: BEETHOVEN Egmont Overture; BEETHOVEN Symphony No. 4; RAVEL "Alborada del gracioso"; ELGAR Variation on an Original Theme.

7-24: ORMANDY: STRAUSS "Don Juan"; SIBELIUS Symphony No. 5; DEBUSSY "Iberia"; RAVEL Daphnis et Chloe Suite No. 2.

7-25: LEINSDORF: MOZART Serenade for Four Orchestras in D, K. 286; STRAUSS "Also sprach Zarathustra;" BRAHMS Piano Concerto No. 1 (Van Cliburn).

7-26: STEINBERG: MENDELSSOHN Symphony No. 4; WAGNER Rhine Journey and Funeral March forom "Gotterdammerung"; BEETHOVEN Symphony No. 5.

7-31: STEINBERG: PISTON Toccata; STRAUSS "Don Quixote" (Joseph de Pasquale, Samuel Mayes; BRAHMS Symphony No. 1.

8-1: ORMANDY: BEETHOVEN Leonore Overture No. 1; BEETHOVEN Symphony No. 1; MAHLER Symphony No. 1.

8-2: LEINSDORF: DVORAK Symphony No. 6 in D; BARTOK Violin Concerto No. 2 (Silverstein); STRAUSS Waltz Sequence No. 1 from "Der Rosenkavalier."

8-7: BURGIN: SCHULLER Seven Studies on Themes of Paul Klee; TCRAIKOVSKY Symphony No. 6.

8-8: LEINSDORF: BEETHOVEN "Ruins of Athens" (Phyllis Curtin, Justino Diaz); STRAUSS "Three Hymns" (Curtin); MENOTTI "The Death of the Bishop of Brindisi" (Lili Chookasian, Justino Diaz).

8-9: LEINSDORF: SCHUMANN Symphony No. 4; STRAUSS "Parergon" (Jorge Bolet); LISZT Fantasy on "Ruins of Athens" (Bolet).

8-14: RUDOLF: SMETANA "From Bohemia's Forests"; BEETHOVEN Symphony No. 2; STRAUSS "Mac- Suite.

8-15: LEINSDORF: SYDEMAN Study for Orchestra No. 2; STRAUSS "Burleske" (Lorin Hollander); MENDELSSOHN Complete Music to "A Midsummer Night's Dream" (soloists and Patricia Peardon, narrator).

8-16: OZAWA: HINDEMITH Mathis der Maler; MOUSSORGSKY Pictures at an Exhibition; STRAUSS Dance of the Seven Veils from "Salome."

8-21: STOKOWSKI: MOZART Sinfonia Concertante in E-flat, K. 297b (Ralph Gomberg, Gino Cioffi, Sherman Walt, James Stagliano); STRAUSS "Death and Transfiguration"; ROREM "Eagles"; HOVHANESS Prelude and Quadruple Fugue; STRAVINSKY Suite from "Petrouchka."

8-22: LEINSDORF: WAGNER Excerpts from Act III of "Die Walkure" (Ezio Flagello); VERDI Requiem (Lucine Amara, Lili Chookasian, George Shirley, Ezio Flagello).

8-23: LEINSDORF: BEETHOVEN Symphony No. 7; STRAUSS Ein Heldenleben.

CHICAGO
SUN-TIMES
D. 538,780 SUN. 661,622
JUN 21 1964

BERKSHIRE Festival Program: Guide to an evening or a weekend at the famous festival at Tanglewood in the Berkshire hills in western Massachusetts, three-hour drive from New York City. Concerts by Boston Symphony. Festival Ticket Office, Department S-T, Tanglewood, Lenox, Mass. 01240.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

MANHATTAN TIMES
Wednesday, May 20, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION-STAR
Friday, May 22, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

OSSINING CITIZEN REGISTER
Wednesday, May 20, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEWBURGH BEACON NEWS
Wednesday, May 20, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Tuesday, May 19, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

White Plains Reporter Dispatch
Tuesday, May 19, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY MORNING RECORD
Saturday, May 30, 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810

MAY 20 1964

New England Newsclip Agency, Inc.
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Banner (e)
BENNINGTON, Vt.
Circ. 5,111

MAY 28 1964

New England Newsclip Agency, Inc.
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News (e)
SPRINGFIELD, Mass.
Circ. 100,582

MAY 19 1964

New England Newsclip Agency, Inc.
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Traveler (e)
BOSTON, Mass.
Circ. 161,453

MAY 19 1964

New England Newsclip Agency, Inc.
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Times (e)
HARTFORD, Conn.
Circ. 128,545

MAY 22 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Circ. 63,635

MAY 20 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Circ. 11,177

MAY 19 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bulletin (e)
PROVIDENCE, R. I.
Circ. 144,784

MAY 19 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sentinel (e)
FITCHBURG, Mass.
Circ. 17,998

MAY 19 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Register (e)
NEW HAVEN, Conn.
Circ. 98,547

MAY 19 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214

MAY 19 1964

New England Newsclip Agency, Inc.
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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 65,046

MAY 19 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
TAUNTON, Mass.
Circ. 12,652

MAY 19 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787

MAY 21 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256

MAY 19 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691

MAY 20 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
WESTERLY, R. I.
Circ. 8,620

MAY 20 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302

MAY 24 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240

MAY 20 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (m)
BANGOR, Me.
Circ. 76,086

MAY 20 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Union Leader
MANCHESTER, N. H.
Comb. Circ. 51,228

MAY 20 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Kennebec Journal (m)
AUGUSTA, Me.
Circ. 14,156

MAY 20 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,889

MAY 21 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (e)
BRIDGEPORT, Conn.
Circ. 81,942

MAY 25 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Circ. 63,635

MAY 29 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 465,653

MAY 31 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

MAY 22 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

MAY 19 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

MAY 20 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Circ. 93,580

MAY 19 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,093

MAY 22 1964

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 31,880 SUN. 33,868

PAGE ONE CERTIFIED

MAY 19 1964

BEACON, N. Y.
NEWS
DAILY-CIRC. N. AVAIL.

MAY 20 1964

Herald Tribune (NEW YORK)
D. 282,005 SUN. 363,384

MAY 20 1964

WESTPORT, CONN.
TOWN CRIER & HERALD
THURS 6 273 SUN. 7,137

MAY 30 1964

VARIETY
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.

MAY 27 1964

NEWBURGH, N.Y.
NEWS
D. 28,800

MAY 20 1964

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

MAY 29 1964

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 831,904 SUN. 1,138,268

MAY 20 1964

MORNING ADVOCATE
BATON ROUGE, LA.
D. 48,977 SUN. 70,128

MAY 31 1964

THE TROY RECORD
TROY, N. Y.
D. 7,422

MAY 30 1964

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 32,009

MAY 22 1964

Monteux Cancels at Tanglewood

Pierre Monteux, conductor emeritus of the Boston Symphony Orchestra, has canceled his two conducting engagements at the Berkshire Music Festival at Tanglewood, Lenox, Mass., this summer, Erich Leinsdorf, festival music director, announced today.

Leinsdorf said Monteux has been ordered by his physician to rest for the summer in order to prepare for his conducting classes in Hancock, Maine, and his fall and winter engagements.

Instead, Leinsdorf said, Eugene Ormandy has agreed to conduct the festival concert July 19 and Seiji Ozawa will conduct Aug. 16. Ormandy is conductor of the Philadelphia Orchestra. Ozawa recently was named assistant conductor for the New York Philharmonic for the 1964-65 season.

Ormandy's Program

Ormandy's program will include Beethoven's "Egmont" overture, the Beethoven "Symphony Number 4," "Alborda del gracoso" by Ravel, and Elgar's "Variations on an Original Theme." Ormandy's guest engagement July 19 will be in addition to his two previously scheduled festival appearances July 24 and Aug. 1.

Ozawa, who also will serve as music director of the Ravinia Festival this summer, will conduct Hindemith's "Mathis der Maler," Moussorgsky's "Pictures at an Exhibition" and the "Dance of the Seven Veils" from "Salome" by Richard Strauss.

Other Conductors

Other conductors scheduled for the Berkshire Festival are Leinsdorf, William Steinberg, Richard Burgin, Max Rudolph and Leopold Stokowski.

Artists who will appear during the festival's eight weeks are the New York Pro Musica, the Boston Symphony Orchestra, violinist Joseph Silverstein, pianist Ralph Berkowitz, the Harvard Glee Club, the Radcliffe Choral Society, pianist Claudio Arrau, pianist Jorge Bolet, the Lenox Quartet and soprano Phyllis Curtin.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

WOODSTOCK PRESS
Thursday, June 4, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SAUGERTIES POST
Wednesday, June 3, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

KINGSTON KINGSTONIAN
Thursday, June 4, 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,312

JUN 21 1964

HIGH POINT, N. C.
ENTERPRISE
D. 20,000 S. 26,100

JUN 21 1964

Newark Sunday News
NEWARK, N. J.
SUN. 417,195

JUN 28 1964

Berkshire Festival Soon at Tanglewood

LENOX, Mass. — The 1964 Berkshire Music Festival at Tanglewood here is expected to attract more than its usual share of tourists this season because of the New York World's Fair. This summer home of the Boston Symphony Orchestra is only three hours drive from the New York metropolitan area via excellent highways.

At Tanglewood, which has been a mecca for music lovers for 29 years, visitors may spend an evening or a weekend hearing Berkshire Festival concerts by the Boston Symphony Orchestra with Erich Leinsdorf as music director and many distinguished guest conductors and soloists. The festival this year will offer 24 weekend concerts by the Boston Symphony Orchestra, eight Tuesday evening Chamber Music concerts by eminent soloists and ensembles, and eight Saturday morning Open Rehearsals by the Orchestra for the benefit of their Pension Fund. The wedge-shaped Music Shed, which is open on three sides to allow a view of stately trees and shrubs, can easily seat 6,000 persons, while the spacious lawns surrounding it accommodate an additional 6,000 to 9,000.

Many people prefer to bring blankets and folding chairs and enjoy a concert under the stars, since the excellent acoustical stage canopy in the Music Shed projects the music without amplification throughout the lawns. Before and after the concerts the lawns and the Hemlock Gardens are favorite picnic and strolling spots, all available at no extra charge. The Berkshire Festival concerts will begin July 3 and continue every Friday and Saturday evening at 8 and Sunday afternoon at 2:30 through Aug. 23.

The Boston Symphony Orchestra, Inc. has added much to the original estate to provide comfort and convenience for Tanglewood visitors. There are five large parking lots, all of which are free and are policed throughout the concerts by experienced parking attendants with the aid of walkie-talkie radios. Traffic on the approaching roads is directed by Massachusetts State Police Patrolmen. On the grounds within easy walking distance of the Music Shed visitors may purchase box lunches and beverages at the open-air cafeteria, browse at the Music Store for books, recordings and scores, and visit the Glass Reception House at the Main Gate where representative art exhibits from the local museums and art colonies are always on display. During concerts a First Aid Station is available if necessary. On week days guided tours of the grounds are conducted at frequent intervals, to enable visitors to see the estate without disturbing the young musicians of the Berkshire Music Center, the Orchestra's summer center for the advanced study of music which runs concurrently with the Berkshire Festival.

Visitors to the Berkshires have long followed the local tradition of taking overnight accommodations in the many guest homes in the area. However, more and more motels and hotels are available. For stays of more than one night in the Berkshires, accommodations may be secured through the Berkshire Hills Conference, 100 North Street, Pittsfield, Mass. Shorter stays may be arranged on arrival through the local information bureaus of Pittsfield, Lee, Lenox, Stockbridge, Great Barrington, North Adams and Williamstown.

For complete program and ticket information about the Berkshire Festival at Tanglewood, one may write the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 161,453
JUN 9 1964

Berkshire Festival Will Open June 30

The Berkshire Festival in Lenox will open June 30 at 8 p.m. in the Tanglewood Theatre with the first Chamber Music Concert of the season.

The New York Pro Musica wil be featured at the first concert.

Evening concerts at Tanglewood will begin at 8 p.m. and afternoon concerts will get under way at 2:30 p.m.

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245,100
JUN 1964

FESTIVALS The eight-week Berkshire Festival will open July 3 with an all-Mozart program under Erich Leinsdorf, now in his second season at Tanglewood. Mr. Leinsdorf will conduct fifteen of the twenty-four Berkshire Festival concerts, including the six chamber orchestra programs and nine of the eighteen programs by the full Boston Symphony. Guest conductors will be Pierre Monteux, Eugene Ormandy, Max Rudolf, William Steinberg, and Leopold Stokowski. Arthur Fiedler will make his annual appearance, directing a concert for the benefit of the Berkshire Music Center

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397
JUN 7 1964

Festival Within Festival: Strauss at Tanglewood

Controversy Surrounds Composer, Not So Much His Music as Political Leaning

By R. C. HAMMERICH

Thursday is the 100th anniversary of the birth of Richard Georg Strauss, German composer, no relation to the waltzing Strausses.

Richard Strauss lived a long time, 85 years from 1864 to 1949, but not quite long enough to overcome completely the youthful musical reputation he acquired as a follower of Wagner.

On his 100th birthday his person as well as his work are subference of opinion that is more likely serving as a spur than as a deterrent to performances of his music.

Displayed Proudly

Erich Leinsdorf, for instance, has scheduled several Strauss works for performance by the Boston Symphony Orchestra at Tanglewood this season in honor of the anniversary.

The controversy generated when Strauss allowed himself to be displayed proudly by Hitler's Third Reich as a proper composer and conductor was largely dissipated when he was graduated honorably by the postwar de-Nazification examinations.

And postwar listeners have been forgiving because it is evident that Strauss was elderly and politically naive during the war.

His work has been mildly controversial because even though he gradually moved away from post - Wagnerian romanticism, he didn't move strongly toward the polyrhythmic and polytonal work of his 20th Century contemporaries.

Major Music

He did not chose to write "new" music.

Be that as it may, his music is the music of a major composer and Tanglewood's picnickers will be offered 14 Strauss works by the orchestra augmented when necessary by chorus and soloists.

We are not able to provide a listing of the Strauss works to be performed by participants in the Music Center at Tanglewood because such a list doesn't exist, but we are reasonably sure that the first Strauss piece to appear in a regular concert will be the E flat minor sonata for violin and piano during the recital July 7 by the Boston Symphony Orchestra's concertmaster, Joseph Silverstein, accompanied by Ralph Berkowitz as part of the Tuesday night chamber music series in the Theater Concert Hall.

Those Scheduled

Phyllis Ccurtin, soprano, also will offer some Strauss songs during her recital in the chamber music series Aug. 18, but most of the Strauss program will be with the Boston Symphony Orchestra in the Shed—as follows:

July 12, incidental music to Moliere's play, "Le Bourgeois Gentilhomme."
July 17, interludes from "Die Frau ohne Schatten."
July 18, "Tageszeiten" with the Harvard Glee Club.
July 19, Dance of Seven Veils from "Salome."
July 24, "Don Juan."
July 25, "Also Sprach Zarathustra."
July 31, "Don Quixote."
Aug. 2, Waltz Sequence No. 1 from "Der Rosenkavalier."
Aug. 8, "Three Hymns" with Phyllis Curtin, soprano.
Aug. 9, "Parergon" with Jorge Bolet, pianist.
Aug. 14, "Macbeth."
Aug. 15, "Burleske" with Lorin Hollander, pianist.
Aug. 21, "Death and Transfiguration."
Aug. 23, "Ein Heldenleben."

* * *

BROOKLYN, N. Y.
TABLET
W. 139,600 (C)
JUN 25 1964

Talent at Tanglewood

Erich Leinsdorf inaugurates the distinguished Boston Symphony concerts at the Berkshire Music Festival, Tanglewood, Lenox, Mass., Friday, July 3. Mozart dominates the opening few programs and throughout the series much will be heard of Richard Strauss, which is to be expected. This year marks the 100th anniversary of the composer's birth. Leopold Stokowski, William Steinberg and Eugene Ormandy complete the roster of guest conductors.

While we're in the area, the swinging set might dig the 11th annual Newport, R. I., Jazz Festival July 2-5. Modernists Dave Brubeck, Thelonius Monk, Dizzie Gillespie, Oscar Petersen and Chet Baker fraternize with such traditionalists as Louis Armstrong, George Brunis, Count Basie, George Wettling, Bobby Hackett and J. C. Higgenbotham.

Let's face it folks, no matter where you are this summer, there's going to be music in the air. Why not take advantage of it? The Beatles? Yeah, yeah, yeah, they're around too (Forest Hills Music Festival). Eh, so I'm a "square"!

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,551
JUN 26 1964

Concert-Goers Enjoy Picnic At Tanglewood

For people who like to combine pleasure with more pleasure, to wit, food with good music, here's a suggestion: picnic at Tanglewood.

Concert-goers find it well worth while to arrive early and enjoy the beauty of Tanglewood before concerts by the Boston Symphony Orchestra.

And for those who hate lugging picnic baskets, the Tanglewood cafeteria makes box lunches and beverages available at 6 p.m. on concert evenings and noon on Sundays.

After all concerts, while heavy traffic abates, the Tanglewood grounds will remain open for those who wish to browse at the Music Store, Gallery or stroll about the formal gardens.

All evening concerts begin at 8 p.m., afternoon concerts at 2:30; Saturday Open Rehearsal is at 10 a.m. Five large, no charge parking lots are policed by experienced attendants, and the box office is open daily through Aug. 23, 9 a.m. to 6 p.m.

ST. LOUIS POST-DISPATCH
D. 344,575 SUN. 569,578
JUN 21 1964

American Festivals

MUSIC FESTIVALS and special outdoor programs presented in locations of natural scenic beauty throughout the country will provide enrichment for vacationers this summer.

The Boston Symphony Orchestra under Erich Leinsdorf adjourns each summer to the Berkshire Music Center in Tanglewood, Mass. The program this season will deviate from its traditional conservatism by including a Festival of Contemporary American Music sponsored by the music center in co-operation with the Fromm Music Foundation of Chicago, Aug. 9-13. At the festival 10 compositions commissioned by the music center will receive their world premiere performances.

On Tuesday evenings throughout the Tanglewood season, July 3 through Aug. 23, a series of chamber music concerts will be presented as a benefit for the orchestra's pension fund.

Arthur Fiedler will conduct the annual "Boston Pops at Tanglewood" concert July 22 and a gala evening, for which the program has not been announced, Aug. 20.

Eugene Ormandy, music director of the Philadelphia orchestra, and Seiji Ozawa, young Japanese conductor, among others, will be guest conductors this summer.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPILED BY NEW YORK STATE SERVICE
Albany, N.Y.
Saturday 1961

Tunes, Toes of Summer

A rousing season of music and dance is on tap for the Capital District. Here is a schedule of summer offerings:

Tanglewood

LENOX, MASS. — Boston Symphony Orchestra; conductors: Erich Leinsdorf, Eugene Ormandy, William Steinberg, Richard Burgin, Max Rudof, Leopold Stokowski, Pierre Monteux. 8 p.m. Fridays and Saturdays; 2:30 p.m. Sundays.

JULY 3: Leinsdorf: All Mozart: March in D, K. 237. Serenade in D, K. 203. Piano Concerto in B-flat, K. 450. Symphony in C, K. 425 "Linz."

JULY 4: Leinsdorf: All Mozart: March in F, K. 248. Divertimento in F, K. 247. Piano Concerto in D, K. 451. Symphony in G minor, K. 550.

JULY 5: Leinsdorf: All Haydn: Symphony No. 39 in G minor. "Applausus." American Premiere.

JULY 10: Leinsdorf: All Schubert: Symphony No. 3 in D. Great Mass in E flat.

JULY 11: Leinsdorf: All Mozart: Symphony in C major, K. 200. Violin Concerto in B flat, K. 207. Piano Concerto in F, K. 413. Aria for Soprano with Piano Obligato, K. 505. Six German Dances, K. 509.

JULY 12: Leinsdorf: Mozart: Serenade for Thirteen Winds, K. 361. Strauss: Complete Music to "Le Bourgeois Gentilhomme."

JULY 17: Leinsdorf: Strauss: Interludes from "Die Frau ohne Schatten." Mahler: Symphony No. 5.

JULY 18: Leinsdorf: Schuman: Overture, Scherzo, Finale, Op. 52. Debussy: "Nocturnes." Strauss: "Tageszeiten." Wagner: Overture and Bacchanale from "Tannhauser."

JULY 19: Monteux: Milhaud: Suite Provencale. Hindemith: Mathis der Maler. Moussorgsky: Pictures at an Exhibition. Strauss: Dance of the Seven Veils from "Salmome."

JULY 24: Ormandy: Strauss: "Don Juan." Sibelius: Symphony No. 5. Debussy: Iberia. Ravel: Daphnis et Chloe Suite No. 2.

JULY 25: Leinsdorf; Mozart: Serenade for Four Orchestras in D, K. 286. Strauss: "Also Sprach Zarathustra." Brahms: Piano Concerto No. 1.

JULY 26: Steinberg: Mendelssohn: Symphony No. 4. Wagner: Rhine Journey and Funeral March from "Gotterdammerung." Beethoven: Symphony No. 5.

JULY 31: Steinberg: Piston: Toccata. Strauss: "Don Quixote." Brahms: Symphony No. 1.

AUGUST 1: Ormandy: Beethoven: Leonore Overture. Beethoven: Symphony No. 1. Mahler: Symphony No. 1.

AUGUST 2: Leinsdorf: Dvorak: Symphony No. 6 in D. Bartok: Violin Concerto No. 2. Strauss: Waltz Sequence No. 1. from "Der Rosenkavalier."

TRIO AT TANGLEWOOD: Eugene Ormandy, Erich Leinsdorf and Pierre Monteux (from left) will conduct at Tanglewood this season.

AUGUST 7: Burgin: Schuller: Seven Studies of a Theme of Paul Klee. Tchaikovsky: Symphony No. 6.

AUGUST 8: Leinsdorf: Beethoven: "Ruins of Athens." Strauss: "Three Hymns." Mehotti: "The Death of the Bishop of Brindisi."

AUGUST 9: Leinsdorf: Schumann: Symphony No. 4. Strauss "Parergon." Liszt: Fantasy on "Ruins of Athens."

AUGUST 14: Rudof: Smetana: "From Bohemia's Forests." Beethoven: Symphony No. 2. Strauss: "Macbeth." Stravinsky: "Firebird" Suite.

AUGUST 15: Leinsdorf: Sydeman: Study for Orchestra No. 2. Strauss: "Burleske." Mendelssohn: Complete Music to "A Midsummer Night's Dream."

AUGUST 16: Monteux: Vaughan Williams: Fantasia on a Theme by Thomas Tallis. Beethoven: Symphony No. 4. Ravel: "Alborada del gracioso." Elgar: Variations on an Original Theme.

AUGUST 21: Stokowski: Mozart: Sinfonia Concertante in E flat, K. 297B. Strauss: "Death and Transfiguration." Rorem: Eagles. Hovhaness: Prelude and Quadruple Fugue. Stravinsky: Suite from "Petroushka."

AUGUST 23: Leinsdorf: Beethoven: Symphony No. 7. Strauss: "Ein Heldenleben."

In addition to the programs listed above, all to take place at the Music Shed, there will be eight chamber music concerts at 8 p.m. Tuesdays starting June 30.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald
CHICOPEE, Mass.
Weekly Circ. 2,024
JUN 25 1964

Boston Symphony Opens 1964 Berkshire Festival

The 1964 Berkshire Festival at Tanglewood (Lenox, Mass.) will open this week with concerts by Erich Leinsdorf and the Boston Symphony Orchestra on Friday, Saturday, and Sunday (July 3, 4, & 5), and a Chamber Music Concert on Tuesday (June 30) by the New York Pro Musica, Noah Greenberg, Musical Director. The Berkshire Music Center, which is the Orchestra's summer center for the advanced study of music, will begin its activities at the same time, holding its traditional Opening Exercises this afternoon (Sun., June 28), an event to which the public is cordially invited.

Erich Leinsdorf, who is in his second season as Music Director of the Boston Symphony Orchestra, has planned all-Mozard programs for the Friday and Saturday evening concerts (Juy 3-4, 8 p.m.) and an all-Haydn program for Sunday afternoon (July 5, 2:30 p.m.). Five of the eight Mozart works to be played will be heard for the first time at the Berkshire Festival. All three Haydn works will be new to the Festival, and the final work Sunday afternoon, Haydn's Cantata "Applausus", will be an American premier. Soloists for the weekend will be Joseph Silverstein, violinist; Claudio Arrau, pianist; Helen Boatwright, soprano; Helen Vanni, mezzo; Charles Bressler, tenor; and Donald Bell, bass-baritone. The Festival Chorus will perform in the Haydn Cantata. As in the past, next weekend's programs are planned for a chamber orchestra of approximately fifty members of the Boston Symphony Orchestra and will take place in the 6000-seat Music Shed at Tanglewood.

The first Berkshire Festival Chamber Music Concert will be given by the New York Pro Musica, Noah Greenberg, Musical Director, next Tuesday evening (June 30) at 8 p.m. in the 1200-seat Theater. For the Pro Musica's fifth appearance at Tanglewood, Mr. Greengerg has planned a program of Elizabethan music to honor the 400th birthday of William Shapespeare, whose plays contain many allusions to the music of his time.

Tickets for the opening Berkshire Festival concerts are available at the Festival Ticket Office at the Main Gate Tanglewood, which is open every day from 9 a.m. to 6 p.m. and from 9 a.m. through the intermission on concert da...

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
WATERBURY, Conn.
Circ. 49,216
JUN 28 1964

Berkshire Festival Due To Open

The 1964 Berkshire Festival at Tanglewood (Lenox, Mass.) will open this week with concerts by Erich Leinsdorf and the Boston Symphony Orchestra on Friday, Saturday, and next Sunday (July 3, 4, & 5), and a chamber music concert on Tuesday by the New York Pro Musica, Noah Greenberg, musical director. The Berkshire Music Center, which is the orchestra's summer center for the advanced study of music, will begin its activities at the same time, holding its traditional opening exercises this afternoon, an event to which the public is invited.

Erich Leinsdorf, who is in his second season as music director of the Boston Symphony Orchestra, has planned all-Mozart programs for the Friday and Saturday evening concerts and an all-Haydn program for next Sunday at 2:30 p. m. Five of the eight Mozart works to be played will be heard for the first time at the Berkshire Festival. All three Haydn works will be new to the festival, and the final work Sunday afternoon, Haydn's Cantata "Applausus," will be an American premiere.

Soloists for the week end will be Joseph Silverstein, violinist; Claudio Arrau, pianist; Helen Boatwright, soprano; Helen Vanni, mezzo; Charles Bressler, tenor; and Donald Bell, bass-baritone. The Festival Chorus will perform in the Haydn Cantata. As in the past, next week end's programs are planned for a chamber orchestra of approximately 50 members of the Boston Symphony Orchestra and will take place in the 6,000-seat Music Shed at Tanglewood.

The first Berkshire Festival chamber music concert will be given Tuesday evening at 8 in the 1,200-seat theater. For the Pro Musica's fifth appearance at Tanglewood, Mr. Greenberg has planned a program of Elizabethan music to honor the 400th birthday of William Shakespeare, whose plays contain many allusions to the music of his time. The group of six singers and four instrumentalists will perform, in solos and various ensembles, works by William Byrd, John Wilbye, Thomas Morley, John Dowland, Tobias Hume, Robert Jones, Robert White, Thomas Ravenscroft and Orlando Gibbons.

This afternoon at 3:30 the 22d session of the Berkshire Music Center will present its traditional opening exercises in the theater. Members of the Music Center will hear an address by Thomas D. Perry, Jr., manager, a greeting from a member of the Boston Symphony Orchestra Board of Trustees, and the performance of a Handel Sonata for Violin and Piano by Joseph Silverstein and Ralph Berkowitz. After the singing of Randall Thompson's "Alleluia" by all members of the Center, a tradition since the opening of the Center in 1940, Erick Leinsdorf will give the keynote address. Following the exercises, tea will be served in the Formal Gardens.

Friends of the Berkshire Music Center, those who make voluntary contributions to the support of the Center, will have the opportunity to hear two programs by members of the Music Center next Sunday. The first program in a series of music by J. S. Bach will be given Sunday at 10 a. m. in the theater. On Sunday at 8 p. m. there will be a program of chamber music in the theater.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TIMES UNION
JUN 1 3 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 6,248
JUN 1 2 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
JUN 1 3 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,179
JUN 1 2 1964

Office Will Open Monday Morning

Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra, has announced that the Tanglewood box office will open Monday at 9 a.m. It will continue to be open daily through Aug. 23 week days from 9 a.m. to 6 p.m., Sundays 10 a.m. through intermission, and from 9 a.m. through intermission on Berkshire Festival concert nights for patrons who wish to purchase reserved seat locations for current and future Festival concerts.

The box office is situated at the main gate of Tanglewood. For additional convenience there will be a second ticket office at the south gate on concert days, which will open at 6 p.m. before evening concerts and at noon before afternoon concerts.

Mr. Perry said that the sale of unreserved general admission tickets will take place at all gates two hours before concert time.

For the convenience of Tanglewood patrons, Mr. Perry reiterated the following points concerning parking procedures, opening hours, and facilities on the grounds:

All evening concerts at Tanglewood will begin at 8:00 p.m., all afternoon concerts at 2:30 p.m. and Saturday open rehearsals at 10 a.m.

There is no charge for parking at Tanglewood. The five large parking lots are policed throughout the concerts by experienced attendants with the aid of walkie-talkie radios. Patrons approaching from Lenox, Pitsfield and points north will enter the east and west lots at the main gate.

The Tanglewood grounds and the cafeteria will open at 6 p.m. on concert evenings and at noon on Sundays. Box lunches and beverages will be available as usual at the cafeteria.

After all concerts, while the heavy post-concert traffic abates, the Tanglewood grounds will remain open for those who wish to browse at the music store or gallery, or stroll about the formal gardens.

Patrons may arrive early to picnic at a spot of their choosing on the spacious Tanglewood grounds.

The Berkshire Festival will open Tuesday, June 30 at 8:00 p.m. in the theater with the first chamber music concert of the season. The New York Pro Musica will be heard at this concert. The Boston Symphony Orchestra's first concert will take place in the music shed on Friday and Saturday evenings, July 3 and 4 at 8:00 p.m., and Sunday afternoon, July 5 at 2:30 under the direction of Erich Leinsdorf, and will continue each weekend through Aug. 23.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Tuesday, June 9, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Wednesday, June 10, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SARATOGA SARATOGIAN
Monday, June 15, 1964

The Knickerbocker News
ALBANY, N. Y.
D. 54,678

JUN 1 0 1964

Schenectady Gazette
SCHENECTADY, N. Y.
D. 47,923

JUN 9 1964

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500

JUN 2 0 1964

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106

JUN 1 4 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 488,105
JUN 1 4 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397
JUN 1 4 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,193
JUN 1 3 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 100,582
JUN 1 2 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 281,586
JUN 1 4 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUN 1 1 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 161,020
JUN 1 4 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
JUN 6 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 47,164
JUN 1 0 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787
JUN 1 1 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,111
JUN 1 7 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUN 2 3 1964

Tanglewood Gets Sunday License

STOCKBRIDGE — The Selectmen Monday night approved a victualer's license and a Sunday entertainment license for the Boston Symphony Orchestra Inc., at Tanglewood.

A Sunday entertainment license was approved for the BSO for the Sunday of July 5, 12, 19 and 26 and August 2, 9, 16 and 23.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

VALATIE [illegible] NOTES
Friday, June 26, 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Citizen (e)
WINSTED, Conn.
Circ. 3,681
JUN 2 9 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
FRAMINGHAM, Mass.
Circ. 14,497
JUN 3 0 1964

MUSIC SHED AT TANGLEWOOD will be the scene of the first weekend of Berkshire Festival concerts by the Boston Symphony Orchestra next Friday and Saturday evenings at 8 p.m. (July 3-4) and Sunday afternoon (July 5) at 2:30. Erich Leinsdorf, music director, will conduct the music of Mozart Friday and Saturday, with Claudio Arrau as guest pianist both evenings, and music by Haydn Sunday afternoon, including the American Premiere of Haydn's Cantata "Applausus" with chorus and soloists. The Berkshire Festival will continue for eight weekends through Sunday, August 23.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK PARK EAST
Thursday, July 2, 1964

The Berkshire Music Festival at Tanglewood, Lenox, Mass., will open its season this Friday night, July 3, with an all-Mozart program. Erich Leinsdorf will direct the Boston Symphony Orchestra.

Whitestone Photo

...WS BUREAU
...N.Y.
...DER
...NGS
...YORK

NEW YORK
Journal American
D. 506,746 SUN. 640,586

JUN 2 8 1964

SCENE AT TANGLEWOOD The music shed at Tanglewood will be the scene of the Berkshire Festival's first weekend of concerts by the Boston Symphony Orchestra next Friday and Saturday evenings and next Sunday afternoon. Music Director Erich Leinsdorf will conduct.

The Record
HACKENSACK, N. J.
E 124,321

JUN 1 6 1964

TANGLEWOOD OPENING NEAR

Leinsdorf To Be Back To Leed 22nd Year

Lenox, Mass. — The Berkshire Music Center at Tanglewood, the Boston Symphony Orchestra's summer center for the advanced study of music, will hold its traditional opening exercises in the theater Sunday June 28 at 3:30 P. M. This will mark the beginning of the 22 session of the Center and the beginning of Erich Leinsdorf's second season as director.

Joseph Silverstein, concertmaster, with Ralph Berkowitz at the piano, will perform Handel's Sonata No. 6 in E major for violin and piano.

The members of the Berkshire Music Center, conducted by Lorna Cooke de Varon, will join in the traditional performance of Randal Thompson's "Alleluia". This work now a standard part of the contemporary choral literature, was written for the opening session of the Music Center in 1940.

The opening exercises will conclude with Leinsdorf's address, after which tea will be served in the formal garden.

Aaron Copland will continue as chairman of the faculty, and Richard Burgin as associate chairman. Burgin is also head of the department of industrial music, with William Kroll and Joseph Silverstein as associate heads. Copland is head of the department of composition with Gunther Schuller as acting head.

In addition to daily schedules of classes and rehearsals, the Berkshire Music Center will present approximately 50 public programs during the summer.

NEW ENGLAND NEWSCLIP
Box 2073, Boston 02106 - 742-4200

NORTH ADAMS, MASS.
Transcript
Eve. Circ. 13,240

JUL 3 1964

Police to Move Tanglewood Traffic Faster

It may not take so long to get home after Berkshire Festival concerts at Tanglewood this season.

A plan to move traffic faster along West Street in Lenox when the concert programs end was announced following a meeting of Selectmen, and officials of the Boston Symphony Orchestra and Berkshire Hills Conference.

They said state police cars with two-way radio sets will be stationed at the main Tanglewood gate and at the monument in the center of Lenox in an effort to keep traffic moving.

The new set-up also involves features which will give police better control if some emergency occurs on the usually traffic-choked road. A town fire truck and state trooper on a motorcycle will be stationed at or near the main gate so as to get quickly to any part of West Street if needed. Emergency calls to the Lenox Police Department will be relayed immediately to the state troops at the gate and the center, all traffic out of Tanglewood will be halted and traffic will be cleared out of West Street to give emergency vehicles tht right of way.

...CAPITAL ... BUREAU
...
...YORK
...VICE

Tanglewood Season Opens This Week

The 1964 Berkshire Festival at Tanglewood opens this week with concerts by Erich Leinsdorf and the Boston Symphony Orchestra on Friday, Saturday and Sunday and a Chamber Music Concert tonight, Tuesday by the New York Pro Musica. The Berkshire Music Center, which is the Orchestra's summer center for the advanced study of music has begun its activities having held its traditional Opening Exercises Sunday afternoon.

Erich Leinsdorf, who is in his second season as Music Director of the Boston Symphony Orchestra, has planned all-Mozart programs for the Friday and Saturday evening concerts and an all-Haydn program for Sunday afternoon. Five of the eight Mozart works to be played will be heard for the first time at the Berkshire Festival. All three Haydn works will be new to the Festival, and the final work Sunday afternoon, Haydn's Cantata "Applausus", will be an American premiere. Soloists for the weekend will be Joseph Silverstein, violinist; Claudio Arrau, pianist; Helen Boatwright, soprano; Helen Vanni mezzo; Charles Bressler, tenor; and Donald Bell, bass-baritone. The Festival Chorus will perform in the Haydn Cantata. As in the past, this weekend's programs are planned for a chamber orchestra of approximately fifty members of the Boston Symphony Orchestra and will take place in the 6000-seat Music Shed at Tanglewood.

The first Berkshire Festival Chamber Music Concert will be given by the New York Pro Musica tonight, Tuesday evening at 8 p. m. in the 1200-seat Theatre. For the Pro Musica's fifth appearance at Tanglewood, Director Noah Greenberg has planned a program of Elizabethan music to honor the 400th birthday of William Shakespeare, whose plays contain many allusions to the music of his time.

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct the first weekend of Berkshire Festival concerts in the Music Shed at Tanglewood, Friday and Saturday at 8 p. m. and Sunday at 2:30. He will present music of Mozart Friday and Saturday evenings, with Claudio Arrau as guest pianist at both concerts. Sunday afternoon he will conduct music by Haydn and end the program with the American Premiere of Haydn's Cantata "Applausus" for orchestra, chorus and soloists.

PROMENADE
NEW YORK, N.Y.
MONTHLY 140,300

JUL 1964

Music Shed at Tanglewood

Berkshire Music Festival

In its 22nd summer session

Visitors in New York—going to or from the Fair—have an abundant choice of fine music (see pp. 10, 11, 12) to hear in, near or a few hours' drive from the city. The classic, best-known, but probably farthest away—the Berkshire Music Festival of the Boston Symphony Orchestra at Tanglewood, Massachusetts—has prepared an impressive program of important music to be given during July and until the 23rd of August. Evenings, concerts start at 8, afternoons at 2:30; open rehearsals are held Saturday mornings at 10.

In the lovely setting surrounding the Music Shed, Erich Leinsdorf, the Symphony's Music Director, is scheduled to conduct most of the July concerts, and some in August. Guest conductors Eugene Ormandy, William Steinberg, Richard Burgin, Max Rudolf, Seiji Ozawa and Leopold Stokowski appear later.

Soloists of renown will be heard throughout the summer: violinist Joseph Silverstein (the 3rd) and Claudio Arrau, pianist (the 4th), will appear with the orchestra in recitals; the Harvard Glee Club and Radcliffe Choral Society jointly present a Chamber Music Concert (the 14th); the Beaux Arts Trio of New York will play the 28th. In August (the 4th), Jorge Bolet gives a piano recital; soprano Phyllis Curtin, assisted by Paul Ulanowsky at the piano, sings in the final Chamber Music Concert (the 18th).

Compositions by Mozart, Haydn, Schubert, Strauss, Mahler and Beethoven, among many others, promise rare enjoyment for music lovers and the double pleasure of hearing them in this perfect setting.

Fort Worth Star-Telegram
FORT WORTH, TEXAS
D. 105,685 SUN. 212,592

JUL 5 1964

TANGLEWOOD: The 22nd session of the Berkshire Music Center, concurrently with the Berkshire Festival of the Boston Symphony Orchestra at Lenox, Mass., is in progress until Aug. 23. There will be 24 festival concerts by the orchestra, conducted by Erich Leinsdorf, playing 37 large works, and eight Tuesday night chamber music concerts. Guest conductors will include Richard Burgin, Pierre Monteux, Eugene Ormandy, Max Rudolf, William Steinberg and Leopold Stokowski.

In connection with the festival the Music Center is the scholastic department, offering instruction and lectures

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Music

NEW YORK HERALD TRIBUNE JULY 5, 1964

The New Spirit of Tanglewood

by Alan Rich

Take a map of western New England and draw an upside-down right-angled triangle. Put the lowest point at Lenox, Mass. Then trace a line 40 miles due north along U.S. 7 to Bennington, Vt. Make a 90-degree right turn along Vermont 9 and make your third point about 30 miles east at Marlboro. From there you'll need a helicopter to complete the triangle back to Lenox, and when you've finished you will have triangulated the three most fascinating, progressive and important points in summer music east of the Mississippi.

Each of the three points has its own raison d'etre and its own outlook. At Bennington the emphasis is inner-directed; there is a composers' conference for two weeks in August in which some of the country's most active and adventurous spirits come together to discuss their art and their craft, and there are musicians on hand to transform these ideas into sound. Eavesdroppers, formally unwelcome but informally ubiquitous, sense with no difficulty the intensity and seriousness of the occasion; shoptalk is everywhere and sparks fly. It's a unique project as far as this country is concerned, an American version of Darmstadt and immensely important.

Over at Marlboro the order of the day is the musical status quo, but in its noblest and purest state. What happens here is a little hard to define. It is a school where very little teaching takes place, a music festival where programming is strictly on a last-minute hit-or-miss basis, a colloquium where words are external and music is all.

Marlboro is the dream-come-true of Rudolf Serkin, a working farmer (among other things) in nearby Guildford, and is the glorification of the European ideal of chamber-music for the pleasure and uplift of its performers, and listeners be damned. Listeners are not completely damned at Marlboro, since there is a 500-seat concert hall where the best things that have happened informally during the week are repeated on weekends for an audience. But even at these concerts one feels himself almost an eavesdropper. The performances tend to be marvelous, but the spirit they exude is of music-making for its own joy. Perhaps the reason is that nobody at Marlboro is paid; the musicians, some of the finest in the country, are actually paying guests. They pay for the privilege of spending 24 hours each day playing chamber music together. Their sole recompense is the deed itself. They love it.

By comparison with these rural hideaways, Tanglewood is big time. Something about the physical layout inspires a kind of disbelief; you just can't imagine a spot that beautiful, that superbly landscaped, being the product of nature; you suspect that the lake, down there in the valley surrounded by rolling hills, must be a painted backdrop. You have to bend down to reassure yourself that those flawless lawns aren't made of plastic.

They aren't. There has been a lot of new thinking going on at Tanglewood these days, but the basics are still the work of nature at her most benign. Of all major music festivals that go on in this country in the summer, Tanglewood remains the most civilized, the most efficiently run, and the one best designed to please a large crowd without any noticeable amount of condescension. The atmosphere there lacks some of the intensity of Marlboro (or its western counterpart at Aspen, Colorado) and there is less immediate appeal to the intellect than at these two events or at Bennington, but Tanglewood still presents the casual observer with a marvelous impression of being close to music in its most appealing state. The look of the place has much to do with this, but the music itself helps a great deal.

The casual observer is missing a lot, however, these days. Behind the scenes at Tanglewood a subtle but important revolution has been taking place since Erich Leinsdorf assumed the conductorship of the Boston Symphony, and it threatens to create a major upheaval in the concept of the American summer musical event.

From its inception in the late 30s, the Berkshire Festival (to use its official name) has been more than merely a concert series. Sarge Koussevitzky's idea was to take his orchestra out to that idyllic spot, primarily as a teaching force, with a school of hand-picked young instrumentalists brought together from all over to learn their art from the members of the country's foremost ensemble. Over the years, except for the wartime interruption, the importance of Tanglewood's teaching function has grown, and handsome endowments from individuals and foundations have increased its student population enormously.

Nobody knew what would happen to this side of Tanglewood when Leinsdorf took over. His qualities as a conductor were known and respected, but his feelings about education were anyone's guess. There were many who had felt that the school's standards had begun to slide during Charles Munch's tenure, that it had become too big for anything to rub off on a student during the few weeks the school was in session. Few people had any real hopes that Leinsdorf would do anything much about improving matters, at least until he had firmly established himself with the orchestra (a difficult enough task in itself, for a Germanic conductor following after 40 years of Franco-Russian leadership).

Leinsdorf fooled them all. The first thing, or at least the most obvious thing, in his campaign to give Tanglewood a new look concerned the concert programming at the festival. This had come under a great deal of criticism as being nothing but a lot of reruns from the Boston Symphony's winter season, and most of it pretty unadventurous symphonic fare. By introducing Britten's *War Requiem*, by varying the traditional Bach-Mozart concerts early in the season with a number of unusual works by Haydn, and by instilling similar bursts of adventure throughout the season, Leinsdorf gave the festival's public image a far more interesting look last summer than it had had for years.

This summer's programming is similarly imaginative. Sure, there are a number of fairly ho-hum symphonic programs during the eight weekends, and large chunks of the programming have been heard at the orchestra's Boston and New York concerts during the past winter season. But that's not the whole story, by any means. Today the orchestra and a chorus will give the American premiere of a big Haydn cantata; later on there will be the east-coast premiere of Gian-Carlo Menotti's cantata *The Death of the Bishop of Brindisi*, and there are quite a number of unusual Richard Strauss works scheduled to mark that composer's centennial.

Even some of the ordinary-looking things on the orchestral programs will be new to Tanglewood, works like the Bartok Violin Concerto, the Verdi Requiem, Schubert's gorgeous E flat major Mass and Mahler's Fifth Symphony. That is simply because these are Leinsdorf repertory pieces, and they weren't Koussevitzky or Munch pieces.

Even more important to the future of music in the land, however, is the remarkable effect Leinsdorf's clear thinking has had on the nature of Tanglewood as an educative force. By a forceful pruning of curriculum, and by directing it clearly toward the real problems that face today's young musician, he has almost overnight turned the Berkshire Music Center into a major meeting ground for the musically superior, the people who can really benefit by what can be offered.

Everything that Leinsdorf has said or done concerning Tanglewood has revealed him as a man who cares deeply about musical values—and realities. Last year, for example, he instituted a symposium on string-playing at the center, out of concern for the current famine of string players in the country's orchestras and the disinclination of young musicians to pursue orchestral careers. This symposium will be held again this summer.

Something decidedly this year will be a three-day musciological symposium, aimed toward narrowing the gap between today's scholar and today's performing musician. It is time, thinks Leinsdorf, that performers be made aware of the enlightened research going on in performance practices. Correct performances of music of the distant and even the recent past are not a matter for the ivory tower; they work for the heightened excitement of the music itself.

Last Sunday Leinsdorf opened the Tanglewood season with a magnificent speech to the student body. In it he stressed time and again the need for brain-power among today's performers, the need for a musician to be a part of the mainstream of Western culture. He couldn't be righter. Our musical life has matured far too much for mere technical dazzlement to insure success, and it is high time somebody put the message across.

"We need a generation of musicians," he said in part, "whose total knowledge and total awareness is greater than heretofore. The problems to be mastered are more than those faced by the generation of your fathers. Simple proficiency could give, in the past, a pleasant life and satisfactory earnings to an instrumentalist. But that belongs, you may say unfortunately, to another era."

Good words, coming from the man who has inherited an orchestra that once stood (magnificently, to be sure) for pure virtuosity at some expense to musical values.

Today Tanglewood stands for something vital and creative, something that reflects strongly the values of music as part of an enlightened world. True, its impact has only eight weeks to make itself felt. But what constitutes that impact might well stand as a model for year-round musical education.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

NORTH ADAMS, MASS.
Transcript
Eve. Circ. 13,240

JUL 3 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (m)
BANGOR, Me.
Circ. 76,680

JUL 7 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691

JUL 6 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 3

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (m)
BANGOR, Me.
Circ. 76,680

JUL 7 1964

Tanglewood Asks Aid Of Parents, Camps

In order to provide the necessary concert decorum at the Berkshire Festival and Berkshire Music Center performances at Tanglewood, Lenox, Mass., this summer, the administration of the Boston Symphony Orchestra is inviting the cooperation of parents and camp directors in preserving the quiet found in any concert hall. While the activities at Tanglewood are intended primarily for adult audiences, properly supervised children and young people who are prepared to enjoy and listen to the music are welcome.

Erich Leinsdorf, music director of the Boston Symphony Orchestra, stated in a letter to camp managements, "Being the father of five I know that vitality is what we look for in youngsters. We, of the Boston Symphony Orchestra, want more than anything else to have the interest of the young. We welcome to Tanglewood children who are prepared to listen. Once this has been stated, it is necessary to remind their supervisors that everybody attending Tanglewood performances is entitled to listen undisturbed to the music."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Tuesday, July 7, 1964

Tanglewood Etiquette

ERICH LEINSDORF
Please Mind Your . . .

THOMAS E. PERRY
Dress and Manners

Kids, Bach Don't Mix, Manager Says

Going to Tanglewood? Two suggestions if you do.

Leave your children, who love Granma more than they do Mozart or Erich Leinsdorf, at Grandma's house.

Attend the concert in "appropriate dress."

Not that the Tanglewood management doesn't love children. It's just that they don't want the true Mozart or Bach fan to be disturbed by a bawling infant or your 2-year-old chasing another 2-year-old.

"We are not a babysitter, nor a playground" explained Thomas D. Perry, Boston Symphony Orchestra manager said. "But properly supervised young people who are prepared to enjoy and listen to the music are welcome."

Mr. Perry said disturbances have been getting worse in recent years, particularly at the Saturday morning rehearsals.

Mr. Leinsdorf, the music director of the Boston Symphony Orchestra and himself a father of five says that "vitality and exuberance are exactly what we look for in our youngsters."

"We want more than anything else to have the enthusiasm, affection and interest of the young," Mr. Leinsdorf said—but "everybody attending Tanglewood performances is entitled to listen undisturbed to the music."

As for "appropriate concert dress," Mr. Perry said, "we will let the patrons decide for themselves what it should be according to their station in life.

"We hope the people will consider the high standards of the place they are coming to. We aren't laying down any rules. We would be pleased if all Tanglewood patrons would attend the concerts in appropriate concert dress."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 102,435

JUL 5 1964

The first batch of Berkshire Festival (Tanglewood) brochures state that Pierre Monteux is scheduled to conduct on July 19 and Aug. 16. The 89-year-old conductor has been ordered by his doctors to cancel both engagements in order to prepare for his conducting classes in Hancock, Maine, and for his fall and winter engagements.

Eugene Ormandy will conduct the July 19th concert at Tanglewood, and the Aug. 16 program by the Boston Symphony will be conducted by Seiji Ozawa of Japan.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

[illegible] NOTES
[illegible] 3, 1964

Music

All-Mozart Program At Tanglewood

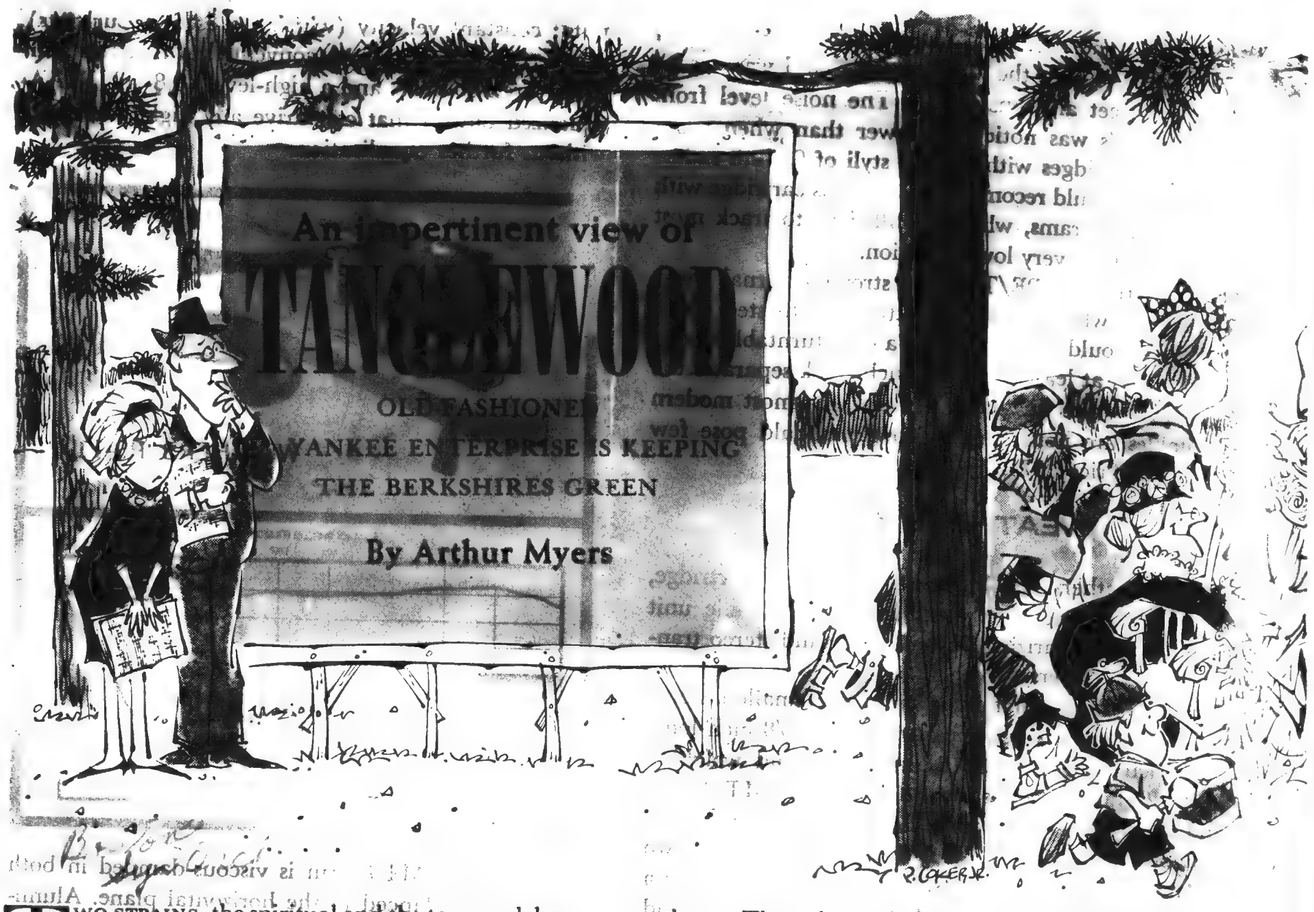
Erich Leinsdorf, Director of the Boston Symphony Orchestra's Berkshire Festival, will continue his intention to emphasize certain areas of the repertory in the Orchestra's concerts next weekend. He will combine Music for Chamber Orchestra with Music for Festivals. The program Friday evening, July 10, will consist of music by Schubert. Saturday evening's concert will be devoted to the music of Mozart. The young American pianist, Malcolm Frager, will be soloist in the Piano Concerto No. 11 in F major, K. 413.

On Saturday, July 4, at 8 p.m. Mr. Leinsdorf will conduct the Boston Symphony Orchestra in the Music Shed in an all-Mozart program which will consist of the Divertimento in E major, K. 247; the Piano Concerto in D major, K. 451, with Claudio Arrau as soloist; and the Symphony in G minor, K. 500. Sunday, July 5 at 8:30 he will conduct an all-Haydn program: the Symphony No. 39, in G minor; the Aria of Beatrice from Haydn's setting of Cimarosa's "I due supposti Conti," with Helen Vanni, mezzo soprano; and the American premiere of Haydn's Cantata "Applausus" with Helen Boatwright, soprano; Miss Vanni; Charles Bressler, tenor; Donald Bell, bass; and the Festival Chorus.

20

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

JUL 5 1964



TWO STRAINS, the spiritual and the temporal, have been conspicuous in the New England character from the very first. Certainly, few conditions of men have been able to turn a dollar as high-mindedly as the Yankee. Consider, for example, the taking in, in eight weeks, of $568,453 from orchestral concerts of Beethoven, Brahms, Mozart, *et al.* One needs the Yankee's peculiarly interwoven senses of culture and commerce to bring off such a marriage of the ethereal and the financial.

But the heavenly music of the cash register rises to a crescendo every summer in the Berkshire Hills at the western end of Massachusetts. Tanglewood, the biggest *al fresco* musicale in the world, is held in the village of Lenox, only eight miles from the New York State line. Move the festival to wicked New York and it would seem crass, mercenary, but in Massachusetts everybody feels uplifted.

This past summer the turnstiles clicked 235,000 times —a new record. The New York State Thruway and the relatively new Massachusetts Turnpike brought music listeners and nonlisteners pouring into the Berkshires in unprecedented numbers. And, as the state-erected road signs so fervently urge, they surely helped, in their way, to keep the Berkshires green.

Visitors are of two types. First, there are the musical aesthetes. Then there are the simple seekers after an evening's entertainment in the fresh country air. The music lover tends to look with restrained horror upon the banana-peeling, gum-chewing, humming, whistling, foot-tapping horde that spreads out over Tanglewood's lush lawns. How can one appreciate Schubert while swilling a can of beer and munching potato chips? But less lofty types see no contradiction in feeding the body and the soul simultaneously.

An evening concert at Tanglewood is a revelation, particularly if there is a bright moon. Here lies a young couple, she stroking his head in time to the overture to *Carmen,* never missing a beat. There sits an intellectual youth (you can tell by his beard) nibbling delicately at a bunch of grapes and reading Kirkegaard's *Sickness unto Death* by flashlight. The wail of a distant infant floats across the crabgrass and into the trees.

To avoid the chill of the ground, an elderly woman pulls up a cot on wheels. Blankets burgeon like puffballs, but in Massachusetts nobody gets under them. The Commonwealth mobilizes most of the state troopers west of Worcester to take care of this kind of traffic: on top of the blankets, okay, but stay out from under. A man with shorts and shaggy legs crunches by on the gravel, carrying a six-pack of Blatz. At intermission there's a rush for the comfort stations.

20

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

JUL 5 1964

TWO STRAINS, the spiritual and the temporal, have been conspicuous in the New England character from the very first. Certainly, few conditions of men have been able to turn a dollar as high-mindedly as the Yankee. Consider, for example, the taking in, in eight weeks, of $368,453 from orchestral concerts of Beethoven, Brahms, Mozart, *et al.* One needs the Yankee's peculiarly interwoven senses of culture and commerce to bring off such a marriage of the ethereal and the financial.

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In spite of all, Tanglewood undeniably has style. On the walls of one of the men's rooms can be found the legend "Ernest Hemingway loves Harold Bell Wright." Even the lavatory authors are culture-oriented.

TANGLEWOOD has been owned and operated since the mid-Thirties by the Boston Symphony Orchestra, first under the late Serge Koussevitzky, then under Charles Munch, and since last year under Erich Leinsdorf. The great of the musical world are brought in as guest soloists, and an adjunctive music school trains talented youngsters. The festival was started in 1934, when someone got the idea that it would be nice to listen to music out-of-doors. The Berkshires used to be loaded with Big Money, and even in the 1930's, with That Man in the White House, there was still plenty of medium-size money around. So some medium-size magnates first rented an estate and then imported a pickup team of musicians from the New York Philharmonic. Two years later the concerts were moved to another big house (this one once owned by George Westinghouse), where they were held for one year.

At this point, the Boston Symphony came into the picture, and some rich local residents deeded over the grounds known as Tanglewood. On this estate, almost one hundred years before, Nathaniel Hawthorne had lived for two glorious summers and one awful winter, and it was here that he conceived the children's stories that have since gladdened the hearts of generations of book-sellers—the *Tanglewood Tales*.

The first year at Tanglewood, a tent was erected, reputed to be the biggest in the world. Unfortunately, it rained that year, and everybody got their feet wet. And so in 1938, the present permanent concert shed was built, and the Berkshires wholeheartedly went into the culture business.

Now the bonanza has spread throughout Berkshire County. The motel business is booming. Restauranteurs barely manage to squeeze through the rest of the year, but those magical six weeks in summer make it all worth while. The golden tide even washes lightly over local industry. General Electric, in nearby Pittsfield, attracts some of its higher-bracket personnel with ads stressing the cultural activities of the area.

So let the dedicated music buffs complain about the ladies in shorts, the lovers on the lawn, the raffles, the hot dogs, and the box lunches. The Yankees of the Berkshire Hills know, in their hearts and in their pocketbooks, that there's absolutely nothing like Tanglewood. When you can gather in the high-brows, the middle-brows, and even a scattering of stray upper-low-brows at one fell swoop, you've got a soap that floats.

22 Pre-Season: Music Centre.

EVANSVILLE COURIER
EVANSVILLE, IND.
D. 62,271

MAR 9 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214

FEB 11 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132

FEB 27 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730

FEB 13 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
HAVERHILL, Mass.
Circ. 12,291

FEB 27 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Circ. 11,206

FEB 11 1964

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209

FEB 14 1964

Summer Activities Of Berkshire Music Center Announced

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In 1964 the work of the Music Center will be organized in four departments, instrumental music, vocal music, composition, and listening and analysis. Aaron Copland will continue as chairman of the faculty and Richard Burgin, the Boston Symphony Orchestra's associate conductor, continues as associate chairman of the faculty.

Mr. Burgin is also head of the department of instrumental music with William Kroll and Joseph Silverstein as associate heads. Mr. Copland is also head of the department of composition with Gunther Schuller appointed acting head. Ralph Berkowitz has been appointed head of the department of vocal music with Lorna Cooke de Varon as Associate Head. Peter Gram swing continues as head of the department of listening and analysis. Louis Speyer, charter member of the faculty and English horn soloist of the Boston Symphony Orchestra for 46 years, has been appointed music coordinator for the Music Center.

Instrumental Program

In the department of instrumental music, 22 members of the Boston Symphony Orchestra form the nucleus of the faculty with Seymour Lipkin, John Ferris, Ralph Berkowitz, Paul Jacobs, Igor Kipnis, Ruth Posselt and Gunther Schuller. The program of this department, emphasizing instruction and performance in chamber music, will include a classical-sized orchestra (about 60 players), seminars in instrumental technique, a special study of the works of Johann Sebastian Bach headed by Paul Ulanowsky and Seymour Lipkin, and a program for keyboard players headed by Seymour Lipkin. The enrollment in this department will be reduced to about half the size of previous summers because of Mr. Leinsdorf's desire to enroll only the most excellent young players who apply.

Richard Burgin will again be in charge of the Berkshire Music Center Orchestra, joined by Mr. Leinsdorf and Max Rudolf, music director of the Cincinnati Symphony Orchestra, as guest conductors.

In the department of vocal music, Ralph Berkowitz will be joined by Phyllis Curtin, Paul Vlanowsky and Lawrence Smith in the solo singing division. Lorna Cooke de Varon of the New England Conservatory will be joined by Iva Dee Hiatt of Smith College, Alfred Nash Patterson of the Chorus pro Musica, Boston, and G. Wallace Woodworth of Harvard University in the choral division. The work of the department will consist of several seminars in vocal repertoire including operatic arias, vocal ensemble, the great lieder, the cantatas of Johann Sebastian Bach, Baroque, Romantic, and contemporary choral music, and motets and madrigals.

American Music

The activities of the composition department, in addition to its instruction on an advanced level for a limited number of especially talented young composers, will center around a Festival of Contemporary American Music from Aug. 9 to 13, sponsored in association with the Fromm Music Foundation of Chicago, with concerts by the Fromm Fellows, the Tanglewood Choir and the Lenox Quartet. The teachers in the department of composition, including Aaron Copland, Gunther Schuller, Lukas Foss and Pierre Boulez, will hold several panel discussions with the young composers who have been commissioned to write works for this festival. The work of the department is also supplemented by the Fromm Foundation which provides fellowships for the Fromm Fellows, a specially selected group of instrumentalists who specialize in the performance of contemporary music.

The department of listening and analysis will expand its activities to include a seminar in contemporary music for music educators, under the direction of Peter Gram Swing and Gunther Schuller, made possible by a grant from the MENC Contemporary Music Project for Creativity in Music Education. Mr. Swing will be assisted in the work of the department by Carl Berky of Swarthmore College, Edwin London of Smith College, Florence Dunn, and Einar Hansen and Vladmir Resnikoff of the Boston Symphony Orchestra. This department is directed toward the understanding of music and the relation of analysis to performance. The course is designed for teachers, amateurs, music-lovers, and those interested in the teaching of music appreciation.

In the 1964 session, no courses in orchestral conducting or opera will be offered. Three gifted gifted young conductors will be invited to join Mr. Leinsdorf and Mr. Burgin as fellows in conducting and will have great opportunity to conduct and assist the master conductors who will be resident at Tanglewood during the summer.

The Berkshire Music Center was established at Tanglewood in 1940 by the Boston Symphony Orchestra in fulfillment of the ambition of Serge Koussevitzky, the music director of the orchestra. Dr. Koussevitzky served as director of the Berkshire Music Center from its founding until his death in the spring of 1951 when he was succeeded by Charles Munch. Erich Leinsdorf has been director since the 1963 session.

Herald Tribune (NEW YORK)
D. 355,898 S. 451,270

OCT 20 1963

Herald Tribune (NEW YORK)
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OCT 25 1963

BMI
NEW YORK, N. Y.
MONTHLY-CIRC. N. AVAIL.

NOV 1963

The Denver Post
The Voice of the Rocky Mountain Empire
D. 249,867 S. 347,167

DEC 8 1963

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BMI
NEW YORK, N. Y.
MONTHLY-CIRC. N. AVAIL.

FEB 1964

The first of the sessions for educators intrigued by the demonstrations will be for young people just entering the field and will be a seminar to be led by Leo Kreter at the University of Wichita. The second, to be led by Powell, will be a nine-week course, starting on June 22, at Aspen, Colorado. The third, a four-week workshop, will be at the Berkshire Music Center, and will be directed by Schuller and Peter Gram Swing. It will begin on July 27.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302

FEB 2 1964

BERGEN RECORD
HACKENSACK, N. J.

FEB 1 - 1964

W E D CLIPPING SERVICE
CALDWELL, N. J.
CApital 6-4044

In A New Mold

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Another, more substantial one, was his designation as acting head of the Berkshire Music Center's department of composition for the summer of 1964 in the absence of Aaron Copland. This decision, at the instigation of Erich Leinsdorf, conductor of the Boston Symphony Orchestra and thus nominal head of all activities at Tanglewood, foretells a new relationship between Schuller and himself, but hardly the first.

Indeed, one of which I have eye-witness knowledge dates to the late Forties when a record company to which I was serving as consultant organized a recording of Haydn's "Farewell" symphony. Leinsdorf was the consultant's choice for a conductor and did his work with customary thoroughness, even through the difficulties presented by the tricky French horn in solo in the last movement. The middle-aged section leader, who had reputation on his side if no longer the required lip, bogged down in mid-solo and Leinsdorf decided to split the solo with the eager, confident-looking youth on the other stand. When he did it to perfection, I asked Leinsdorf: "Who's he?" He replied: "A boy named Gunther Schuller."

Till that time, the only musician named Schuller I knew in New York was the coleader of the New York Philharmonic's second violin section, Arthur Schuller. As a perceptive father should, he guided his son toward a musical career (on the French horn) in which he would have fewer problems than as just another violinist.

The results brought a debut for Gunther at the age of 20 (in 1945) with the Cincinnati Symphony in a horn concerto of his own composition. The next year brought him to the Metropolitan Opera as a much valued member of its horn section until, a decade later, he had acquired such a varied schedule as a performer, composer, lecturer, teacher, and writer that nightly duties at the Metropolitan were no longer possible.

Along with his indoctrination in traditional music, Schuller has long been on the inner fringe of jazz, as may be judged from a recently reissued recording of Miles Davis ("Birth of the Cool" on Capitol) in which, as of March 1950, he participated on such sides as "Moon Dreams" and "Rocker" with John Lewis, Lee Konitz, Gerry Mulligan, Max Roach, and J. J. Johnson.

In the decade and a half since, Schuller has drawn the several strings of his bow into a new strong thread of musical interest, to which he has given the name of "Third Stream" music.

As such, he typifies a closer rapport of jazz and classical aptitudes than has, probably, cohered in any prior performer-composer - lecturer - teacher - writer. Its expression in the music he has written or directed (he has recently added conducting to his activities) marks him for special interest among musicians here and abroad who are younger than himself, and will doubtless be reflected in the class he attracts in his new assignment at Tanglewood.

— L. K.

GUNTHER SCHULLER

22 PRE-SEASON: MUSIC CENTRE.

THE EVANSVILLE COURIER
EVANSVILLE, IND.
D. 62,271
MAR 9 1964

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
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New England Newsclip Agency, Inc.
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Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
FEB 27 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
FEB 13 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
HAVERHILL, Mass.
Circ. 12,291
FEB 27 1964

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Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
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OCT 20 1963

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Sunday Republican
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FEB 2 1964

BERGEN RECORD
HACKENSACK, N. J.
FEB 1 - 1964
WEB CLIPPING SERVICE
CALDWELL, N. J.
CApital 6-4044

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e Boston Herald Traveler
s. 100,555

1964

Henry Butler

Berkshire Center Invites Talented

Conductor Leinsdorf Invites Accomplished Musicians To Explore New Fields

The Times

Entertainment Page

A RELEASE from the Boston Symphony's publicity director concerning the orchestra's coming summer concert and school activities at Tanglewood, Mass.

Since 1940, as you may know, the orchestra has sponsored the Berkshire Music Center for advanced students in addition to its Berkshire Music Festival.

IN THAT BEAUTIFUL Tanglewood setting near Lenox, marred only by the intrusion and congestion of numberless automobiles, the center and the festival will operate from June 28 to Aug. 23.

Heading both ventures will be conductor **Erich Leinsdorf**, who would seem to be as busy as two U. S. Presidents.

As I've noted here before, Leinsdorf is an eminently quotable man. Speaking of the summer center, he says: "To make the best use of eight weeks, we know that actual teaching cannot be expected. For that, there are a number of first-rate music schools and university music departments in the United States.

"But in eight weeks many new doors can be opened for the curious. There are vast fields to be explored for which the normal winter curriculum leaves no time. The Berkshire Music Center opens up the approaches to these areas which will be worth knowing throughout a career as musician and music lover."

APROPOS HIS REFERENCE to university music departments, it's well to note that auditions for the Berkshire Center will be held at Indiana University School of Music, Bloomington, March 6, from 2 to 4 p. m.

Lest the eager but half-trained student get too high hopes, Leinsdorf says: "Our standards of admission will be stricter. Thus the accomplished string or wind player will be assured that he will encounter only his equals in chamber music groups."

He adds: "Our conducting enrollment will be by invitation only. The vocal department has been enlarged and a special emphasis placed on the music of Bach. . . .

"The highly cultured, well-rounded musician who can master two centuries of accumulated repertoire and the composer who will be an independent creative force in our modern world are most needed today. To help the talented young toward this achievement is the program of the Berkshire Music Center."

Besides the performing and composing courses, the center will offer in its Listening and Analysis department a seminar in contemporary music for music educators, directed by Peter Gram Swing and Gunther Schuller.

THE RELEASE SAYS, "The course is designed for teachers, amateurs, music lovers and those interested in the teaching of music appreciation."

I gather you don't have to audition for that course. It's probably well to write the center for further details.

The address is: Berkshire Music Center, Symphony Hall, Boston 15, Mass.

The release says definitely if you're planning to audition, you must write the center for an appointment.

Other regional auditions will be March 5, 2-4 p. m., at Baldwin Piano Co., 415 Race, Cincinnati, and March 7, 2-4 p. m., at Baldwin Piano Co. 324 S. Wabash, Chicago.

This close connection between one of the nation's top symphonies and musical higher education exemplifies an admirable trend.

Herald Tribune
D. 351,270

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 164,299

FEB 1 1 1964

Center Standards More Stringent

Erich Leinsdorf announced yesterday that standards of admission to the Berkshire Music Center will be stricter this year. Enrollment in the Department of Instrumental Music will be cut about in half. Auditions at Symphony Hall are March 19.

At a press conference in Symphony Hall, the Boston Symphony's music director said "thus the accomplished string or wind player will be assured that he will encounter only his equals in chamber music groups.

Three young conductors will be invited as Fellows in Conducting this summer. The vocal department will be enlarged and will have special emphasis placed on the music of Bach. There will be no courses in orchestra conducting or opera.

"The highly cultured, well-rounded musician who can master two centuries of accumulated repertoire and the composer who will be an independent creative force in our modern world are most needed today.

"To help the talented young toward this achievement is the program of the Berkshire Music Center," Mr. Leinsdorf said.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 839,581 S. 1,143,546

MAR 2 2 1964

The Berkshire Music center, teaching wing of the Tanglewood festival, will enlarge its vocal department and widen its listening and analysis program this summer, but offer no courses in opera or conducting. Aaron Copland continues as chairman of faculty and head of the composition department, altho Gunther Schuller is designated "acting head." Richard Burgin will be in charge of the student orchestra, with Erich Leinsdorf and Max Rudolf listed as guest conductors. There will be a special Bach seminar under Paul Ulanowsky and Seymour Lipkin. Lukas Foss and Pierre Boulez are to take part in panel discussions.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 36,240

FEB 1 1 1964

Tanglewood Picks Faculty, Limits Pupils

The Berkshire Music Center at Tanglewood, Lenox, Mass., June 28 to Aug. 23 will be organized in four departments, Erich Leinsdorf, director, announced today.

Aaron Copland will be chairman and Richard Burgin associate chairman of the faculty. Burgin, the Boston Symphony Orchestra's associate conductor, will be head of the department of music with William Kroll and Joseph Silverstein as associate heads. Copland will head the department of composition with Gunther Schuller as acting head. Ralph Berkowitz will head the department of vocal music with Lorna Cooke de Varon as associate head. Peter Gram Swing will head the department of listening and analysis. Louis Speyer, English horn soloist of the Boston Symphony for 46 years, will be the center's music coordinator.

The center sessions will run concurently with the Berkshire Festival of the Boston Symphony Orchestra.

Enrollment in the instrumental music department will be reduced to about half the size of previous summers' because of Leinsdorf's desire to enroll only the best young players who apply.

Activities of the composition department will center around the festival of contemporary American music Aug. 9-13.

The department of listening and analysis will expand its activities to include a seminar in contemporary music for music educators.

No courses in orchestral conducting or opera will be offered this summer.

New England Newsclip Agency, Inc.
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Sunday Telegram
WORCESTER, Mass.
Circ. 102,270

FEB 1 6 1964

Music

Move Tanglewood Screening?

By RAYMOND MORIN
Telegram Music Critic

Most of the music by Tanglewood composers performed at the Berkshire Music Center's "Gala Evening" last summer was appallingly dull or daring.

Boston Symphony conductor Erich Leinsdorf had previously indicated that the standard was to be raised through a screening process.

Leinsdorf announces that Aaron Copland will again head the composition department of the center this summer. The center will operate from June 28 through August 23.

Copland will be in residence only two weeks, beginning Aug. 3. In his absence Gunther Schuller will take over. Other members of the faculty will be Pierre Boulez, French composer; Lukas Foss, now conductor of the Buffalo Philharmonic. Paul Jacobs will continue as a teacher of contemporary keyboard performance techniques.

The music of 10 young American composers will be performed during this summer's festival of contemporary American music at the center. Works by seven resident composers were played at last summer's "Gala." None of them is represented on the forthcoming schedule.

Hopefully, next summer's screen will have a finer mesh.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

FEB 10 1964

Three New Faculty Members Appointed For Berkshire Music Center's Session

Some new faces will be present among faculty members of the Berkshire Music Center at Tanglewood, which will hold its 22nd session from June 28 to Aug. 23, according to an announcement in Boston today by Erich Leinsdorf, conductor of the Boston Symphony and director of the summer center for the advanced study of music.

Soprano Phyllis Curtin will teach in the solo singing division of the department of vocal music. Pierre Boulez will be one of the teachers in the department of composition, and Paul Ulanowsky, returning to BMC, will take part in a special study of the works of Johann Sebastian Bach.

Mr. Leinsorf also announced that in the 1964 session there will be no courses in orchestral conducting or opera. Three young conductors will be invited to join Mr. Leinsdorf and Richard Burgin as fellows in conducting and will have an opportunity to conduct and assist the master conductors who will be resident at Tanglewood during the summer.

Four Departments

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Leinsdorf Comments

The department of listening and analysis will expand its activities to include a seminar in contemporary music for music educators, under the direction of Peter Gram Swing and Gunther Schuller, made possible by a grant from the MENC Contemporary Music Project for Creativity in Music Education. Mr. Swing will be assisted in the work of the department by Carl Berky of Swarthmore College, Edwin London of Smith College, Florence Dunn, and Einar Hansen and Vladimir Resnikoff of the Boston Symphony Orchestra. This department is directed toward the understanding of music and the relation of analysis to performance. The course is designed for teachers, amateurs, music lovers, and those interested in the teachin; of music appreciation.

In establishing the program of studies for this year's Berkshire Music Center; Mr. Leinsdorf said:

"To make the best use of eigh weeks, we know that actua teaching cannot be expecte For that, there are a number o first-rate music schools and uni versity music departments i the United States. But in eigh weeks many new doors can b opened for the curious. Ther are vast fields to be explore for which the normal winte curriculum leaves no time. The Berkshire Music Center opens up the approaches to these areas which will be worth knowing throughout a career as musican and music lover.

"Our contemporary music program — from the very beginning of Tanglewood history a focus of attention and interest— will be as wide and inclusive as possible. It is my belief that the composer who embarks on his lonely and hazardous quest of creating meaningful musical expression ought to have a full experience with as many branches as the contemporary tree of composition produces. Only then can he find himself and his own personal style. The chance of decision, instead of a thoughtless running with the crowd, will strengthen his conviction.

"Our standards of admission will be stricter. Thus the accomplished string or wind player will be assured that he will encounter only his equals in chamber music groups. Our conducting enrollment will be by invitation only. The vocal department has been enlarged and a special emphasis placed on the music of Bach. The listening and analysis department for teachers, lecturers and amateurs has been widened in scope and strengthened.

"The highly cultured, well-rounded musician who can master two centuries of accumulated repertoire and the composer who will be an independent creative force in our modern world are most needed today. To help the talented young toward this achievement is the program of the Berkshire Music Center.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 336,484 S. 370,535

FEB 2 1964

American Music In Spotlight At Tanglewood

(By The Star's Own Service)

Boston — Erich Leinsdorf, director of the Berkshire Music center and the Boston Symphony orchestra, has announced plans for the center's department of composition in the 1964 session, June 28 to August 23.

Aaron Copland will continue as head of the department, a post he has held since its inception in 1940. Gunther Schuller has been appointed to act as department head during Copland's absence. Part of the session Pierre Boulez, French composer, and Lukas Foss, conductor of the Buffalo Philharmonic, will join the other members of the composition faculty.

The four composers will conduct seminars and give individual instruction during the 3-week session, which is concurrent with the Boston Symphony's Berkshire Festival at Tanglewood, Lenox, Mass.

They also will participate in the festival of contemporary American music scheduled for August 9 through 13, sponsored by the center in co-operation with the Fromm Music Foundation of Chicago. The ten young composers whose works will be played during the festival will be at Tanglewood July 27 through August 13.

These composers are Randolph Coleman, Evanston, Ill.; Donald Martino, New Haven, Conn.; Robert Newell, Urbana, Ill.; John MacIvor Perkins, Chicago; Loren Rush, Point Richmond, Calif., and Mario Davidovsky; Harvey Sollberger; David del Tredici; Charles Wuorinen, and William Sydeman of New York.

As an adjunct to the programs of the composition department and the department of listening and analysis, the center is sponsoring a 4-week seminar in contemporary music for music educators, July 27 through August 23. The center has received an $8,000 grant from the M. E. N. C. contemporary music project for creativity in music education for the program.

Schuller, Edwin London and Peter Gram Swing will be in charge of the program, which is expected to attract about 30 music teachers.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

POUGHKEEPSIE JOURNAL
Sunday, January 19, 1964

Copland Continues In Tanglewood Post

BOSTON (UPI)— Aaron Copland will continue as head of the composition department of the Berkshire Music Center at Tanglewood for the 1964 season, director Erich Leinsdorf has announced.

Copland also will remain as chairman of the center faculty although he actually will not be in residence at Lenox except from Aug. 3-16.

In Copland's absence, composer Gunther Schuller of New York City will be acting department head.

The composition department faculty also will include Pierre Boulez of France and composer-pianist Lukas Foss, conductor of the Buffalo Philharmonic Orchestra.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BUFFALO EVENING NEWS
Monday, January 20, 1964

FOSS WILL JOIN SUMMER FACULTY AT TANGLEWOOD

Buffalo Philharmonic Conductor Lukas Foss is announced by the Berkshire Festival as one of four composers to guide the composition department of the Berkshire Music Center next summer in Tanglewood, Mass.

Mr. Foss will be in residence there during the first three weeks in August. Aaron Copland, department head, will be present Aug. 3-16, and composer Gunther Schuller will be acting head for the rest of the session. French composer Pierre Boulez completes the roster.

Mr. Foss and his colleagues will take part in the Festival of Contemporary American Music, Aug. 9-13, one of several projects running concurrently with the summer session by the Boston Symphony Orchestra under Erich Leinsdorf.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
MAY 5 1964

Miss Dunn on Staff Of Tanglewood Seminar

The Berkshire Music Center at Tanglewood, Lenox, Erich Leinsdorf, director, will sponsor a four-week seminar in contemporary music for music educators from July 27-Aug. 23. The program is designed primarily for selected secondary-school teachers who direct instrumental or choral groups in their schools, and for music educators at the college level. Scholarships for the seminar are available to qualified applicants

Mr. Leinsdorf has announced the following staff for the Seminar in Contemporary Music: Peter Gram Swing and Gunther Schuller, chairmen; Edwin London, instructor in composition; Carl Berky, instructor; and Florence Dunn, formerly of Williamstown, administrative assistant. In addition the following faculty from the various departments of the Berkshire Music Center will be participating teachers: Mr. Schuller, composition, Lorna Cooke de Varon and Alfred Nash Patterson, choral music; William Gibson, Eugen Lehner, Sherman Walt and George Zazofsky, chamber music.

The schedule of activities will include lectures, class discussions, observation of rehearsals, composition classes and performance workshops. All will be two-hour sessions, with two sessions each day, Monday through Friday. Evenings will be free for attending concerts.

BMI
NEW YORK, N. Y.
MONTHLY-CIRC. N. AVAIL.

FEB 1964

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BERKSHIRE MUSIC CENTER APPOINTMENTS

Erich Leinsdorf, director of the Berkshire Music Center, has announced plans for the Music Center's Department of Composition in the 1964 session (June 28-August 23).

Aaron Copland will continue as department head and chairman of the faculty, but will be in residence only from August 3 through 16. GUNTHER SCHULLER has been appointed acting department head in Mr. Copland's absence.

Other members of the Center's Department of Composition will be PIERRE BOULEZ, the prominent French composer, and Lukas Foss, musical director of the Buffalo Philharmonic.

In addition to the composers who will be on the faculty and several other eminent composers who will be invited to participate in discussions, young American composers whose works are to be performed during the Festival of Contemporary Music will be in residence at the Center from July 27 through August 13.

In this number are CHARLES WUORINEN, DONALD MARTINO, and MARIO DAVIDOVSKY.

2x

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

FEB 10 1964

Three New Faculty Members Appointed For Berkshire Music Center's Session

Some new faces will be present among faculty members of the Berkshire Music Center at Tanglewood, which will hold its 22nd session from June 28 to Aug. 23, according to an announcement in Boston today by Erich Leinsdorf, conductor of the Boston Symphony and director of the summer center for the advanced study of music.

Soprano Phyllis Curtin will teach in the solo singing division of the department of vocal music. Pierre Boulez will be one of the teachers in the department of composition, and Paul Ulanowsky, returning to BMC, will take part in a special study of the works of Johann Sebastian Bach.

Mr. Leinsorf also announced that in the 1964 session there will be no courses in orchestral conducting or opera. Three young conductors will be invited to join Mr. Leinsdorf and Richard Burgin as fellows in conducting and will have an opportunity to conduct and assist the master conductors who will be resident at Tanglewood during the summer.

Four Departments

In 1964 the work of the Music Center will be organized in four departments, instrumental music, vocal music, composition, and listening and analysis. Aaron Copland continues to be chairman of the faculty, and Mr. Burgin, the Boston Symphony Orchestra's associate conductor, continues as associate chairman of the faculty.

Mr. Burgin is also head of the department of instrumental music, with William Kroll and Joseph Silverstein as associate heads. Mr. Copland is also head of the department of composition, with Gunther Schuller appointed as acting head. Ralph Berkowitz has been appointed head of the department of vocal music, with Lorna Cooke de Varon as associate head. Peter Gram Swing continues as head of the department of listening and analysis. Louis Speyer, charter member of the faculty and English horn soloist of the Boston Symphony Orchestra for 46 years, has been appointed music coordinator for the Music Center.

In the department of instrumental music, 22 members of the Boston Symphony Orchestra form the nucleus of the faculty with Seymour Lipkin, John Ferris, Ralph Berkowitz, Paul Jacobs, Igor Kipnis, Ruth Posselt and Gunther Schuller. The porgram of this department, emphasizing instruction and performance in chamber music, will include a classical - sized orchestra (about 60 players), seminars in instrumental technique, a special study of the works of Johann Sebastian Bach headed by Mr. Ulanowsky and Seymour Lipkin. The enrollment in this department will be reduced to about half the size of previous summers because of Mr. Leinsdorf's strong desire to enroll only the most excellent young players who apply.

Richard Burgin will again be in charge of the Berkshire Music Center Orchestra, joined by Mr. Leinsdorf and Max Rudolf, music director of the Cincinnati Symphony Orchestra, as guest conductors.

In the department of vocal music, Ralph Berkowitz will be joined by Miss Curtin, Ulanowsky and Lawrence Smith in the solo - singing division. Lorna Cooke de Varon of the New England Conservatory will be joined by Iva Dee Hiatt of Smith College, Alfred Nash Patterson of the Chorus pro Musica (Boston) and G. Wallace Woodworth of Harvard University in the choral division. The work of the department will consist of several seminars in vocal repertoire, including operatic arias, vocal ensemble, the great lieder, the cantatas of Johann Sebastian Bach, Baroque, Romantic, and contemporary choral music and motets and madrigals.

Contemporary Music

The activities of the composition department, in addition to its instruction on an advanced level for a limited number of especially talented young composers, will center around the Festival of Contemporary American Music, which will be held from Aug. 9 to Aub. 13, sponsord in association with the Fromm Music Foundation of Chicago, with concerts by the Fromm Fellows, the Tanglewood Choir and the Lenox Quartet. The teachers in the department of composition, including Aaron Copland, Gunther Schuller, Lukas Foss and Mr. Boulez, will hold several panel discussions wtih the young composers who have been commissioned to write works for this festival. The work of the department is also supplemented by the Fromm Fellows, a specially selected group of instrumentalists who specialize in the performance of contemporary music.

Leinsdorf Comments

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In establishing the program of studies for this year's Berkshire Music Center, Mr. Leinsdorf said:

"To make the best use of eight weeks, we know that actual teaching cannot be expected. For that, there are a number of first-rate music schools and university music departments in the United States. But in eight weeks many new doors can be opened for the curious. There are vast fields to be explored for which the normal winter curriculum leaves no time. The Berkshire Music Center opens up the approaches to these areas which will be worth knowing throughout a career as musician and music lover.

"Our contemporary music program — from the very beginning of Tanglewood history, a focus of attention and interest — will be as wide and inclusive as possible. It is my belief that the composer who embarks on his lonely and hazardous quest of creating meaningful musical expression ought to have a full experience with as many branches as the contemporary tree of composition produces. Only then can he find himself and his own personal style. The chance of decision, instead of a thoughtless running with the crowd, will strengthen his conviction.

"Our standards of admission will be stricter. Thus the accom[illegible] will be assured that he will encounter only his equals in chamber music groups. Our conducting enrollment will be by invitation only. The vocal department has been enlarged and a special emphasis placed on the music of Bach. The listening and analysis department for teachers, lecturers and amateurs has been widened in scope and strengthened.

"The highly cultured, well-rounded musician who can master two centuries of accumulated repertoire and the composer who will be an independent creative force in our modern world are most needed today. To help the talented young toward this achievement is the program of the Berkshire Music Center."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BUFFALO EVENING NEWS
Monday, January 20, 1964

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Mr. Foss will be in residence there during the first three weeks in August. Aaron Copland, department head, will be present Aug. 3-16, and composer Gunther Schuller will be acting head for the rest of the session. French composer Pierre Boulez completes the roster.

Mr. Foss and his colleagues will take part in the Festival of Contemporary American Music, Aug. 9-13, one of several projects running concurrently with the summer [illegible] by the Boston Symphony Orchestra under Erich Leinsdorf.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 336,484 S. 370,535

FEB 2 1964

American Music In Spotlight At Tanglewood

(By the Star's News Service)

Boston — Erich Leinsdorf, director of the Berkshire Music center and the Boston Symphony orchestra, has announced plans for the center's department of composition in the 1964 session, June 28 to August 23.

Aaron Copland will continue as head of the department, a post he has held since its inception in [illegible]. Gunther Schuller has been [illegible]ted to act [illegible] during Cop[illegible] of the session. Pierre Boulez, French composer, and Lukas Foss, conductor of the Buffalo Philharmonic, will be the other members of the composition faculty.

The four composers will conduct seminars and give individual instruction during the [illegible] session, which is concurrent with the Boston [illegible] Berkshire Festival [illegible] Tanglewood, Lenox, Mass.

They also will participate in the festival of contemporary American music scheduled for August 9 through 13, sponsored by the center in co-operation with the Fromm Music Foundation of Chicago. The ten young composers whose works will be played during the festival will be at Tanglewood July 27 through August 13.

These composers are Randolph Coleman, Evanston, Ill.; Donald Martino, New Haven, Conn.; Robert Newell, Urbana, Ill.; John MacIvor Perkins, Chicago; Loren Rush, Point Richmond, Calif., and Mario Davidovsky; Harvey [illegible]; David [illegible] Tredici; Charles Wuorinen and William Sydeman of New York.

As an adjunct to the programs of the composition department and the department of listening and analysis, the center is sponsoring a [illegible]-week seminar in contemporary music for music educators, July 27 through August 23. The center has received an $8,000 grant from the M. E. N. C. contemporary music project for creativity in music education for the program.

Schuller, Edwin London and Peter G[illegible] will be in charge of [illegible] program, which is expe[illegible] about 30 music teac[illegible]

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

POUGHKEEPSIE JOURNAL
Sunday, January 19, 1964

Copland Continues In Tanglewood Post

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Copland also will remain as chairman of the center faculty although he actually will not be in residence at Lenox except from Aug. 3-16.

In Copland's absence, composer Gunther Schuller of New York City will be acting department head.

The composition department faculty also will include Pierre Boulez of France and composer-pianist Lukas Foss, conductor of the Buffalo Philharmonic Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
MAY 5 1964

Miss Dunn on Staff Of Tanglewood Seminar

The Berkshire Music Center at Tanglewood, Lenox, Erich Leinsdorf, director, will sponsor a four-week seminar in contemporary music for music educators from July 27-Aug. 23. The program is designed primarily for selected secondary-school teachers who direct instrumental or choral groups in their schools, and for music educators at the college level. Scholarships for the seminar are available to qualified applicants.

Mr. Leinsdorf has announced the following staff for the Seminar in Contemporary Music: Peter Gram Swing and Gunther Schuller, chairmen; Edwin London, instructor in composition; Carl Berky, instructor; and Florence Dunn, formerly of Williamstown, administrative assistant. In addition the following faculty from the various departments of the Berkshire Music Center will be participating teachers: Mr. Schuller, composition, Lorna Cooke de Varon and Alfred Nash Patterson, choral music; William Gibson, Eugen Lehner, Sherman Walt and George Zazofsky, chamber music.

The schedule of activities will include lectures, class discussions, observation of rehearsals, composition classes and performance workshops. All will be two-hour sessions, with two sessions each day, Monday through Friday. Evenings will be free for attending concerts.

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NEW YORK, N. Y.
MONTHLY-CIRC. N. AVAIL.

FEB 1964

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BERKSHIRE MUSIC CENTER APPOINTMENTS

Erich Leinsdorf, director of the Berkshire Music Center, has announced plans for the Music Center's Department of Composition in the 1964 session (June 28-August 23).

Aaron Copland will continue as department head and chairman of the faculty, but will be in residence only from August 3 through 16. GUNTHER SCHULLER has been appointed acting department head in Mr. Copland's absence.

Other members of the Center's Department of Composition will be PIERRE BOULEZ, the prominent French composer, and Lukas Foss, musical director of the Buffalo Philharmonic.

In addition to the composers who will be on the faculty and several other eminent composers who will be invited to participate in discussions, young American composers whose works are to be performed during the Festival of Contemporary Music will be in residence at the Center from July 27 through August 13.

In this number are CHARLES WUORINEN, DONALD MARTINO, and MARIO DAVIDOVSKY.

NEW YORK, N. J.
MONTHLY 245,100

MAR 1964

Acting head of the composition department of the Berkshire Music Center this summer will be Gunther Schuller, this during the absence of the regular head, Aaron Copland. The latter will be in residence from August 3 through 16.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
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BAY SHORE SENTINEL

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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SCHENECTADY UNION STAR
Thursday, May 7, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY RECORD
Monday, May 11, 1964

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YORK
SERVICE

COPD
1964

THE TROY RECORD
TROY, N. Y.
D. 7,422

MAY 9 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 6 - 742-4200

QUINCY, MASS.
Patriot-Ledger
Eve. Circ. 43,932

MAY 5 1964

THE TIMES RECORD
TROY, N. Y.
D. 41,075

MAY 9 1964

BMI
NEW YORK, N. Y.
MONTHLY-CIRC. N. AVAIL.

JUN 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 102,435

MAY 24 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256

MAY 1 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691

MAY 2 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Banner (e)
BENNINGTON, Vt.
Circ. 5,111

MAY 7 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

MAY 11 1964

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209

MAY 5 1964

Berger Accepts Composer's Post At Tanglewood

Arthur Berger, composer and critic and recently appointed Walter Naumberg professor of music at Brandeis University, has accepted the invitation of Erich Leinsdorf, director of the Berkshire Music Center at Tanglewood, Lenox, to be composer in residence at the Music Center for the 1964 season. With this appointment he will take the place of Pierre Boulez, who has been forced to cancel his scheduled visit to the United States this summer in order to recuperate from illness..

As composer in residence Mr. Berger will work with Aaron Copland, head of the Composition Department, in residence only Aug. 3-16, Gunther Schuller, acting head in Mr. Copland's absence, and Lukas Foss, in residence only Aug. 1-23, in conducting seminars and giving individual instruction to the young composers who enroll in the Music Center's eight-week summer session concurrent with the Boston Symphony Orchestra's Berkshire Festival at Tanglewood.

Mr. Berger studied theory and composition with Nadia Boulanger, Vincent Jones Darius Milhaud and Walter Piston. He received an M. A. from Harvard in 1936. He has taught theory, composition and other musical subjects at Mills College, North Texas State College, Brooklyn College, and the Juilliard School of Music. His critical activities have included editorship of Listen Magazine and the Musical Mercury, reviewer for the Boston Transcript, New York Sun, New York Herald Tribune and the Saturday Review. More recently, he was the co-founder of Perspectives of New Music, the Fromm Foundation semi-annual magazine published by the Princeton Press, and is currently a member of its board.

His works for orchestra include Ideas of Order, Three Pieces for String Orchestra, and a Serenade Concertante; his chamber music includes a string quartet, which will be performed by the Lenox Quartet at Tanglewood this summer, a woodwind quartet and many other works.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Public Spirit
AYER, Mass.
Weekly Circ. 2,015

MAY 7 1964

INSTRUMENTALIST
EVANSTON, ILL.
MONTHLY 15,000

FEB 1964

DIAPASON
CHICAGO, ILL.
MONNTHLY 22,500

FEB 1964

MUSICAL MERCHANDISE REVIEW
NEW YORK, N. Y.
MONTHLY 6,700

FEB 1964

Rocky Mountain News
DENVER, COLO.
D. 189,829 S. 187,194

JAN 4 1964

SCHOOL MANAGEMENT
GREENWICH, CONN.
MONTHLY 51,400

FEB 1964

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

MAR 1964

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245,100

MAR 1964

MUSIC EDUCATORS JOURNAL
WASHINGTON, D. C.
6 TI. a YR. 41,600

JAN 1964

MUSIC TRADES
NEW YORK, N. Y.
MONTHLY 5,500

FEB 1964

MENC Offers Two Grants for Contemporary Music Seminars

The MENC Contemporary Music Project for Creativity in Music Education announces two grants for seminars in contemporary music for the summer of 1964. Recipients are the Aspen Music School, Aspen, Colorado, and the Berkshire Music Center, Tanglewood, Mass. According to Bernard Fitzgerald, director of the project, the grants were approved as part of the six-year project which began in July, 1963, under a grant of $1,380,000 to the Music Educators National Conference from the Ford Foundation.

Aspen Music School will receive a grant of $8,000 in support of a nine-week course in contemporary music for music educators, from June 22 to August 23, 1964. The course will be directed by Mel Powell, distinguished composer and member of the faculty of the School of Music, Yale University, and will emphasize the techniques, analysis, and performance of contemporary music through lectures, laboratory rehearsals, performance and listening experiences.

Berkshire Music Center will receive a grant of $8,000 in support of a four-week workshop for music educators July 27-August 25, 1964. The workshop will be directed by Peter Gram Swing and Gunther Schuller, assisted by other members of the faculty. The workshop on contemporary music will emphasize techniques and styles; performance problems; evaluation and understanding through listening. The workshop format will include lectures, laboratory rehearsals, and performance.

For more information write directly to Music Educators National Conference, 1201 Sixteenth St. N.W., Washington, D.C. 20036.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

MAR 1964

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691

FEB 11 1964

Leinsdorf Plans More Changes In Berkshire Music Center

By A STAFF REPORTER

BOSTON — More changes in the Berkshire Music Center at Tanglewood in Lenox were announced Monday by Erich Leinsdorf, music director of the Boston Symphony Orchestra.

"Must Be Repertory Player"

This is Leinsdorf's second year as director of the orchestra's summer center for the advanced study of music which it operates in conjunction with the music festival during July and August.

Monday he discussed the need for young musicians to acquire an understanding of two centuries of music and said, "A musician must be a repertory player. Otherwise he won't last very long."

He said it is the ultimate aim of the center to increase the awareness of young musicians in what is involved in being a professional musician. The center can serve as a bridge, he said, between the student and professional life.

Instrumental Department Cut

Under way are plans to increase the departments of vocal music and listening-analysis, reduce the instrumental department and eliminate the conducting department. The opera department was dropped last year.

Replacing the conducting department, which had two dozen participants in 1963, will be three young conductors who will participate by invitation.

Enrollment in the instrumental department will be cut in half because of Leinsdorf's interest in accepting only the most accomplished of those who apply.

The center orchestra will number about 60 instead of twice that, as it did in 1963. There will be special studies in the works of J. S. Bach and emphasis on chamber music.

22 From Orchestra

On the instrumental faculty will be 22 members of the Boston Symphony Orchestra plus Seymour Lipkin, Paul Ulanowsky, John Ferris, Ralph Berkowitz, Paul Jacobs, Igor Kipnis, Ruth Posselt and Gunther Schuller.

The department of vocal music will be in two sections. The faculty of the solo singing division will include Phyllis Curtin, Ralph Berkowitz, Paul Ulanowsky and Lawrence Smith.

Choral work will be led by Lorna Cooke deVaron, Iva Dee Hiatt, Alfred Nash Patterson and G. Wallace Woodworth.

The vocal department will be involved with operatic arias, lieder, Bach cantatas and ensemble work and choral motets and madrigals as well as choral music of baroque, romantic and contemporary styles.

New in the listening-analysis department will be a seminar in contemporary music for music educators. On the faculty will be Peter Gram Swing, Gunther Schuller, Carl Berky, Edwin London, Florence Dunn, Einar Hansen and Vladimir Resnikoff.

The listening-analysis department is designed for teachers, amateurs, music-lovers and those interested in teaching music appreciation.

Young composers in the composition department, in addition to attending seminars, will be involved in the Festival of Contemporary American Music to be sponsored by the Fromm Foundation at Tanglewood Aug. 9 to 13.

Boston, New York Auditions

On the composition department faculty will be Aaron Copland, Pierre Boulez, Lukas Foss and Gunther Schuller.

The center was established in 1940 by Serge Koussevitzky and is scheduled this year to run from June 28 to Aug. 23.

Auditions for enrollment will be held in 19 cities between Feb. 24 and April 3. Those nearest Springfield will be March 19 from 2 to 4 in Symphony Hall, Boston, and Feb. 28 from 2 to in Carnegie Hall, New York.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256

FEB 10 1964

Erich Leinsdorf announces that the twenty-second session of the Berkshire Music Center will be held from June 28 to Aug. 23, concurrently with the Berkshire Festival of the Boston Symphony at Tanglewood, Lenox. Mr. Leinsdorf is director of the summer center for the advanced study of music.

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100

MAR 1964

Acting head of the composition department of the Berkshire Music Center this summer will be Gunther Schuller, this during the absence of the regular head, Aaron Copland. The latter will be in residence from August 3 through 16.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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BAY SHORE SENTINEL
Wednesday, May 6, 1964

CAPITAL CITY NEWS BUREAU
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SCHENECTADY UNION STAR
Thursday, May 7, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
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TROY MORNING RECORD
Saturday, May 9, 1964

CAPITAL CITY NEWS BUREAU
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TROY TIMES RECORD
Saturday, May 9, 1964

THE TROY RECORD
TROY, N. Y.
D. 7,422

MAY 9 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 6 - 742-4200

QUINCY, MASS.
Patriot-Ledger
Eve. Circ. 48,932

MAY 5 1964

THE TIMES RECORD
TROY, N. Y.
D. 41,075

MAY 9 1964

BMI
NEW YORK, N. Y.
MONTHLY-CIRC. N. AVAIL.

JUN 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 102,435

MAY 24 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256

MAY 1 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691

MAY 2 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Banner (e)
BENNINGTON, Vt.
Circ. 5,111

MAY 7 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

MAY 11 1964

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209

MAY 5 1964

Berger Accepts Composer's Post At Tanglewood

Arthur Berger, composer and critic and recently appointed Walter Naumberg professor of music at Brandeis University, has accepted the invitation of Erich Leinsdorf, director of the Berkshire Music Center at Tanglewood, Lenox, to be composer in residence at the Music Center for the 1964 season. With this appointment he will take the place of Pierre Boulez, who has been forced to cancel his scheduled visit to the United States this summer in order to recuperate from illness.

As composer in residence Mr. Berger will work with Aaron Copland, head of the Composition Department, in residence only Aug. 3-16, Gunther Schuller, acting head in Mr. Copland's absence, and Lukas Foss, in residence only Aug. 1-23, in conducting seminars and giving individual instruction to the young composers who enroll in the Music Center's eight-week summer session concurrent with the Boston Symphony Orchestra's Berkshire Festival at Tanglewood.

Mr. Berger studied theory and composition with Nadia Boulanger, Vincent Jones Darius Milhaud and Walter Piston. He received an M. A. from Harvard in 1936. He has taught theory, composition and other musical subjects at Mills College, North Texas State College, Brooklyn College, and the Juilliard School of Music. His critical activities have included editorship of Listen Magazine and the Musical Mercury, reviewer for the Boston Transcript, New York Sun, New York Herald Tribune and the Saturday Review. More recently, he was the co-founder of Perspectives of New Music, the Fromm Foundation semi-annual magazine published by the Princeton Press, and is currently a member of its board.

His works for orchestra include Ideas of Order, Three Pieces for String Orchestra, and a Serenade Concertante; his chamber music includes a string quartet, which will be performed by the Lenox Quartet at Tanglewood this summer, a woodwind quartet and [illegible] other works.

Public Spirit
AYER, Mass.
Weekly Circ. 2,015

MAY 7 1964

INSTRUMENTALIST
EVANSTON, ILL.
MONTHLY 15,000

FEB 1964

DIAPASON
CHICAGO, ILL.
MONNTHLY 22,500

FEB 1964

MUSICAL MERCHANDISE REVIEW
NEW YORK, N. Y.
MONTHLY 6,700

FEB 1964

Rocky Mountain News
DENVER, COLO.
D. 189,829 S. 187,194

JAN 4 1964

SCHOOL MANAGEMENT
GREENWICH, CONN.
MONTHLY 51,400

FEB 1964

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

MAR 1964

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100

MAR 1964

MUSIC EDUCATORS JOURNAL
WASHINGTON, D. C.
6 TI. a YR. 41,600

JAN 1964

MUSIC TRADES
NEW YORK, N. Y.
MONTHLY 5.500

FEB 1964

MENC Offers Two Grants for Contemporary Music Seminars

The MENC Contemporary Music Project for Creativity in Music Education announces two grants for seminars in contemporary music for the summer of 1964. Recipients are the Aspen Music School, Aspen, Colorado, and the Berkshire Music Center, Tanglewood, Mass. According to Bernard Fitzgerald, director of the project, the grants were approved as part of the six-year project which began in July, 1963, under a grant of $1,380,000 to the Music Educators National Conference from the Ford Foundation.

Aspen Music School will receive a grant of $8,000 in support of a nine-week course in contemporary music for music educators, from June 22 to August 23, 1964. The course will be directed by Mel Powell, distinguished composer and member of the faculty of the School of Music, Yale University, and will emphasize the techniques, analysis, and performance of contemporary music through lectures, laboratory rehearsals, performance and listening experiences.

Berkshire Music Center will receive a grant of $8,000 in support of a four-week workshop for music educators July 27-August 25, 1964. The workshop will be directed by Peter Gram Swing and Gunther Schuller, assisted by other members of the faculty. The workshop on contemporary music will emphasize techniques and styles, performance problems, evaluation and understanding through listening. The workshop format will include lectures, laboratory rehearsals and performance.

For more information write directly to Music Educators National Conference, 1201 Sixteenth St. N.W., Washington, D.C. 20036.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

MAR 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691

FEB 11 1964

Leinsdorf Plans More Changes In Berkshire Music Center

By A STAFF REPORTER

BOSTON — More changes in the Berkshire Music Center at Tanglewood in Lenox were announced Monday by Erich Leinsdorf, musical director of the Boston Symphony Orchestra.

"Must Be Repertory Player"

This is Leinsdorf's second year as director of the orchestra's summer center for the advanced study of music which it operates in conjunction with the music festival during July and August.

Monday he discussed the need for young musicians to acquire an understanding of two centuries of music and said, "A musician must be a repertory player. Otherwise he won't last very long."

He said it is the ultimate aim of the center to increase the awareness of young musicians in what is involved in being a professional musician. The center can serve as a bridge, he said, between the student and professional life.

Instruments Department Cut

Under way are plans to increase the departments of vocal music and listening-analysis, reduce the instrumental department and eliminate the conducting department. The opera department was dropped last year.

Replacing the conducting department, which had two dozen participants in 1963, will be three young conductors who will participate by invitation.

Enrollment in the instruments department will be cut in half because of Leinsdorf's interest in accepting only the most accomplished of those who apply.

The center orchestra will number about 60 instead of twice that, as it did in 1963. There will be special studies in the works of J. S. Bach and emphasis on chamber music.

22 From Orchestra

On the instrumental faculty will be 22 members of the Boston Symphony Orchestra plus Seymour Lipkin, Paul Ulanowsky, John Ferris, Ralph Berkowitz, Paul Jacobs, Igor Kipnis, Ruth Posselt and Gunther Schuller.

The department of vocal music will be in two sections. The faculty of the solo singing division will include Phyllis Curtin, Ralph Berkowitz, Paul Ulanowsky and Lawrence Smith.

Choral work will be led by [illegible] Cooke deVaron, Iva Dee [illegible] Alfred Nash Patterson and G. Wallace Woodworth.

The vocal department will be involved with operatic arias, lieder, Bach cantatas and ensemble work and choral motets and madrigals as well as choral music of baroque, romantic and contemporary styles.

The listening-analysis department is designed for teachers, amateurs, music-lovers and those interested in teaching music appreciation.

Young composers in the composition department, in addition to attending seminars, will be involved in the Festival of Contemporary American Music to be sponsored by the Fromm Foundation at Tanglewood Aug. 9 to 13.

Boston, New York Auditions

On the composition department faculty will be Aaron Copland, Pierre Boulez, Lukas Foss and Gunther Schuller.

The center was established in 1940 by Serge Koussevitzky and is scheduled this year to run from June 28 to Aug. 23.

Auditions for enrollment will be held in 19 cities between Feb. 24 and April 3. Those nearest Springfield will be March 19 from 2 to 4 in Symphony Hall, Boston, and Feb. 28 from 2 to 4 in Carnegie Hall, New York.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256

FEB 10 1964

Erich Leinsdorf announces that the twenty-second session of the Berkshire Music Center will be held from June 28 to Aug. 23, concurrently with the Berkshire Festival of the Boston Symphony at Tanglewood, Lenox. Mr. Leinsdorf is director of the summer center for the advanced study of music.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

YONKERS HERALD STATESMAN
Wednesday, March 4, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, March 1, 1964

CAPITAL CITY NEWS BUREAU
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NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION STAR
Friday, February 28, 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
FEB 29 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
FEB 28 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
FEB 27 1964

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 11,206
FEB 28 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912
MAR 15 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912
MAR 25 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912
MAR 22 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912
MAR 5 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912
MAR 12 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 101,591
MAR 3 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912
MAR 8 1964

GLOBE-TIMES
AMARILLO, TEXAS
D. 38,707
MAR 5 1964

THE NASHVILLE TENNESSEAN
D. 129,288 S. 208,237
MAR 8 1964

The Herald Statesman
YONKERS, N. Y.
D. 43,824
MAR 4 1964

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 36,240
FEB 28 1964

TIMES UNION
ALBANY, N. Y.
D. 65,404 S. 116,733
MAR 1 1964

COLUMBUS, GA.
ENQUIRER
D. 28,700
MAR 10 1964

BETHLEHEM, PA.
GLOBE-TIMES
D. 28,800
MAR 6 1964

SANTA FE, N. M.
NEW MEXICAN
D. 13,400 S. 15,500
MAR 8 1964

Berkshire Auditions Scheduled

The Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music at Tanglewood, Lenox, Mass., will hold auditions for admission to the 1964 session in 16 cities during the month of March. One of the cities is Albuquerque. Erich Leinsdorf, Music Director of the Boston Symphony Orchestra and Director of the Music Center, has announced that all prospective members of the Center will be admitted by audition only, and arrangements have been made for auditions in key cities across the country to make it as convenient as possible for applicants to attend the auditions.

In the 1964 session of the Berkshire Music Center, which will run from June 28 to Aug. 23, concurrently with the Berkshire Festival of the Boston Symphony Orchestra, members will be able to enroll in one of four Departments: Instrumental Music, Composition, Vocal Music, and Listening and Analysis. No courses in Orchestral Conducting or Opera will be offered. Erich Leinsdorf has recently stated:

"Our standards of admission will be stricter. Thus the accomplished string or wind player will be assured that he will encounter only his equals in chamber music groups. Our Conducting enrollment will be by invitation only. The Vocal Department has been enlarged and a special emphasis placed on the music of Bach. The Listening and Analysis Department for teachers, lecturers and amateurs has been widened in scope and strengthened."

The regional audition will be: Albuquerque: Marc' 12, 2 - 4 p.m. . . . Cleveland's Piano Co., 5015 Lomas Blvd., N.E.

The final auditions of the season will take place on April 13 in New York City at Carnegie Hall, Studio 856.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912
MAR 19 1964

THE BERKSHIRE FESTIVAL — TANGLEWOOD: Berkshire Music Center of Boston Symphony Orchestra will hold auditions for admission to 1964 session (June 28-Aug. 23) in 16 key cities during March. Final auditions for instrumentalists (including pianists and vocalists will take place Apr. 3 in New York City at Carnegie Hall, Studio 856. Applicants should write for further information and catalogs to the Berkshire Music Center at Symphony Hall, Boston 15, Mass.

The Washington Post
WASHINGTON, D.C.
D. 408,701 S. 491,212
FEB 26 1964

The Evening Star
WASHINGTON, D. C.
D. 258,167 S. 313,112
MAR 23 1964

Music Scholarship Auditions March 30

A full-tuition scholarship for the eight-week course of advanced music study this summer at the Berkshire Music Center, Tanglewood, Mass., will be awarded by Radio Station WGMS. Competitive auditions will be held at 2 p.m. and 7 p.m. March 30 in Constitution Hall.

The competition is open to any vocalist or instrumentalist who is 18 or older. Application blanks and brochures are available by writing Boston Symphony Hall, Boston, Mass.

Fort Worth Star-Telegram
FORT WORTH, TEXAS
D. 105,967 S. 211,467
FEB 23 1964

Auditioners Need To Write to Boston

Instrumentalists and vocalists who are interested in auditioning for admission to the 1964 session of the Berkshire Music Center of the Boston Symphony Orchestra should write to the center at Symphony Hall, Boston.

Auditions for this region will be given at the Wadley Piano Company, 1303 Elm, Dallas, from 2 to 4 p. m. March 14.

The Atlanta Journal
AND
THE ATLANTA CONSTITUTION
SUN. 504,755
MAR 1 1964

Berkshire Center To Audition Here

The Berkshire Music Center has scheduled Atlanta auditions for instrumentalists and vocalists for admission to the 1964 session.

They will be March 17 from 2 to 4 p.m. at the O. M. Tucker Piano Co. Appointments must be made in advance by writing the center at Symphony Hall, Boston 15, Mass.

Dallas Times Herald
D. 195,987 S. 206,275
FEB 13 1964

Berkshire Auditions Dated

Auditions for Dallas area instrumentalists and vocalists seeking admission to the 1964 session of the Berkshire Music Center will be held at Wadley Piano Co., 1303 Elm, from 2 to 4 p.m. March 13.

Auditions will be by appointment only.

The Music Center sessions, June 28-Aug. 23 this year, run concurrently with the Berkshire Music Festival at Tanglewood, Lennox, Mass. Erich Leinsdorf, conductor of the Boston Symphony, is director of the summer center for advanced study of music.

The Music Center will be organized into four departments: instrumental, vocal, composition, and analysis. Aaron Copeland will be chairman and Richard Burgin associate chairman of the faculty. Burgin will also head the instrumental music department.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
HAVERHILL, Mass.
Circ. 12,291
FEB 27 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
MAR 6 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
GLOUCESTER, Mass.
Circ. 10,050
FEB 12 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
FEB 11 1964

BMC Schedules Auditions in Boston, N.Y.

The Berkshire Music Center, teaching adjunct of the Boston Symphony Orchestra, has announced the dates for auditions in Boston and New York for those interested in attending the session this summer at Tanglewood.

Auditions will be held in New York on Feb. 28 and April 3 and in Boston on March 19.

Instrumentalists and vocalists who are interested in auditioning for admission to the 1964 session of the Berkshire Music Center, should write to the Center at Symphony Hall, Boston 15, Mass.

Auditions will also be held in 16 other cities throughout the country.

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 604,828 S. 1,000,980
FEB 22 1964

Auditions Monday For Berkshire Center

Auditions for the 1964 Berkshire Music Center at Tanglewood will be held Monday from 2 to 4 P. M. at the New School of Music, 1738 Pine st.

Principals of the Boston Symphony Orchestra will conduct the auditions for vocalists and instrumentalists. Harp and percussion auditions will be held at 7 P. M. at the Academy of Music.

The Washington Post
WASHINGTON, D. C.
SUN. 511,457
MAR 31 1964

By Harry Naltchayan, Staff Photographer

Music Hopefuls Audition

Radio station WGMS held musical auditions yesterday at Constitution Hall for area music hopefuls. The prize will be a full tuition scholarship for an eight-week course of advanced music study at the Berkshire Music Center in Tanglewood, Mass. In photograph at left, Robert Martin, 3538 13th st. nw. auditions on the clarinet for the Boston Symphony Orchestra's Louis Speyer, one of the judges. In picture at right soprano Judith Nilsson, 5709 Sheridan st., Riverdale, Md., tries out for Boston Symphony's Rolland Gagnon at the piano.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION STAR
Thursday, January 16, 1964

Tanglewood Plans Four Phases in '64

Three of the modern works scheduled for Tanglewood presentation next summer by the Boston Symphony Orchestra are Copland's "Symphony for Organ and Orchestra," Barber's "Symphony No. 1" and "Menotti's "The Death of the Bishop of Brindisi."

Contemporary music is one of four areas for programs for the festival at Lenox, Mass., beginning July 3 and ending Aug. 22, will be drawn. The others are music for chamber orchestra, music for festivals and Strauss

The first two weeks will feature music for a chamber orchestra. Composers to be represented are Haydn, Mozart, Schubert and Strauss.

Commemorating the 100th anniversary of Richard Strauss' birth, the festival will include many of his works including 'Tageszeiten," "Parergon" and 'Burleske."

Etich Leinsdorf, musical director, has invited Richard Burgin, Pierre Monteux, Eugene Ormandy, Max Rudolf, William Steinberg and Leopold Stokowski to be guest conductors.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

LONG ISLAND DAILY PRESS
Sunday, February 2, 1964

Symphonic Series to Bow on TV

The Boston Symphony Orchestra, under the baton of Erich Leinsdorf, will be featured in a new series of 13 weekly one-hour concerts over Channel 5 beginning tonight at 9.

Following the conclusion of this new 13-week cycle, Channel 5 will immediately repeat the original thirteen Boston Symphony concerts telecast on the station during the latter weeks of 1962.

The new concerts will include works of Tchaikovsky, Dvorak, R. Strauss, Beethoven, Schubert, Milhaud, Piston, Mozart, Bach, Shostakovitch, Mahler, Hindemith, Wagner, Bartok, Mendelssohn, Rossini, Brahms, and Rimsky-Korsakov.

As its initial attraction in the new cycle, the world famous 104-piece orchestra, now in its 82nd season, will offer Wagner's "Good Friday Music, Parsifal" and Strauss' "Don Quixote."

Next Sunday, Leinsdorf will conduct the Orchestra in Hindemith's "Metamorphosis on Weber" and Schumann's "Piano Concerto."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SOUTHBRIDGE, Mass.
Circ. 5,112
FEB 7 1964

Tanglewood Music Festival Highlights Announced

By IRENE JARRY
News Music Columnist

Erich Leinsdorf has already announced the highlights of the Boston Symphony Orchestra's 24 Festival concerts at Tanglewood in Lenox, which will open Friday, July 3.

Besides the Strauss cycle, which I wrote about last week, Mr. Leinsdorf will present American premieres and other works not performed previously at Tanglewood. There will be the American premiere of Haydn's cantata "Applauseus", Beethoven's "Ruins of Athens", and Menotti's "The Death of the Bishop of Brindisi", with soloists Lili Chookasian and Justino Diaz.

Also scheduled are a number of significant contemporary compositions (special Festival of Contemporary Music within the Festival Aug. 9 to 13). These include Barber's "Symphony No. 1", Copland's "Symphony for Organ and Orchestra", and other moderns whose work will be heard this summer: Bartok, Rorem, and Hovhaness.

Mr. Leinsdorf said about these: "The wide range of styles of composition expresses the catholic taste of the Berkshire Festival's approach to contemporary music." There will be the usual week ends devoted to Mozart's music and an all Haydn concert.

Growing Attendance

Continuing a popular and traditional feature of the Berkshire Festival, July 3 to 5 and July 10 to 12 will consist of music for a chamber orchestra composed of members of the Boston Symphony Orchestra. The growing attendance of these concerts caused the shift of the Festival's opening programs from the small theatre to the larger Music Shed. Mr. Leinsdorf will continue to program lesser known works during the chamber orchestra's concerts. Composers heard in this portion of the Festival include Haydn, Mozart, Schubert, and Strauss.

The concert on Friday, July 10, has been designated as a memorial to Miss Gertrude Robinson Smith, the founder of the Berkshire Symphony Festival, who died last October. At this concert Mr. Leinsdorf will conduct the orchestra in Schubert's compositions (new to Tanglewood), "Symphony No. 3" and the great "Mass in E Flat", with Saramae Endich, Eunice Alberts, Nicholas Di Virgilio, and Donald Bill as soloists.

The first concert with the full orchestra on Friday, July 17, will be in memory of Serge Koussevitzky. Mr. Leinsdorf will conduct Interludes from Strauss' "Die Frau ohne Schatten" and Mahler's "Symphony No. 5."

Guest Conductors

Mr. Leinsdorf has invited Richard Burgin, Pierre Monteux, Eugene Ormandy, Max Rudolf, William Steinberg, and Leopold Stokowski as guest conductors. He himself will conduct 15 of the concerts and most of the chamber music concerts.

Several soloists will be appearing with the orchestra at the Festival. Claudio Arrau will play the Mozart Piano Concertos No. 451 and 450. The young American pianist Malcolm Frager will return to play another Mozart piano concerto July 11. Van Cliburn will also return this year to perform the Brahms Piano Concerto No. 1 in July 25. Joseph Silverstein will be soloist for Bela Bartok's "Violin Concerto" on Aug. 2, and Beri Lankochin for the Aug. 9 performance of Copland's Symphony for Organ and Orchestra".

Also listed are Phyllis Curtin, Jeorge Bolet, Lorin Hollander and many outstanding singers. A complete listing of music to be performed there this summer will be released later.

Happy listening!

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
MAR 31 1964

Summer Program For Tanglewood

Erich Leinsdorf, music director of the Boston Symphony Orchestra and of the Berkshire Festival at Tanglewood, has announced the complete program which the orchestra will present at its 24 concerts during the eight-week 1964 festival season. From July 3 through Aug. 23 the orchestra will be heard on Friday and Saturday evenings at 8 and Sunday afternoons at 2:30. All concerts will take place in the 6000-seat music shed at Tanglewod, the 210 acre estate in Lenox, which is the summer home of the orchestra. Mr. Leinsdorf will also continue the Saturday morning open rehearsals in the music shed at 10, which are given for the benefit of the orchestra's pension fund.

During the season the orchestra will present music from four areas of the repertory: (1) Music for festivals; (2) Contemporary music; (3) Richard Strauss cycle; (4) Music for chamber orchestra. The first two weekends (July 3-4-5, July 10-11-12) will be devoted to music for chamber orchestra, including lesser known works of Haydn, Mozart, Schubert and Strauss. The remaining six weekends of concerts will be given by the full orchestra. Mr. Leinsdorf will conduct the six chamber orchestra programs and nine of the 18 programs by the full orchestra. Guest conductors will be Richard Burgin, Pierre Monteux, Eugene Ormandy, Max Rudolf, William Steinberg and Leopold Stokowski.

Festival will continue to present eminent soloists and ensembles at the Tuesday evening chamber music concerts in the theatre at Englewood. There will be eight programs this season, the first concert to be given June 30 by the New York Pro Musica, Noah Greenberg, director. On July 7 Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Ralph Berkowitz pianist, will be heard. The Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, director, will present the program of July 14. Claudio Arrau will be heard July 21 in a piano recital. On July 28 the Beaux Arts Trio will perform, and on Aug. 4 Jorge Bolet will give a piano recital. A program of contemporary American music will be given by the Lenox Quartet Aug. 11, as part of the Festival of Contemporary American Music (Aug. 19-13) sponsored by the Berkshire Music Center with the co-operation of the Fromm Music Foundation of Chicago. The final Tuesday evening chamber music concert will be given Aug. 18 by Phyllis Curtin, soprano.

A detailed brochure with program and ticket information may be obtained by writing the Berkshire Festival ticket office, Symphony Hall, Boston, 02115.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
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SCHENECTADY UNION STAR

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
White Plains Reporter Dispatch
Wednesday, June 17, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
TROY MORNING RECORD
Saturday, June 20, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
TROY TIMES RECORD
Saturday, June 20, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Saturday, June 20, 1964

THE TROY RECORD
TROY, N. Y.
D. 7,422
JUN 20 1964

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106
JUN 20 1964

THE REPORTER DISPATCH
WHITE PLAINS, N. Y.
D. 35,956
JUN 17 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
SPRINGFIELD, MASS.
Union
Morn. Circ. 83,193
JUN 20 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397
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Hampshire Gazette (e)
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Times
NEW MILFORD, Conn.
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JUN 18 1964

New England Newsclip Agency, Inc.
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Sunday Herald
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JUN 21 1964

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Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810
JUN 25 1964

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Weekly Circ. 6,248
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New England Newsclip Agency, Inc.
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Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
JUN 25 1964

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Circ. 5,111
JUL 25 1964

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Sun (e)
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JUN 20 1964

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Circ. 29,304
JUN 23 1964

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QUINCY, Mass.
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
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New England Newsclip Agency, Inc.
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Citizen (e)
WINSTED, Conn.
Circ. 3,681
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397
JUN 21 1964

Tanglewood Will Hold Traditional Opening Exercise

LENOX—The Berkshire Music Center at Tanglewood, the Boston Symphony Orchestra's summer center for the advanced study of music, will hold its traditional opening exercises in the theater next Sunday afternoon at 3.30. This will mark the beginning of the 22d session of the center and the beginning of Erich Leinsdorf's second season as director.

Address of Welcome

The opening exercises will begin with an address of welcome by Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra. Following this, Joseph Silverstein, concertmaster of the orchestra, with Ralph Berkowitz at the piano, will perform Handel's Sonata No. 6 in E Major for Violin and Piano. The audience will then hear remarks by a member of the board of trustees of the Boston Symphony Orchestra.

The members of the Berkshire Music Center, conducted by Lorna Cooke deVaron, will then join in the traditional performance of Randall Thompson's "Alleluia." This work, which is now a standard part of the contemporary choral literature, was written for the opening session of the Music Center in 1940.

After the "Alleluia" the faculty, members of the center and audience will hear the keynote address by Mr. Leinsdorf. His speech is expected to define further the aims and purposes of the center, to announce special areas of emphasis for the current session, and to expand on the philosophies and policies which he introduced as the new director of the center last year.

The opening exercises will conclude with Mr. Leinsdorf's address, after which tea will be served in the Formal Garden. The public is invited to both the exercises and the tea.

Faculty Reception

The members of the center will then reassemble privately to meet the faculty of the 1964 session. Aaron Copland continues to be chairman of the faculty and Richard Burgin, associate chairman. Mr. Burgin is also head of the department of instrumental music, with William Kroll and Mr. Silverstein as associates. Mr. Copland is head of the department of composition with Gunther Schuller appointed acting head. Ralph Berkowitz is head of the department of vocal music, with Lorna Cooke deVaron as associate. Peter Gram Swing continues as head of the department of listening and analysis. Louis Speyer, charter member of the faculty and English horn soloist of the Boston Symphony Orchestra for 46 years, has been appointed music coordinator for the Music Center.

During the introduction of the approximately 30 faculty members of the four departments, the young musicians will meet Thomas A. Sokol, director of choral music at Cornell University, who has been appointed to the choral division of the center in the place of Alfred Nash Patterson, who has been forced to cancel his assignments this summer because of illness.

In addition to its full schedule of classes and rehearsals, the Berkshire Music Center will present approximately 50 public programs during the summer, including forums, panel discussions, symposiums and programs of vocal, orchestral and chamber music. All these events will be open to Friends of the Berkshire Music Center, those who make a contribution toward the support of the center. Contributions may be made at the Friends Office, which is located at the Main Gate of Tanglewood.

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SPRINGFIELD, MASS.
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JUN 29 1964

Leinsdorf Stresses Musical Needs As Berkshire Music Center Opens

LENOX — Erich Leinsdorf launched the 22nd session of the Berkshire Music Center at Tanglewood Sunday afternoon by telling this year's 245 members he hoped the center would give them "more insight, a broader outlook, and sufficient stimulation to continue the study of music" throughout their lives.

Deals With Aim

His address dealt with the center's aim—"to build a bridge between school and professional life" for composers, performers and listeners—and was the principal event on the opening-day program.

His address was heard by about 1,000 members of the public, the orchestra and the center's faculty as well as the members of the center and came in the middle of the program.

2 Works Performed

It was preceded by a performance of Handel's Violin Sonata No. 6 by Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and followed by Randall Thompson's choral "Alleluia" sung by the center members conducted by Lorna Cooke deVaron.

Leinsdorf told the performers in his audience, "We need a generation of musicians whose total knowledge and total awareness is greater than heretofore. The problems to be mastered are more than those faced by the generation of your fathers . . .

"When an instrumentalist joins a symphony orchestra he will be faced with over 100 (and in the busier orchestras with well over 200) different works in a single season. Only a brilliant sight-reader who can absorb music quickly is able to stand up under the impact of having to digest that much new material.

Public Alienation

To the composers among the center's members he said, "It is my own avowed purpose to come to grips here at the Berkshire Music Center with the foremost problem which has beset music in the last few decades, and that is the alienation of the public from the work of the contemporary composer . . .

"The philosophical problem of the creative artist is how to find the proper way of expressing himself without indulging in ways unintelligible to contemporary ears."

To the members registered in the center's listening and analysis department he said, "We need high standards of appreciation. It is not enough that our professional critics should have high standards. We need critical ability in our public . . .

"The ultimate aim is to bring the public of this country to a keener awareness of quality—because only through public pressure will our entire musical establishment improve."

Punch was served in the formal gardens following the program, and at 5 the center's participants gathered again in the theater to meet members of the faculty and receive administrative instructions.

Reception Held

Aaron Copland again will be chairman of the center's faculty, and Richard Burgin, associate chairman.

In addition to their full daily schedule of classes and rehearsals, center members will present about 50 public programs including forums, panel discussions, symposiums and performances of vocal, orchestral and chamber music.

These events will be open to members of the Friends of the Berkshire Music Center, those who make a contribution to the support of the center.

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PITTSFIELD, Mass.
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JUL 7 1964

Quotes

It is my own avowed purpose to come to grips here at the Berkshire Music Center with the foremost problem which has beset music in the last few decades, and that is the alienation of the public from the work of the contemporary composer.

—Erich Leinsdorf, BSO conductor, speaking to the Berkshire Music Center students.

NEW YORK
Journal American
D. 506,746 SUN. 640,586

5 1964

MUSIC FOR NOW

By MILES KASTENDIECK

CONCERNED about the gap between contemporary composers and the public Erich Leinsdorf made some pertinent observations recently in his opening talk to the students of the Berkshire Music School.

"With all the attention to creative efforts in the last 25 years, it is a curious symptom, of a yet undiagnosed cause, that composers are turning rapidly away from the traditional performance medium. . . . Professional performers know that they can subject their public to a certain amount of experimentation, and beyond this they must perform works which are meaningful, not only to themselves and the composers but to the public as well . . .

●

"WHEN COMPOSERS today are faced with public non-acceptance, we hear references to later generations who will understand, thus implying that the contemporaries do not understand. This may, once in a blue century, be the case; but as a rule, to be applied generally, the argument will not hold water. Composers always work for their contemporaries, and worrying about immortality is rare."

Mr. Leinsdorf points to the separation of creative and performing musicians as a disturbing element. It may very well explain at least part of the dilemma. This lies in the unusual complexities in contemporary composition, an observation I have made here on numerous occasions. How can composers expect their work to be performed when the difficulties they create for interpreters do not justify the exertion demanded?

When a work is meaningful, however, it gets performed in spite of great difficulties. Mr. Leinsdorf cites the success of Britten's "War Requiem" the American premiere of which he gave at Tanglewood last Summer. In its first year 75 performances have occurred and a quarter-million records sold. Critical reservations about its emotional depth must diminish in the face of this success. Obviously the public has found it "says something."

●

TO REACH CONTEMPORARY ears remains a challenge for every composer of his time. He cannot mortgage the present. In last Winter's Philharmonic series the avante-gardists alienated audiences too quickly. Their intellectual preoccupation did not touch the spring of human response, which has remained the same through the centuries; namely, the human heart.

It was Edmund Spenser's counsel to the poet "to look into his heart and write." The advice covers all the arts; it still holds good four centuries later.

Miles Kastendieck reviews musical events in weekday issues of the Journal-American.

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Sunday Telegram
WORCESTER, Mass.
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29

Music

Little Experimentation at Festival

By RAYMOND MORIN
Telegram Music Critic

In his address before the membership of the Berkshire Music Center at Tanglewood a couple of weeks ago, Boston Symphony conductor Erich Leinsdorf again scored the hue and cry over neglect of contemporary music.

We don't refer to "students" of the center any longer because the Boston Symphony's summer "school" is now identified as a "bridge between school and professional life."

Leinsdorf made this pertinent comment which illustrates the prudent selection of repertory for the Berkshire Music Festival, now in progress:

"The charge that performers do not champion contemporary music is as superficial as any slogan. Professional performers know that they can subject their public to a certain amount of experimentation and beyond this they must perform works which are meaningful not only to themselves and the composers, but to the public as well."

Beginning Friday of this week, there will be heavy concentration on the music of Richard Strauss in the Tanglewood programs. This is to commemorate the 100th anniversary of the composer's birth.

There are also generous servings of Debussy, Ravel, Mahler, Bartok, Hindemith and early Stravinsky. These are now considered "quasi contemporary," and have been superseded by a new era of cacophony.

Exactly six new works of contemporary "experimentation" will be distributed among the festival's last four weekends, beginning July 31.

These are Piston's Toccata, Menotti's "Death of the Bishop of Brindisi," Schuller's "Seven Studies on Themes of Paul Klee," Sydeman's "Study for Orchestra No. 2," Hovhaness' "Prelude and Quadrupel Fugue for Orchestra, Opus 128," and Rorem's "Eagles."

Conservative Venture

The entire festival consists of some 80 works. So the six "experiments" are certainly a conservative venture. Leinsdorf made another significant remark in his Berkshire center address:

"It is my own avowed purpose to come to grips here at the Berkshire Music Center with the foremost problem which has beset music in the last few decades, and that is the alienation of the public from the work of the contemporary composer."

There is no real risk involved. Programs of the Berkshire Music Center are open to those "friends" who contribute toward its support. It has no box office per se.

Whatever sifts through the center's programs and lands on friendly ears will be comparatively safe material to offer Berkshire Festival audiences, who to put it bluntly — want their money's worth.

Composers Speak

For the past several months, two New York ladies have been engaged in a cause that must come as "manna from heaven" to the composer who has been bemoaning his neglect with cries in the wilderness.

Judith Blinken and Alice L. Everitt have instituted a lively campaign under the aegis of "The Composer Speaks, Inc.," with offices at 75 E. 55th St., New York City.

The first tour consisted of 34 lecture-demonstrations by Karlheinz Stockhausen, who is considered "avant-avant-garde" in the field of electronic music.

A dozen "far-out" composers form an international stable which tours colleges, universities, and other institutions, spreading the gospel of their tenets and goals.

Speaking for the impresarias, Mrs. Everitt says: It's so inspiring to work for composers. They respond so warmly. They're unlike performing artists."

They should be grateful!

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Sunday Standard-Times
NEW BEDFORD, Mass.
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Some Meaningful Words From Erich Leinsdorf

That conductor Erich Leinsdorf, with the same sense of discipline and dedication he has brought to the Boston Symphony, also intends to strengthen and make more intensive the work of advanced music students this Summer at the Berkshire Music Center is evident in the speech he made last Sunday at Tanglewood to the Center's 241 registered students.

Mr. Leinsdorf noted, "The Berkshire Music Center is organized and will be run with one principal aim: To build a bridge between school and professional life. Crossing this bridge during the next eight weeks, you will have ample opportunity to ask questions, to get answers, and, more significantly, you may recognize the value of being well informed not only in music but in the full spectrum of our civilization."

The dynamic conductor also outlined the need for the Musicological Symposium, a new project for this Summer, to be held at Tanglewood from July 13-15, by stating that "Musicologists are making a life study of the conditions during specific periods in which they specialize, and it can only benefit performers to consider these findings as an essential part of their own preparation."

With the typical Leinsdorf display of the importance of thoroughness, he concluded, "We need a generation of musicians whose total knowledge and total awareness is greater than heretofore. Studying a composer in depth is of great importance to your understanding. Your authority, your mastery of the expressive content and of the deeper meaning of any music can only manifest itself if you have a total knowledge of the composer's output and a complete understanding of the atmosphere in which he existed and from which he took his inspiration."

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Sunday Globe
BOSTON, Mass.
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From Tanglewood

Erich Leinsdorf Stresses A Broader Musical View

By MICHAEL STEINBERG

STEINBERG

This afternoon the opening excercises of the Berkshire Music Center at Tanglewood take place, and as is the custom, the music director will address students, faculty, and guests with an appropriate homily. In his talk, Erich Leindorf has many interesting and provocative—even some provoking—things to say.

The separation of creative and performing musicians, the perception of greatness by contemporaries, the charge that performers do not champion contemporary music, the relation of musicology and performance, all these are among the topics that Leinsdorf touches on.

One point strikes me as something that students cannot have pounded into their heads too often, and here I should like to quote Leinsdorf in full:

"Studying a composer in depth is of great importance for your understanding. You may wonder how a clarinetist could benefit from knowing the poetry which Brahms chose for his songs, or how a singer might benefit from being acquainted with Brahm's chamber music. Your authority, your mastery of the expressive content and of the deeper meaning of any music can only manifest itself if you have a total knowledge of a composer's output and a complete understanding of the atmosphere in which he existed and from which he took his inspiration."

To Be Implemented

That is well said, though perhaps it comes dangerously close to the optimistic-inspirational language that is too familiar to the students from their college and conservatory catalogues. In other words, it may sound too familiar to warrant much attention. I hope, though, that they will pay attention, and that the teaching they are offered at Tanglewood and at their home schools will implement in practice and in close detail the important idea behind Leinsdorf's words.

Performers' interests are notoriously parochial: tuba players only go to the opera when Wagner is played, flutists only listen to wind quintets and "Afternoon of a Faun," and many a violinist would accept the contention that Diabelli wrote the "Goldberg Variations."

The performer's training leads him to allot say, four-fifths of his attention to making his instrument produce beautiful sounds. Anything that is left over goes to the music. To begin with, then, musical comprehension is apt to be shallow—it is deeply fallacious to suppose that either talent or experience at performing is a guarantee of an ability to understand music—and it will be the more shallow if the musical experience is limited to the performer's own active repertory.

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Robert Taylor's Notes

Berkshire Center On Right Track Under Leinsdorf

By ROBERT TAYLOR

This afternoon Erich Leinsdorf will give the opening address, and The Berkshire Music Center will begin its second year under his energetic direction. It is a significant event, indeed one of the outstanding in the yearly calendar of U. S. musical events.

Although the remarks of Mr. Leinsdorf are not formally released until the exercises, a copy of the text of his speech has been in our possession for several days, and we have pondered the conductor's words at length. Plainly, he intends to pursue the policies that he launched so vigorously last summer.

Perhaps more than any other conductor of The Boston Symphony, Erich Leinsdorf has involved himself with the Berkshire Music School and its activities. He considers the role of the school to be of major importance, as pertinent in its way to the orchestral structure as performance itself.

..WHAT IS THE future of The Berkshire Music School at Tanglewood as envisioned by Mr. Leinsdorf? I would say that he conceives of it as an examplary force, a kind of cultural moral power; a school where musical learning creates knowledge and standards. Furthermore, he is aware that in an increasingly complex cultural scene, intricate and profound pressures are the lot of the average player.

Mr. Leinsdorf, I'd say, believes that musicians must adapt to the total demands of their craft as never before in history. The man who graduated from a conservatory, then auditioned and got hired by a symphony orchestra, could, in the past live quite comfortably off a certain skill. Today, proficiency alone is not enough.

THE PRESSURES felt by the performer are not too unlike those in business in a world that consumes change. There are subscription seasons and Pope seasons; chamber music seasons for members of the ensemble and summer seasons. The player in the little court orchestra at Esterhazy, say, had no obligation to meet so many bewildering challenges; but, as more and more orchestras follow the lead of The Boston Symphony in supplying a year-round season for their men, a string player may find himself in a Strauss Festival one week, a Bach Brandenburg the next, and on the third, find himself flying to San Diego for a West Coast tour.

Thus the player today not only must possess a basic instrumental skill, but have a knowledge of the repertoire that enables him to meet its demands stylistically. Music, no less than the latest scientific area, is a field in which one can rapidly fall out of touch because there is so much to be constant-constantly absorbed.

LOOKING OVER Mr. Leinsdorf's speech, it seems not inappropriate to mention that he discusses the alienation of the general public from contemporary composition. The relationship of creator, interpreter and public is again exceedingly complex today—far more so than it was during the era of courtly, cultivated patronage.

But one aspect is not included by Mr. Leinsdorf (you cannot, after all, include everything) and that is the way a conductor must master repertory. I speak not of the established men, but of the young generation, of whom Schippers and Maazel seem to be the sole representatives at all well-known.

THE WAY mastery was clearly defined in pre World War II Europe: a conductor usually served his apprenticeship in opera and then, starting with guest appearances at various halls, moved into the perilous eminence of a semi-permanent post. During his long apprenticeship, he was expected to pick up (a.) a knowledge of the capacities of each instrument (b.) a complete knowledge of harmony, counterpoint, composition and orchestration (c.) a musical memory of total recall (d.) sight transposition, piano technique, etc., etc.

Today there is little enough time for such procedure, and one of the glories of the Berkshire Music School may well be that it provides the time. Conductors are not made overnight. Time: As Mr. Leinsdorf opens the school season this afternoon, he bestows on the student a gift beyond price.

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JUL 2 1964

Tanglewood Takes Over Monteux Classes

Erich Leinsdorf, director of the Berkshire Music Center, announces the addition of a course for orchestral conductors to the Music Center's schedule at Tanglewood this summer.

The fatal illness of Pierre Monteux forced the cancellation of his masters' classes at the Domaine School of Conductors in Hancock, Maine. His conductorial colleagues agreed to open a conducting course at Tanglewood as a tribute of friendship to Mr. Monteux.

Max Rudolf, music director of the Cincinnati Symphony Orchestra will be the chairman of this program which will last for three weeks, from Sunday, Aug. 2, to Sunday, Aug. 23.

Open to All

The course will be open to all applicants and will include seminars and discussions with Erich Leinsdorf, Richard Burgin, Aaron Copland, Lukas Foss, Max Rudolf, and Gunther Schuller; classes in solfege and baton technique; and observation at Boston Symphony Orchestra rehearsals and concerts under Messrs. Leinsdorf, Burgin, Seiji Ozawa, Rudolf and Leopold Stokowski. Other activities will be arranged depending on the size and skills of the enrollment.

The fee for the three-week course is $310, which includes tuition, dormitory, and miscellaneous fees. Those interested in attending should write immediately to the Registrar, Berkshire Music Center, Tanglewood, Lenox, Mass. 01240.

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIE
July 5 1964

Leinsdorf Continues To Streamline Center

Conducting Department Accepts Four New Members On Scholarship; Reduces Total

By R. C. HAMMERICH

LENOX—Erich Leinsdorf's efforts to streamline the Berkshire Music Center at Tanglewood were somewhat modified last week when the conducting department was re-established without ever really having been discontinued. The decision was influenced strongly, if not determined, first by the serious illness and then Wednesday by the death at 89 of Pierre Monteux, beloved conductor of international standing who, at one time or another, led all of the great orchestras. He was conductor of the Boston Symphony Orchestra from 1919 to 1924 and was its guest conductor 92 times.

Streamlined Department

Last summer, Leinsdorf discontinued the opera department at the center, the orchestra's summer center for the advanced study of music, so that the faculty and facilities could concentrate more strongly on instrumentalists and chamber music.

This summer he further streamlined by eliminating the conducting department and accepting four young conductors on fellowship and by reducing the overall participation from about 300 to 240 members ("from quantity toward quality").

That was how things stood when the center had its opening ceremonies a week ago. Then Monteux died and with him died the seminar for aspiring conductors he had led several summers at his home in Hancock, Me.

Thus it was partly out of sympathy for their colleague's doomed seminar that the already busy BMC faculty decided to resume the conducting department for three weeks (Aug. 2 to 23) for qualified applicants.

Daily Sessions

In the meantime, four fellows in conducting have joined nearly 240 other musicians from 33 states and the District of Columbia and eight foreign countries in a round of rehearsals, seminars, discussions, practice sessions and performances scheduled for seven or eight hours daily, six days a week.

Of the 17 BMC members from foreign countries, six are from Canada, four from Japan, two from Iceland and one each from France, India, Mexico, Luxembourg and The Netherlands.

New York sent the largest state contingent, 54, and Massachusetts was next with 38. Other large contributors are Pennsylvania, 19; New Jersey, 14; California, 13; Illinois, 11, and Connecticut, nine.

Largest Group

Pittsfield with nine made the largest contribution to the Massachusetts group, which includes six from Boston and three from Lee. Seventeen other Massachusetts towns and cities (Adams, Becket) contributed one or two each.

Thirteen of the 240 are in the composing department; nearly 30 in the choral and solo vocal department; nearly 40 in the listening - analysis department (which lends its members to the vocal departments to make up the festival choir and chorus) and 20 will attend the music educators seminar in contemporary music July 27 to Aug. 23.

That leaves about 100 instrumentalists, not counting the 13 Fromm Fellows who are supported by the Fromm Foundation to study and perform contemporary music.

The instrumentalists make up the center's symphony orchestra, which will give three or four concerts, and the many chamber-music groups scheduled to perform two or three times a week.

Morning Program

Already the young musicians are deeply involved in stretching their talents to accommodate the center's increasing requirements. They hurry along the gravel paths laden with musical scores and their practicing can be heard from the windows of a couple of dozen studios.

Today some of them will give a performance of Bach's music at 10 this morning and others a chamber music concert at eight tonight. Another chamber music concert is scheduled Wednesday and Thursday, 10 days from opening day when the BMC orchestra will give its first full length concert.

The audiences for the BMC concerts as well as its public seminars and forums (almost 50 events in eight weeks) are made up of contributors to the support of the center.

They are called Friends of the Berkshire Music Center and they share a special knowledge. They have found the biggest musical bargain in the district.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUN 2 4

Free Tuition Is Offered For Music Center Courses

Free tuition at the Berkshire Music Center in Lenox is offered any Berkshire County resident who is accepted for the Tanglewood choir of the Department of Listening and Analysis.

Choir Work

The Tanglewood Choir is made up of experienced choral singers selected after audition. The choir follows an intensive schedule of rehearsals and performance, taking part in several Boston Symphony concerts, giving several performances of music prepared in the choral seminars and acting as the nucleus of the large festival chorus.

The Department of Listening and Analysis offers a course of study directed to the understanding of music and the relevance of analysis, through which such understanding is gained, to performance. It is designed for teachers, amateurs and music lovers who have attained proficiency in an instrument or voice sufficient to participate in chamber music and choral singing and for those interested in the teaching of music appreciation.

Anyone interested should call Miss Edith Bossler at 637-1600.

The following county residents are already enrolled at the Music Center:

Linda L. Fohrhaltz, George Fulginiti, George R. Fulginiti, Raymond E. Hunkins, Marjorie Kember, Peter B. Knott, Suzanne C. LePrevost, Marion E. Maby, Dennis G. Najoom, Catharine C. Parker, Freda C. Sass, Mark F. Schlawin, Andrea M. Sparks and Thomas C. Tootill.

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Journal
LAKEVILLE, Conn.
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MAY 7 1964

Vivian Wood To Sing at Tanglewood

After a highly successful audition at Carnegie Hall, New York, on April 3, Vivian Wood has just been awarded a full scholarship as solo vocalist for the eight-week Summer session of the Berkshire Music Center at Tanglewood, Mass.

Auditions for acceptance to the Music Center were conducted in eighteen cities all over the United States. Only a limited number of solo singers have been accepted. At Tanglewood they will participate in active and intensive work at various seminars and will give several public performances during the two-months' period starting on June 28.

Vivian Wood has been a resident of Lakeville for the last eighteen months. She is here on a fellowship to study musicianship and seventeenth and eighteenth centuries repertoire with Denise Restout. For several years Vivian Wood has been coached by Paul Ulanowsky who will be on the faculty at the Berkshire Center.

OIL CITY, PA.
DERRICK
D. 13,500
MAY 2 1 1964

Oil City Native Awarded Scholarship

Grace DiBattista, daughter of Mr. and Mrs. Lorenzo Butiste of Oil City, has received a scholarship to attend the eight-week session at Tanglewood, the summer home of the Boston Symphony.

The Oil City native, who is married to Charles J. Hepburn, is known professionally as Grace DiBattista. She lives with her husband and two children in Elnora, N. Y.

Mrs. Hepburn was one of a select number of singers chosen for the scholarship with the Department of Vocal Music at the Lenox, (Mass.) Music Festival. She will study in various seminars and will give several public performances.

Erich Leinsdorf is director of the Music Center and Composer Aaron Copland is the chairman of the faculty.

This past season Miss DiBattista performed the roles of Despina in "Cosi Fan Tutte," Musetta in "La Boheme," and Gretel in "Hansel and Gretel" with the Doris Goldovsky lecture series at the Metropolitan Museum in New York.

She also sang the role of Rosina in "The Barber of Seville" with the Goldovsky Opera Company. As a member of the Goldovsky Institute, she also sang in a Carnegie Recital Hall in New York.

Her concert work included a joint recital in New York's Town Hall under the sponsorship of the Concert Artists Guild.

Miss DiBattista's next performance will be for the Schenectady Opera Company where she will sing the role of Monica in Menotti's "The Medium."

GRACE DI BATTISTA
To study at Tanglewood

BAY SHORE, N. Y.
SENTINEL
W. 3,500
MAY 6 1964

Barbara Benary Wins Scholarship In Tanglewood

Bay Shore — Barbara Benary 18-year-old violinist, has been awarded a full tuition scholarship to study at the Berkshire Music Center, Tanglewood, Mass., this summer. The center is conducted by members of the Boston Symphony Orchestra. Erich Leinsdorf is director and Aaron Copeland chairman of the faculty.

Miss Benary, a senior at Bay Shore High School, has been concert mistress of the school orchestra and first violinist of the Bay Shore High School String Quartet. She studied violin with Howard Koch of Brightwaters and composition with Dr. Fritz Kramer of New York City.

In the fall, Miss Benary plans to attend Sarah Lawrence College, Bronxville, N. Y., and to continue her violin studies with Raphael Bronstein of the Manhattan School of Music. She is the daughter of Mr. and Mrs. Harold Benary of Bay Shore.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal & Chronicle
FARMINGTON, Maine
Semi-Wkly. Circ. 2,975
JUL 7 1964

Kenton Steward of Malden, Mass., who has been visiting his mother, Mrs. Hilda Steward, has gone to Lennox, Mass., where he will be at Tanglewood, the Berkshire Music Center and summer home of the Boston Symphony. He has an eight-week full scholarship and will be working with choral conducting. He will also sing tenor with the Tanglewood chorus. Recordings will be made for a leading recording company, the first to be, Requiem by Verdi. There are four full scholarships given each year, one of which is to a student in the New England Conservatory of Music in Boston. This is the one received by Steward. During the summer session, he and his family will tent by the lakefront at Tanglewood.

Mr. and Mrs. Harold Dill of

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
WATERVILLE, ME.
Sentinel
Morn. Circ. 19,703
JUN 30 1964

Kenton Steward of Malden, Mass., who has been visiting his mother, Mrs. Hilda Steward, left over the weekend to go to Lenox, Mass. There for eight weeks with full scholarship, he will be at Tanglewood, the Berkshire Music Center, and summer home of the Boston Symphony. Mr. Steward will be working with Choral Conducting, and will sing tenor with the Tanglewood Chorus. Recordings will be made for RCA Victor, the first to be the Verdi Requiem. During the summer session, Mr. Steward and his family will tent by the lake front at Tanglewood.

DIAPASON
CHICAGO, ILL.
MONNTHLY 22,500
JUL 1964

Marilyn Mason is shown at the University of Michigan with three of her students who have won important awards. Carol Teti, at the console, has been awarded two scholarships — a Boston Symphony award for study at Tanglewood and a Fulbright for study in Vienna. Robert Town won a scholarship to Tanglewood and Jane Schatkin will study in Vienna on a Fulbright. Misses Teti and Schatkin are candidates for the MMus degree in organ; Mr. Town is working toward the DMA degree.

Not shown is Tom Warburton whose Fulbright grant will take him to Holland; he received the MMus degree in May.

RIVERSIDE, ILL.
CITIZEN
W. 766
PAGE ONE CERTIFIED

JUN 2 5 1964

Virginia Sindelar, 8112 West 27th st., North Riverside, received her bachelor of music degree from the Juilliard School of Music in New York City.

The commencement was held on May 29. On May 28 Virginia appeared in a commencement concert by the Juilliard Symphony orchestra.

She was awarded a scholarship to Tanglewood Music camp in Lenox, Mass. for eight weeks beginning June 27 and ending Aug. 27.

Richmond Times-Dispatch
RICHMOND, VIRGINIA
D. 143,437 SUN. 192,499
JUN 2 4 1964

RichmonderWins Scholarship

Carol Paige Phillips, a member of the choir at St. Paul's Episcopal Church, will leave this week for Tanglewood, Mass., for eight weeks of study at the Berkshire Music Center.

Miss Phillips, who appeared as the nun in this year's Lenten concert at St. Paul's, was awarded a scholarship for the summer study.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 15 1964

Cellist Rosenfeld Is Fromm Fellow At Tanglewood

Peter J. Rosenfeld, son of Eagle music critic and Mrs. Jay C. Rosenfeld of 173 South Mountain Road, is a cellist with the Fromm Fellows at Tanglewood this summer.

A graduate of Swarthmore College and the Juilliard School of Music in New York, Mr. Rosenfeld plays during the winter season with the orchestra at the New York City Ballet and freelances with concert groups.

Mr. Rosenfeld and his wife, the former Lucy Davidson, are living in Glendale for the summer.

University of Chicago
Magazine
Chicago, Ill.
Nov. 1963

—John MacIvor Perkins, instructor in the Department of Music, has been awarded a chamber music commission by the Fromm Music Foundation of Chicago and the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music. Mr. Perkin's composition, currently titled *Night Music for Soprano and Twelve Instruments*, will be given its premiere performance at a Festival of Contemporary American Music in Lenox, Massachusetts, in August, 1964. Ten commission recipients for the Festival were selected from a field of 54 composers.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUN 25 1964

Free Tuition Is Offered For Music Center Courses

Free tuition at the Berkshire Music Center in Lenox is offered any Berkshire County resident who is accepted for the Tanglewood choir of the Department of Listening and Analysis.

Choir Work

The Tanglewood Choir is made up of experienced choral singers selected after audition. The choir follows an intensive schedule of rehearsals and performance, taking part in several Boston Symphony concerts, giving several performances of music prepared in the choral seminars and acting as the nucleus of the large festival chorus.

The Department of Listening and Analysis offers a course of study directed to the understanding of music and the relevance of analysis, through which such understanding is gained, to performance. It is designed for teachers, amateurs and music lovers who have attained proficiency in an instrument or voice sufficient to participate in chamber music and choral singing and for those interested in the teaching of music appreciation.

Anyone interested should call Miss Edith Bossler at 637-1600.

The following county residents are already enrolled at the Music Center:

Linda L. Fohrhaltz, George Fulginiti, George R. Fulginiti, Raymond E. Hunkins, Marjorie Kember, Peter B. Knott, Suzanne C. LePrevost, Marion E. Maby, Dennis G. Najoom, Catharine C. Parker, Freda C. Sass, Mark F. Schlawin, Andrea M. Sparks and Thomas C. Tootill.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
MAY 7 1964

Vivian Wood To Sing at Tanglewood

After a highly successful audition at Carnegie Hall, New York, on April 3, Vivian Wood has just been awarded a full scholarship as solo vocalist for the eight-week Summer session of the Berkshire Music Center at Tanglewood, Mass.

Auditions for acceptance to the Music Center were conducted in eighteen cities all over the United States. Only a limited number of solo singers have been accepted. At Tanglewood they will participate in active and intensive work at various seminars and will give several public performances during the two-months' period starting on June 28.

Vivian Wood has been a resident of Lakeville for the last eighteen months. She is here on a fellowship to study musicianship and seventeenth and eighteenth centuries repertoire with Denise Restout. For several years Vivian Wood has been coached by Paul Ulanowsky who will be on the faculty at the Berkshire Center.

OIL CITY, PA.
DERRICK
D. 13,500
MAY 21 1964

Oil City Native Awarded Scholarship

Grace DiBattista, daughter of Mr. and Mrs. Lorenzo Butiste of Oil City, has received a scholarship to attend the eight-week session at Tanglewood, the summer home of the Boston Symphony.

The Oil City native, who is married to Charles J. Hepburn, is known professionally as Grace DiBattista. She lives with her husband and two children in Elmora, N. Y.

Mrs. Hepburn was one of a select number of singers chosen for the scholarship with the Department of Vocal Music at the Lenox, (Mass.) Music Festival. She will study in various seminars and will give several public performances.

Erich Leinsdorf is director of the Music Center and Composer Aaron Copland is the chairman of the faculty.

This past season Miss DiBattista performed the roles of Despina in "Cosi Fan Tutte," Musetta in "La Boheme," and Gretel in "Hansel and Gretel" with the Doris Goldovsky lecture series at the Metropolitan Museum in New York.

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GRACE DI BATTISTA
To study at Tanglewood

BAY SHORE, N. Y.
SENTINEL
W. 3,500
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal & Chronicle
FARMINGTON, Maine
Semi-Wkly. Circ. 2,975
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NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4283
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Sentinel
Morn. Circ. 19,703
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MONNTHLY 22,500
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
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RIVERSIDE, ILL.
CITIZEN
W. 788
PAGE ONE CERTIFIED
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Richmond Times-Dispatch
RICHMOND, VIRGINIA
D. 143,437 SUN. 192,499
JUN 24 1964

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University of Chicago
Magazine
Chicago, Ill.
Nov. 1963

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32

PENNSBURG, PA.
TOWN AND COUNTRY
W. 4,425
PAGE ONE CERTIFIED
JUN 11 1964

Mrs. Jacobs Awarded Tanglewood Grant

Mrs. Nora M. Jacobs, vocal music supervisor at Upper Perkiomen High School, has been granted a full tuition scholarship to study at the summer session at the Berkshire Music Center, Tanglewood, Lenox, Mass.

Tanglewood, an estate of 210 acres, is situated between Lenox and Stockbridge, in the Berkshire

MRS. NORA JACOBS

hills. It was the meeting place of Emerson, Holmes, and Melville. It was on these grounds that Nathaniel Hawthorne wrote "The House of Seven Gables." In 1936, Tanglewood was given to the Boston Symphony Orchestra as a home for the Berkshire Music Festival. The orchestra presents a full schedule of concerts at the music center during the summer.

During Easter vacation, Mrs. Jacobs traveled to Washington, D. C. to audition for the Berkshire Music Center. She will major in choral conducting and will also sing in the Tanglewood choir and the festival chorus. The choir is an ensemble made up of experienced choral singers. This choir follows an intensive schedule of rehearsals and performances, taking part in several major concerts at the center. The festival chorus is the largest performing group at the center.

Mrs. Jacobs was graduated from Temple University in 1961. She is presently taking credits toward her master's degree. While at college, she sang with the women's glee club, and the Temple University concert choir. After graduation, Mrs. Jacobs sang with the alumni choir which performs regularly with the Philadelphia Orchestra.

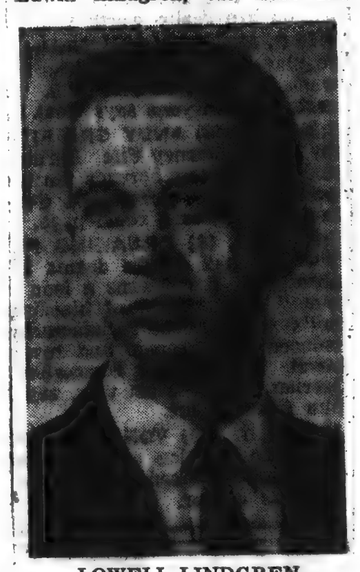
Last year Mrs. Jacobs was a member of the cast of the Abington Music Theater's production of "Kismet," and last summer she was musical director for Abington Music Theater's summer workshop. Mrs. Jacobs teaches general music at Upper Perkiomen High School, and is also director of the junior and senior high choruses and the concert choir.

Mrs. Jacobs and her husband, the Rev. Donald R. Jacobs, pastor of St. Paul's Lutheran Church, Red Hill, will travel to Massachusetts on June 25 so that Mrs. Jacobs can register for the summer sessions. They will then return to Red Hill so that Mrs. Jacobs can conduct a concert given by the Upper Perkiomen High School concert choir on June 28 at Dillingersville. Mrs. Jacobs will then return to Massachusetts on June 29 and remain there for eight weeks, returning home on Aug. 24.

WILLMAR, MINN.
WEST CENTRAL TRIBUNE
D. 12,300
APR 27 1964

Young Musician of Willmar Wins Scholarship

Another recognition has come to a young well-known musician of this city, this time in the form of a scholarship. He is Lowell Lindgren, son of Mr .and Mrs. Edwin Lindgren, 620 East 2nd



LOWELL LINDGREN

street, who is currently engaged in studies for his master's degree at the University of Minnesota.

Lindgren has been notified of his formal acceptance for admission to the Berkshire Music Center in Tanglewood, Massachusetts for the summer season of 1964. With the admission to the music center comes a scholarship award of $700.

The summer festival at Berkshire, extending from June 28 to August 23, has, since 1940, been a center for young musicians to continue their professional training and to add to their artistic experience under the guidance of members of the Boston Symphony orchestra, and other eminent musicians. Erick Leinsdorf is the director and Aaron Copeland is the faculty chairman.

This year, 1964, the instrumental program is limited to 60 orchestral musicians, and 12 performing pianists in the United States. Lindgren is one of the chosen pianists and will attend Berkshire Music Center on a full scholarship grant.

The Tanglewood Festival is the best known of all summer festivals, and acceptance as a performer is coveted by all college musicians.

Pianist Lindgren was awarded his B.A. degree Summa Cum Laude, last June at the University of Minnesota, where he majored in piano and music theory. He appeared in a U of M recital on March 1, and also appeared as a feature artist in the program by the Willmar Philharmonic Orchestra in this city on Sunday, April 12.

SOUTHFIELD, MICH.
RECORD
W. - CIRC.N.AVAIL.
JUL 1 1964

64

Juillard Student Awarded Scholarship

David Levine, 'cellist, of 2564 Woodstock, Detroit, age 20, was awarded a scholarship to the Berkshire Music Center, Tanglewood, the summer home of the Boston Symphony Orchestra. He will be a member of the student orchestra — one of the finest (if not the finest) youth groups of its kind ever assembled — which will play under such prominent conductors as Eric Leinsdorf, Leopold Stokowski, Eugene Ormandy, William Steinberg.

Two prominent former Detroiters — Joseph Selverstein, concertmaster of the Boston Symphony, and Seymour Linkin, concert pianist and conductor, will teach and conduct at the Berkshire Music Center this summer.

David Levine has made a number of solo appearances and has won competitions here and in the East. He received his early training in Detroit with Paul Olefsky and attended Cass High School. He is now attending the Juilliard School of Music, New York City, where he is studying with the eminent 'cellist, Leonard Rose.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
GARDNER, Mass.
Circ. 7,341
NOV 23 1964

Columbia Names Composer, Former Gardner Resident

Charles Wuorinen, a former resident who is considered one of America's foremost young composers, has been commissioned to furnish a compostion for the Tanglewood Music Festival, to be performed in July, and also will attend the Bennington Composers' Conference in August where he will be in charge of the Composers' program.

Mr. Wuorinen, son of Dr. John H. Wuorinen, head of the Columbia University History Department, and Mrs. Wuorinen, who reside at 137 Elm Street, also has been appointed Instructor in the Department of Music at Columbia effective July 1. He is Phi Beta Kappa graduate of Columbia and received his Master's in Music last year.

For the past two years he has been Director of the Contemporary Music Concert Series at Columbia and will serve in the same capacity next year.

Among his 35 compositions, all of which have been performed here or abroad, are three symphonies. He has been the recipient of more than a score of prizes or citations, the latest being the recent Broadcasting Music, Inc. Prize, for the fourth time, announced in New York earlier this month.

Outstanding among the others is the Bearn Prize, won three times, and the Nadia Boulanger Prize.

Mr. Wuorinen also conducts and is a highly rated pianist. In a recent Composers' Forum held at the Donnell Library Auditorium the New York Times had this to say of Mr. Wuorinen: "A magnificent solo performance offered by Charles Wuorinen, pianist, in Mr. Stewart's "Five Miniatures."

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1ST. WEEK JUNE 30TH. - JULY 5TH.

New York World-Telegram and The Sun
D. 423,849 SAT. 142,176

JUN 2 7 1964

ERICH LEINSDORF is music director of the Boston Symphony which opens the Berkshire music festival at Tanglewood Friday.

GREENVILLE, N. Y.
LOCAL
W. 500

JUN 2 4 1964

Berkshire Festival Opens Next Week

THE MUSIC SHED AT TANGLEWOOD will be the scene of the first weekend of Berkshire Festival concerts by the Boston Symphony Orchestra next Friday and Saturday evenings at 8 p. m. (July 3-4) and Sunday afternoon (July 5) at 2:30. Erich Leinsdorf, Music Director, will conduct the music of Mozart Friday and Saturday, with Claudio Arrau as guest pianist both evenings, and music by Haydn Sunday afternoon, including the American Premiere of Haydn's Cantata "Applausus" with chorus and soloists. The Berkshire Festival will continue for eight weekends through Sunday, August 23.

New York Herald Tribune
D. 282,005 SUN. 363,384

JUN 2 8 1964

Erich Leinsdorf conducting the Boston Symphony Orchestra, which opens its Tanglewood season on Friday and Saturday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 194,795

JUN 2 8 1964

ERICH LEINSDORF conducts the first weekend of Berkshire Festival concerts on Friday, Saturday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Review
DARIEN, Conn.
Weekly Circ. 3,690

JUN 2 5 1964

Music Director

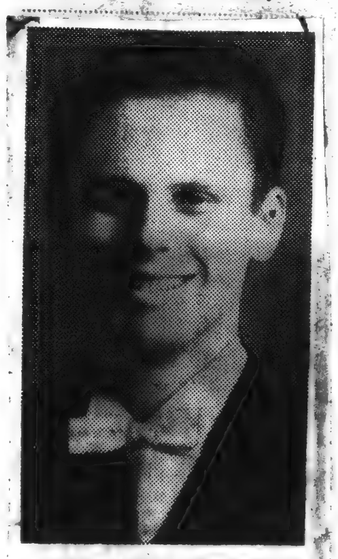
ERICH LEINSDORF

Erich Leinsdorf, music director of the Boston Symphony Orchestra, will conduct the first weekend of Berkshire Festival concerts in the Music Shed at Tanglewood July 3 and 4 at 8 p.m., and Sunday, July 5, at 2:30 p.m. He will present music of Mozart Friday and Saturday evenings, with Claudio Arrau as guest pianist at both concerts. Sunday afternoon he will conduct music by Haydn, with Helen Boatwright and Helen Vanni as soloists, and end the program with the American Premiere of Haydn's Cantata "Applausus" for orchestra, chorus and soloists.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 194,795

JUL 5 1964



PIANIST Malcolm Frager is soloist with Boston Symphony at Tanglewood on Saturday, starting at 2:30.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

GREENVILLE LOCAL
Wednesday, July 1, 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen (e)
WINSTED, Conn.
Circ. 3,681

JUN 2 4 1964

TANGLEWOOD, Lenox, Mass. —Erich Leinsdorf, Music Director of the Boston Symphony orchestra, will conduct the first weekend of Berkshire Festival concerts in the Music Shed at Tanglewood next Friday and Saturday at 8 p. m. (July 3-4 and Sunday at 2:30 (July 5). He will present music of Mozart Friday and Saturday evenings, with Claudio Arrau as guest pianist at both concerts. Sunday afternoon he will conduct music by Haydn, with Helen Boatwright and Helen Vanni as soloists, and end the program with the American Premiere of Haydn's Cantata "Applausus" for orchestra, chorus and soloists.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

RAVENNA HERALD
[illegible] 26, 1964

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5 TH.

35

The New York Times
NEW YORK, N. Y.
SUN. 1,283,785

5 1964

FESTIVAL TIME IN THE BERKSHIRES—A picnic-like atmosphere prevails outside the Shed at Tanglewood in Lenox, Mass., where an overflow crowd, complete with blankets, chairs, babies and food, gathers on the lawn to listen to concerts by the Boston Symphony Orchestra. The festival, directed by Erich Leinsdorf, will continue through August 23.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 6 1964

BSO President at Tanglewood

BSO PRESIDENT of the board of trustees Henry B. Cabot and Mrs. Cabot of Dover in the box section at Tanglewood for the Boston Symphony Orchestra's opening concerts of the Berkshire Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

JUL 12 1964

Tanglewood Broadcast Sat., July 18

WCBR will broadcast the opening 1964 Tanglewood concert by the Boston Symphony Orchestra Saturday, July 18, in stereophonic sound beginning at 8:25 p.m. The concert, given July 3 in the Music Shed at the Berkshire Festival, is an all-Mozart program conducted by Erich Leinsdorf. The program opens with the March in D, K. 237, followed by the Serenade in D, K. 203, with Joseph Silverstein as violin soloist. After an intermission, the program will offer the Piano Concerto number 15 in B-flat, K. 450, with Claudio Arrau as soloist and the Symphony in C number 36, K. 425, the "Linz" symphony. Both the March and the Serenade were played for the first time at the Festival in this concert.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ATHENS HERALD
Thursday, July 2, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

GREENVILLE LOCAL
[illegible]

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY MORNING RECORD
Saturday, July 4, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

047
PORT JERVIS UNION GAZETTE
Thursday, June 25, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

MIDDLETOWN RECORD
Thursday, June 25, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

[illegible] UNION
[illegible], 1964

THE TROY RECORD
TROY, N. Y.
D. 7,422

JUL 4 1964

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106

JUN 28 1964

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 161,219 SUN. 304,523

JUN 28 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

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JUN 27 1964

PORT JERVIS, N.Y.
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D. 4,100

JUN 25 1964

CAIRO, N. Y.
HERALD
W. 300

JUL 2 1964

ATHENS, N. Y.
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W. 300

JUL 2 1964

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News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,047

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

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Sunday Herald
BOSTON, Mass.
Circ. 281,586

JUN 28 1964

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787

JUL 2 1964

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R. I. Herald
PROVIDENCE, R. I.
Weekly Circ. 12,221

JUN 26 1964

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

JUN 28 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Courant
HARTFORD, Conn.
Circ. 168,428

JUN 28 1964

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Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132

JUL 2 1964

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2078, Boston 6 • RIchmond 2-4200

News
AGAWAM, Mass.
Weekly Circ. 2,300

JUN 25 1964

BERKSHIRE FESTIVAL

The 1964 Berkshire Festival at Tanglewood (Lenox, Mass.) will open this week with concerts by Erich Leinsdorf and the Boston Symphony Orchestra on Friday, Saturday, and Sunday (July 3, 4, & 5), and a Chamber Music Concert on Tuesday (June 30) by the New York Pro Musica, Noah Greenberg, Musical Director. The Berkshire Music Center, which is the Orchestra's summer center for the advanced study of music, will begin its activities at the same time, holding its traditional Opening Exercises this afternoon (Sun., June 28), an event to which the public is cordially invited.

Erich Leinsdorf, who is in his second season as Music Director of the Boston Symphony Orchestra, has planned all-Mozard programs for the Friday and Saturday evening concerts (Juy 3-4, 8 p.m.) and an all-Haydn program for Sunday afternoon (July 5, 2:30 p.m.). Five of the eight Mozart works to be played will be heard for the first time at the Berkshire Festival. All three Haydn works will be new to the Festival, and the final work Sunday afternoon, Haydn's Cantata "Applausus", will be an American premier. Soloists for the weekend will be Joseph Silverstein, violinist; Claudio Arrau, pianist; Helen Boatwright, soprano; Helen Vanni, mezzo; Charles Bressler, tenor; and Donald Bell, bass-baritone. The Festival Chorus will perform in the Haydn Cantata. As in the past, next weekend's programs are planned for a chamber orchestra of approximately fifty members of the Boston Symphony Orchestra and will take place in the 6000-seat Music Shed at Tanglewood.

The first Berkshire Festival Chamber Music Concert will be given by the New York Pro Musica, Noah Greenberg, Musical Director, next Tuesday evening (June 30) at 8 p.m. in the 1200-seat Theatre. For the Pro Musica's fifth appearance at Tanglewood, Mr. Greengerg has planned a program of Elizabethan music to honor the 400th birthday of William Shapespeare, whose plays contain many allusions to the music of his time.

Tickets for the opening Berkshire Festival concerts are available at the Festival Ticket Office at the Main Gate Tanglewood, which is open every day from 9 a.m. to 6 p.m. and from 9 a.m. through the intermission on concert day.

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Box 2078, Boston 6 • RIchmond 2-4200

Bee
NEWTOWN, Conn.
Weekly Circ. 6,248

JUN 26 1964

Berkshire Festival

Concerts of the 1964 season will take place in the 6,000-seat Music Shed at Tanglewood in Lenox, Mass.

The 1964 Berkshire Festival tarnoon, July 5, at 2:30 p.m. at Tanglewood in Lenox, Mass., will open with concerts by by the New York Pro Musica Erich Leinsdorf and the Boston Symphony Orchestra on Friday, Saturday, and Sunday, July 3, 4, and 5, and a chamber music concert on Tuesday, June 30, by the New York Pro Musica, Noah Greenberg, musical director.

The Berkshire Music Center, which is the orchestra's summer center for the advanced study of music, will begin its activities at the same time, holding its traditional opening exercises on June 28, to which the public is cordially invited.

Erich Leinsdorf, who is in his second season as music director of the Boston Symphony Orchestra, has planned all-Mozart programs for the Friday and Saturday evening concerts, July 3-4, 8 p.m., and an all-Haydn program for Sunday afternoon, July 5, at 2:30 p.m.

The chamber music concert by the New York Pro Musica will be the Pro Musica's fifth appearance at Tanglewood. A program of Eliabethan music will honor the 400th birthday of William Shakespeare.

Friends of the Berkshire Music Center, those who make voluntary contributions to its support, will have the opportunity to hear two programs by members of the music center next Sunday, July 5. The first in a series of music by J. S. Bach will be Sunday morning at 10 a.m. in the theatre. On Sunday evening at 8 p.m. there will be a program of chamber music in the theatre.

Tickets are available at the Festival Ticket Office at the Main Gate of Tanglewood, open every day from 9 a.m. to 6 p.m. and from 9 a.m. through the intermission on concert days.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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TROY MORNING RECORD
Saturday, July 11, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

[illegible] RECORD
[illegible], 1964

CHATHAM, N. Y.
COURIER
W. 3,900

JUL 2 1964

Music

All-Mozart Program At Tanglewood

Erich Leinsdorf, Director of the Boston Symphony Orchestra's Berkshire Festival, will continue his intention to emphasize certain areas of the repertory in the Orchestra's concerts next weekend. He will combine Music for Chamber Orchestra with Music for Festivals. The program Friday evening, July 10, will consist of music by Schubert. Saturday evening's concert will be devoted to the music of Mozart. The young American pianist, Malcolm Frager, will be soloist in the Piano Concerto No. 11 in F major, K. 413.

On Saturday, July 4, at 8 p.m. Mr. Leinsdorf will conduct the Boston Symphony Orchestra in the Music Shed in an all-Mozart program which will consist of the Divertimento in F major, K. 247; the Piano Concerto in D major, K. 451, with Claudio Arrau as soloist; and the Symphony in G minor, K. 500. Sunday, July 5 at 2:30 he will conduct an all-Haydn program: the Symphony No. 39, in G minor; the Aria of Beatrice from Haydn's setting of Cimarosa's "I due supposti Conti," with Helen Vanni, mezzo soprano; and the American premiere of Haydn's Cantata "Applausus" with Helen Boatwright, soprano; Miss Vanni; Charles Bressler, tenor; Donald Bell, bass; and the Festical Chorus.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

JUN 28 1964

Strauss at Tanglewood

Many musical programs in recent years have been wholly or partially commemorative. Anniversaries of famous composers born, or who died, 100 or 150 years previously have been numerous. The list has included Verdi and Wagner, Liszt and Chopin, Mahler, Debussy, MacDowell, Brahms and Schumann, and during the appropriate period more of their music than usual has been performed in concerts and recitals.

At Tanglewood, as elsewhere, tribute has been paid to these men. This year it is Richard Strauss. A dozen or more of his compositions are to be presented in the Music Shed, where concerts start this week, the 27th series at the present location. It was 30 years ago this summer that the first Berkshire Music Festival, directed by Henry Hadley in its "tentative" stage, took place at the Hanna Farm in Stockbridge.

Strauss was born in Munich, June 11, 1864. Though he lived until 1949, most of his best work had been completed by the time he was 50; after that he sometimes rewrote himself. The colorful symphonic poems were composed before he was 35; five of them are on the Tanglewood programs — "Don Juan," "Don Quixote," "Death and Transfiguration," "Also Sprach Zarathustra" and "Ein Heldenieben," with which Erich Leinsdorf will conclude this year's festival. The operas, from which several excerpts will be presented, came later.

Richard Strauss, though unrelated to the waltz king Johann, turned out some lilting rhythms of his own in three-quarter time, particularly in "Der Rosenkavalier," the waltz sequence from which will regale an August Sunday afternoon audience. Among his other works, some seldom heard, will be "Burleske," with Lorin Hollander at the piano, and "Die Tageszeiten," featuring the Harvard Glee Club.

Other outstanding pianists to appear include Malcolm Frager, Claudio Arrau, Jorge Bolet and Van Cliburn, the latter in the Brahms first concerto, in D minor; last year he played the second, in B flat. The veteran conductor Leopold Stokowski is to make his first appearance at Tanglewood. Eugene Ormandy is another of several guest conductors; Mr. Ormandy will be music director of the new summer center for the performing arts at Saratoga, N. Y., to open in 1966, with the Philadelphia Orchestra in residence.

The Boston Symphony Orchestra is the keystone of the whole Tanglewood structure. Yet Tanglewood is more than the magnificent concerts in the Shed. It is a music center unsurpassed, not only for hearing the best of Mozart, Beethoven, Brahms, Wagner and other masters at its best but also for the serious study of music in many forms under expert guidance. Tanglewood always generates expectancy, and redeems the pledge.

The Knickerbocker News
ALBANY, N. Y.
D. 54,678

JUL 2 1964

A Salute to Monteux at Tanglewood

The Boston Symphony Orchestra will dedicate a portion of its opening concert at Tanglewood to the memory of Pierre Monteux. Tomorrow night's concert will include the "Kyrie" from Mozart's "Mass in C Minor" in honor of the conductor, who died Monday.

Mr. Monteux was music director of the orchestra from 1919 to 1924 and had appeared with the group, as its guest conductor, 61 times since then.

Soloist for the "Mass" will be soprano Helen Boatwright. The Berkshire Festival Chorus will be used for the choral sections of the performance. Mr. Monteux conducted the summer concerts at Tanglewood on 31 occasions, the last Aug. 4, 1963.

Erich Leinsdorf, present conductor of the Boston Symphony, said "Pierre Monteux was a true blessing for music and all who love music. An irreplaceable element of music has left us." Mr. Leinsdorf will conduct the Mozart work tomorrow night.

The president of the Boston Symphony trustees, Henry B. Cabot, said of Mr. Monteux: "He had, and will continue to have, a prominent place in the hearts of all of those connected with the Boston Symphony." And Arthur Fiedler, conductor of the Boston Pops and longtime associate of Mr. Monteux said, "It has been my honor to have known Pierre Monteux since 1918. To me he was a real musician's musician. The entire world will mourn the passing of this great conductor and gentleman."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
SCHENECTADY GAZETTE
JUL 2, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
SCHENECTADY GAZETTE
SERVICE

BUFFALO EVENING NEWS
FRIDAY, JULY 3, 1964

Schenectady Gazette
SCHENECTADY, N. Y.
D. 47,923

JUN 30 1964

Buffalo Evening News
D. 233,236 SUN. 296,860

JUL 3 1964

Berkshire Festival Opens Tonight; Concert in Delaware Park Sunday

BOSTON Symphony Orchestra under Erich Leinsdorf will open the Berkshire Festival this evening with an all-Mozart program, the first in a series of musical "one-man shows," in the music shed at Tanglewood, Mass.

The opening program will feature pianist Claudia Arrau in the Mozart Concerto K450. Mr. Arrau also will be soloist in the Independence Day program, another all-Mozart event.

Music of Haydn will be presented Sunday afternoon at 2:30, with the Festival Chorus and soloists in the little-heard cantata, "Applausus." Ensuing programs:

Tuesday, 8 PM, chamber program with pianist Ralph Berkowitz; Wednesday, 8 PM, Friends of Music concert; Thursday, 8 PM, Berkshire Music Center concert, conductor Richard Burgin.

Friday, all-Schubert program, Mr. Leinsdorf, Festival Chorus and soloists in the Mass in E Flat; Saturday, all-Mozart program, Mr. Leinsdorf, pianist Malcolm Frager in the Concerto K413.

ERICH LEINSDORF
Boston Symphony Maestro

38

BROOKLYN, N. Y.
BAY NEWS
W. 12,100

JUL 4 1964

Weekend Concert

Erich Leinsdorf, director of the Berkshire Music Center at Tangelwood, has planned an all-Mozart program for tonight's July 4th, 8 p.m. concert. An all-Haydn program is planned for Sunday, July 5th, at 2:30 p.m.

All three Haydn works will be new to the Festival, and the final work Sunday afternoon, Haydn's Cantata "Applausus," will be an American premiere.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 102,435

JUN 28 196

Berkshire Music Festival Will Open on Tuesday

MUSIC LOVERS EVERYWHERE are familiar with the Berkshire Music Festival at Tanglewood in Lenox. The summer residence of the Boston Symphony Orchestra and its summer center for the advance study of music is located on a 210-acre estate overlooking Lake Mahkeenac, between Lenox and Stockbridge.

A series of concerts by a chamber orchestra, made up of musicians from the Boston Symphony Orchestra, will be given on Friday and Saturday at 8 p.m. and Sunday at 2:30 p.m. and again on July 10, 11, and 12. Eighteen concerts by the full orchestra will be presented on Fridays and Saturdays at 8 p.m. and on Sundays at 2:30 p.m., beginning July 17 through Aug. 23, and the popular chamber music presentations again will be given on Tuesday evenings at 8 p.m., beginning this week until Aug. 18.

Annual highlights of the Tanglewood schedule include the appearance of Arthur Fiedler in the "Boston Pops at Tanglewood" concert on July 22 and the Gala Evening for the benefit of the Berkshire Music Center on Aug. 19. This summer's session will include the Festival of Contemporary American Music from Aug. 9 to 13 for the Friends of the Berkshire Music Center. Many prominent guest artists will appear throughout the season. As in the past eight open rehearsals of the orchestra will be held on Saturday mornings at 10 a.m. during the festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

JUL 5 1964

American Premiere Today Planned at Tanglewood

Season's First Sunday Afternoon Concert to Feature Haydn's 'Applausus'

LENOX—Erich Leinsdorf, director of the Boston Symphony Orchestra, will conduct an all-Haydn program this afternoon in the Music Shed at Tanglewood starting at 2.30. The selected program for the first Sunday afternoon concert in the 22d season of the Berkshire Music Festival includes: Symphony No. 39 in G minor; the Aria of Beatrice from Haydn's setting of Cimarosa's "I due supposti Conti," with Helen Vanni, mezzo soprano; and the American premiere of Haydn's cantata "Applausus" with Helen Boatwright, soprano, Miss Vanni, Charles Bressler, tenor, Donald Bell, bass, and the Festival Chorus.

Emphasize Areas

Mr. Leinsdorf will continue his intention to emphasize certain areas of the repertory in the orchestra's concerts this week. He will combine music for chamber orchestra with music for festivals. Mr. Leinsdorf has defined his term "music for festivals" as that which is out of the ordinary and more suited to a summer festival performance than to a regular winter season concert. The concerts wil take place in the Music Shed next Friday and Saturday evenings at 8 and next Sunday afternoon (July 12) at 2.30.

The program Friday evening will consist of music by Schubert. Mr. Leinsdorf will begin with the Symphony No. 3, in D Major. After an intermission he will conduct Schubert's Mass in E-flat Major, No. 6, D. 950, with Saramae Endich, soprano; Eunice Alberts, contralto; Walter Carringer and Jerold Siena, tenors; Donald Bell, bass; and the Festival Chorus, prepared by Iva Dee Hiatt. Both of the Schubert works will be performed for the first time at the dicated to the memory of Miss Gertrude Robinson Smith(July 13, 1881 — Oct. 9, 1963,) who founded the Festival and was a key figure in plans for building the Music Shed at Tanglewood.

The Saturday morning open rehearsal, which is held for the benefit of the orchestra's pension fund, will begin at 10 in the Music Shed.

Saturday Evening

Saturday evening's concert will be devoted to the music of Mozart. The young American pianist, Malcolm Frager, will be solist in the Piano Concerto No. 11 in F Major, K, 413.

Mr. Frager won the coveted Leventritt Award in 1959 and the Queen Elizabeth of Belgium Competition in 1960. He is making his second appearance at Tanglewood. Helen Boatwright, soprano, will be heard in Mozart's Scene ("Ch'io me scordi di te") with Rondo ("Non temer, amato bene") for Soprano and Piano Obbligato, K. 505. Mr. Frager will join the orchestra in the Piano Obbligato. The piano concerto and the Scene and Rondo will be first festival performances. The program will begin with the Serenade in B-flat Major for 13 wind instruments, K. 361, and the Six German Dances, K. 509.

Next Sunday afternoon (July 12) Joseph Silverstein, who is completing his second season as concertmaster of the Boston Symphony Orchestra, will be soloist in Mozart's Violin Concerto No. 1 in B-flat Major, K. 207, which will be new to the festival programs. Mr. Leinsdorf will close the program with the American premiere of Richard Strauss' complete incidental music to "Der Burger als Edelmann," based on Moliere's comedy-ballet, "Le Bourgeois Gentilhomme," Op. 60.

Mr. Leinsdorf and the orchestra performed excerpts from this work at a White House concert March 31, when Lynda and Luci Johnson were hostesses to some 200 teen-age children of the embassy delegations.

For the complete work Sunday afternoon the orchestra will be joined by soloists Helen Boatwright, soprano; Helen Vanni, mezzo; Donald Bell, bass; Mac Morgan, narrator; and by the Tanglewood Choir, prepared by Iva Dee Hiatt. The program will open with Mozart's Overture to "The Marriage of Figaro."

The Tuesday evening chamber music concert at 8 in the theater will be a violin recital by Joseph Silverstein with Ralph Berkowitz at the piano. They will perform Schubert's Rondo Brillante, Op. 70; the Sonata in E-flat Major by Richard Strauss; and Beethoven's Sonata in G Major. All the Tuesday evening chamber music concerts are presented for the benefit of the Berkshire Music Center's Tanglewood Revolving Scholarship Fund.

Six programs by members of the Berkshire Music Center will be open this week to friends of the Music Center, those who contribute to the support of the center with a voluntary contribution. At 10 this morning the first program in a series of music by J. S. Bach will take place in the theater. At 8 p. m. there will be a chamber music program in the Chamber Music hall.

On Wednesday at 8 p. m. the music center will present a chamber music concert in the Chamber Music hall, and Thursday evening at 8 the Berkshire Music Center Orchestra, conducted by Richard Burgin, will give its first concert of the season in the theater. Next Sunday (July 12) at 10 a. m. there will be music of J. S. Bach in the Theater and a chamber music program at 8 p. m. in the Chamber Music Hall.

Pop Concert Tickets Go on Sale Monday

LENOX—Tickets for the annual Tanglewood concert by Arthur Fiedler and the Boston Pops Orchestra will go on sale at the Tanglewood Box Office Monday morning. The concert will take place Wednesday evening, Jul y22, at 8 in the 6000-seat Music Shed. General admission tickets to the lawns will not be sold in advance but will be available two hours before concert time.

This will mark Mr. Fiedler's 11th annual visit to Tanglewood to conduct a Boston pops concert. He is celebrating his 35th year as conductor of the pops. Proceeds from the sale of tickets will go to the Boston Symphony Orchestra's pension institution.

The Herald Statesman
YONKERS, N. Y.
D. 47,418

JUL 2 1964

Music Festival Opens Tomorrow At Tanglewood

By JEAN SUTTI

The Berkshire Festival will begin its annual summer season this weekend with Erich Leinsdorf conducting the Boston Symphony Orchestra in three concerts featuring works by Mozart and Haydn.

Tomorrow and Saturday evening programs will be devoted to Mozart, and Sunday afternoon the orchestra will present three works by Haydn, one of which will make its American premiere at that time. Joseph Silverstein, Claudio Arrau, Helen Boatwright, Helen Vanni, Charles Bressler, and Donald Bell will be soloists concerts at 2:30 p.m., the Festival will present soloists and ensembles in a series of Tuesday evening chamber music programs, held in the theater at Tanglewood. And on Saturday mornings at 10 a.m., the public will be able to hear the orchestra in open rehearsal in the Music Shed, proceeds to benefit the orchestra's pension fund.

Mr. Leinsdorf, a former resident of Larchmont, will conduct six chamber music programs and nine of the eighteen programs by the full orchestra. Appearing as guest conductors will be Richard Burgin, Eugene Ormandy, Max Rudolf, William Steinberg and Leopold Stokowski.

Arthur Fiedler, now in his 35th year as conductor of the Pops Orchestra, will be making his eleventh visit to Tanglewood, for the annual Boston Pops concert July 22. Proceeds from the concert will go to the Boston Symphony's pension fund.

Full information concerning tickets and programs may be obtained by writing the Berkshire Festival Ticket Office, Symphony Hall, Boston 15, Mass.

Musicology

The Festival, in addition to its concert schedule, will present a number of programs for students of music this summer. From July 13-15, eleven distinguished American musicologists will appear at a symposium to discuss trends, techniques and the historical background of eighteenth and nineteenth-century music.

The participants will deliver papers on various topics at each of six sessions, and a panel and audience discussion will follow. The symposium is open to members of the Music Center, faculty and general public.

Secondary school and college music teachers have been invited to attend a four-week seminar in contemporary music which the Festival will sponsor from July 27 to Aug. 23. Scholarships are available for the seminar, which will include lectures, classes, observation of rehearsals and performance workshops.

Faculty for the seminar will include Peter Gram Swing, Gunther Schuller, Edwin London, Carl Berky, Alfred Nash Patterson, William Gibson and George Zazofsky. The program is being financed by a grant from the Music Educators National Conference, which in turn received a million dollar grant from the Ford Foundation to conduct a six-year Contemporary Music Project for Creativity in Music Education.

Information and applications should be directed to Harry J. Kraut, Administrator, Berkshire Music Center, Symphony Hall, Boston 15, Mass.

A three-week course in conducting has been added to the Music Center's schedule this summer, and qualified applicants will have the opportunity to study technique with and observe the work of Mr. Leinsdorf, Richard Burgin, Aaron Copland, Lukas Foss, Max Rudolf and Gunther Schuller.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal Record
AMHERST, Mass.
Weekly Circ. 2,205
JUL 2 1964

39

Tanglewood Opens 22nd Season; Leinsdorf and Copeland At Lenox

THE MUSIC SHED AT TANGLEWOOD will be the scene of the first weekend of Berkshire Festival concerts by the Boston Symphony Orchestra next Friday and Saturday evenings at 8 p.m. (July 3-4) and Sunday afternoon (July 5) at 2:30. Erich Leinsdorf, Music Director, will conduct the music of Mozart Friday and Saturday, with Claudio Arrau as guest pianist both evenings, and music by Haydn Sunday afternoon, including the American Premiere of Haydn's Cantata "Applausus" with chorus and soloists. The Berkshire Festival will continue for eight weekends through Sunday, August 23.

The Berkshire Music Center at Tanglewood in Lenox, Mass., has begun its 22nd season and will present an ambitious schedule of musical works through the summer months.

The Berkshire Music Center is the Boston's Symphony orchestra's summer center for the advanced study of music. In addition to the scheduled orchestral and chamber music concerts students, many of them highly skilled professionals, will participate in seminars and classes to further their knowledge of the musical world. In his opening remarks on Sunday Erich Leinsdorf, who is in his second season as music director of the Boston Symphony orchestra, told the 245 student members that the center's aim was "to build a bridge between school and professional life."

To the performers in his audience Leinsdorf urged them to become more totally aware of the scope of musical endeavor.

To the composers among the center's members he said, "It is my own avowed purpose to come

ERICH LEINSDORF, Music Director of the Boston Symphony Orchestra.

to grips here at the Berkshire Music Center with the foremost problem which has beset music in the last few decades, and that is the alienation of the public from the work of the contemporary composer."

Cites Philosophical Problem

"The philosophical problem of the creative artist is how to find the proper way of expressing himself without indulging in ways unintelligible to contemporary ears."

To the members registered in the center's listening and analysis department he said, "We need high standards of appreciation. It is not enough that our professional critics should have high standards. We need critical ability in our public...

"The ultimate aim is to bring the public of this country to a keener awareness of quality—because only through public pressure will our entire musical establishment improve."

Director of the music school at Tanglewood is famed composer Aaron Copeland. Associate director is the long-time first violinist of the Boston Symphony orchestra, Richard Burgin.

From July 3 through August 23 the Boston Symphony orchestra will be heard on Friday and Saturday evenings at 8 o'clock and Sunday afternoons at 2:30. All symphonic concerts will take place in the 6000-seat Music Shed at Tanglewood, the 210-acre estate in Lenox, which is the summer home of the orchestra. Mr. Leinsdorf will also continue the Saturday morning open rehearsals in the Music Shed at 10 a.m., which are given for the benefit of the orchestra's pension fund.

During the 1964 Festival season the Boston Symphony orchestra will present music from four areas of the repertory: 1) music for festivals; 2) contemporary music; 3) Richard Strauss cycle; 4) music for chamber orchestra. The first two weekends, July 3-4-5, July 10-11-12, will be devoted to music for chamber orchestra, including lesser-known works of Haydn, Mozart, Schubert and Strauss. The remaining six weekends of concerts will be given by the full Boston Symphony orchestra.

Boston Pops Tickets On Sale July 6

Tickets for the annual Tanglewood concert by Arthur Fiedler and the Boston Pops orchestra will go on sale at the Tanglewood Box Office Monday morning, July 6, at 9 a.m. The concert will take place Wednesday evening, July 22, at 8 p.m. in the 6000-seat Music Shed. General admission tickets to the lawns will not be sold in advance but will be available two hours before concert time.

This will mark Arthur Fiedler's eleventh annual visit to Tanglewood to conduct a Boston Pops concert. He is celebrating his 35th year as conductor of the Pops. Proceeds from the sale of tickets will go to the Boston Symphony orchestra's pension institution.

Sunday Journal
PROVIDENCE, R. I.
Circ. 194,795
JUN 28 1964

Berkshire Festival Begins at Tanglewood

THE BERKSHIRE MUSIC FESTIVAL, which begins its 27th season this week, gets under way officially on Friday with an all-Mozart concert by the Boston Symphony Orchestra. Eric Leinsdorf will conduct the program.

Leinsdorf, who begins his second season at Tanglewood, the orchestra's summer home, said that this year's eight-week series of concerts in the Berkshire hills may be roughly categorized into four areas. They are music for festivals, contemporary music, the Strauss cycle and music for chamber orchestra.

In the first area, two American premieres and two other works that have not been performed at Tanglewood previously have been included. The first of these will be the American premiere of Haydn's cantata "Applausus." Soloists for this program, to be held at the Music Shed next Sunday, will be Helen Boatwright, Helen Vanni, Charles Bressler and Donald Bell. The second is an all-Strauss program July 11 that features his three-act concert version of "Der Burger als Edelmann" based on Moliere's play, "Le Bourgeois Gentilhomme."

In the second area, contemporary music, Leinsdorf has scheduled a number of significant contemporary compositions with the cooperation of the Fromm Music Foundation of Chicago from Aug. 9 to 13. Included in these concerts will be performances of Barber's "Symphony No. 1," Copland's "Symphony for Organ and Orchestra" and Menotti's "The Death of the Bishop of Brindisi."

In addition to the concert version of "Le Bourgeois Gentilhomme," a number of other important works by Richard Strauss, among them several lesser known compositions, have been programmed for the Strauss centennial. Notable among these are the first Berkshire Festival performances of "Tagesgeiten," in which the Boston Symphony Orchestra will be joined by the Harvard Glee Club; "Three Hymns" after the text by Friedrich Holderlin to be sung by Phyllis Curtin; and Interludes from "Die Frau ohne Schatten." Strauss' "Parergon," a left-handed piano concerto that had its only American performance in 1934, and his "Burleske" also will have their Tanglewood premieres.

Music for chamber orchestra, the fourth area, will receive equal exposure by chamber orchestras composed of members of the Boston Symphony. Composers whose music will be heard in the portion of the festival include Haydn, Mozart, Schubert and Strauss.

Also highlighting this season's festival will be the annual "Boston Pops at Tanglewood" concert that will be conducted by Arthur Fiedler and the annual "Gala Evening" for the benefit of the Berkshire Music Center, the Boston Symphony's summer center where young artists may continue their professional training under the guidance of eminent musicians. Programs for both of these concerts have not been announced as yet.

THE MUSIC SHED at Tanglewood is the scene of the Berkshire Festival which begins Friday, lasts eight weekends.

40 REVIEWS.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

JUL 5 1964

Music: At Tanglewood

Small Orchestra Opens Berkshire Festival

By THEODORE STRONGIN
Special to The New York Times

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As usual in the early weeks of the festival, a curtailed Boston Symphony was present, since part of the orchestra is home playing the Esplanade Concerts on the Charles River.

Consequently, Erich Leinsdorf, the Boston's conductor, again had the welcome necessity of reaching into the fresh realm of small orchestra literature for his opening night. He came up with a program all by Mozart, just as tomorrow night's will be, and Sunday afternoon's will be all by Haydn.

The novelties Friday night were a brief curtain raiser, the March in D (K. 237) and an eight-movement Serenade in the same key (K. 203).

The soloist of the evening was Claudio Arrau, playing the familiar B flat Piano Concerto (K. 450).

As a whole, Mr. Leinsdorf and the orchestra were firm, assured and always rich in tone. They were a little diffident, however, during the serenade, but then it is quirky, with turns of phrase that sound as though they're trying to be un-Mozartian.

The serenade is more direct—and has less mystery and complexity hidden between the lines—than usual for Mozart. Nevertheless, it is engaging music and would benefit from a more emphatic style of playing than it received tonight.

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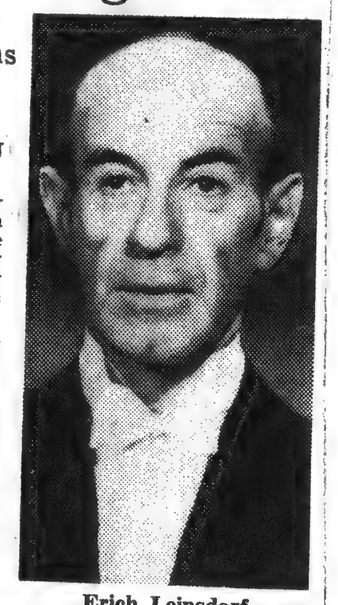

Erich Leinsdorf

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His tone was bright, sometimes even hard, but everything about his playing was to a musical purpose. Mr. Leinsdorf and the orchestra, in support, were tenderer than their soloist. The contrast was fascinating.

Mr. Leinsdorf and the orchestra also gave a joyous reading of the "Linz" Symphony (K. 425).

There was an unscheduled event at the concert, a sad and moving one. Mr. Leinsdorf led the orchestra and the Berkshire Festival Chorus and Helen Boatwright, soprano, in the Kyrie from Mozart's Mass in C. It was given in memory of Pierre Monteux, who was one of the festival's most beloved conductors. Mr. Monteux died Wednesday.

New England Newsclip Agency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
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JUL 5 1964

MOZART WORKS DRAW APPLAUSE AT TANGLEWOOD

Two Concertos Played By Arrau Cheered By 6943

By R. C. HAMMERICH

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The concertos are two of four written rapidly in 1784 for performance at a series of subscription concerts and apparently were calculated to be crowd-pleasers because of the brilliant pianistic display they demand.

Arrau's experience, skill and good taste were equal to the task. Saturday night he gave the jaunty first movement in the 16th less percussiveness than he did the beginning of the 15th Friday, but the piano sound was always in the foreground. The subtle delicacy he gave to the dynamic changes rather than in variance of phrasing and, of course, in a nearly intuitive collaboration provided by Leinsdorf and the orchestra.

Dynamic Subtlety

Although this dynamic subtlety was evident all through, it was most noticeable during the placid second movement. The exceptions, of course, came during the cadenzas when, without the orchestra, he gave the phrasing a more variable, less rigorous timing.

Before and after the concerto were displays of Mozart at his most playful and most passionate—most playful with a divertimento (K247) which opened the program and passionate with Symphony No. 40 (K550) after intermission.

The divertimento, six movements introduced by a little march (K248) was 36 minutes of cheerful party music from a 20-year-old composer and played with a velvety feel and liquid motion.

Supple, Silky

It was supple and silky, as nimble as chamber music and graced by a pair of mellow French horns that added filling to the polished chords produced by the 37 string players.

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Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
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JUL 9 1964

REVIEW
MUSIC MOUNTAIN

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By C. N. D.

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The high point of the work and of the evening, for that matter, was the fifth movement, which was dominated by the oboe in a melody of uncommon beauty against a murmuring accompaniment of the orchestra.

After the intermission Claudio Arrau was the soloist in the *B Flat Major Piano Concerto* (K. 450). The concerto was ably played, and the orchestra background was magnificent. The program ended with the *Linz Symphony*, a work which Mozart wrote in five days.

Saturday Evening

Saturday evening's Mozart program was planned very much like the preceding evening. An early work, another piano concerto, and one of the great late symphonies. As on Friday evening, Claudio Arrau was the soloist, this time in the *D Major* (K. 451) *Concerto.* His playing was always accurate and dependable. The sound that came from the piano, however, in those single note melodies found in all the Mozart piano concertos, was inclined to be wooden.

Mr. Leinsdorf's setting for the concerto was perfect. Where else in the world is there a combination of orchestra and conductor that can furnish such a background for a solo concerto?

The *Divertimento and March in D,* written for strings and two horns has that disarming simplicity of all the early "party music" that Mozart created on order, and it was given just the right amount of verve and color to make it ingratiating. After the intermission came the *G Minor Symphony.* This was taken at a very leisurely tempo with plenty of time to underline all of its many beauties.

A somewhat larger audience than on the previous evening applauded the conductor and soloist with rapture, and called them back many times.

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On Sunday afternoon, the orchestra, conductor and soloists distinguished themselves in an all-Haydn program of works, played at Tanglewood for the first time. The first number, an early Haydn *Symphony in G Minor* had drama and drive that was a revelation to those who had heard only the long-accepted Haydn works. Long, eloquent pauses in the first movement paced a dynamic equality in the music that never let up during the entire program.

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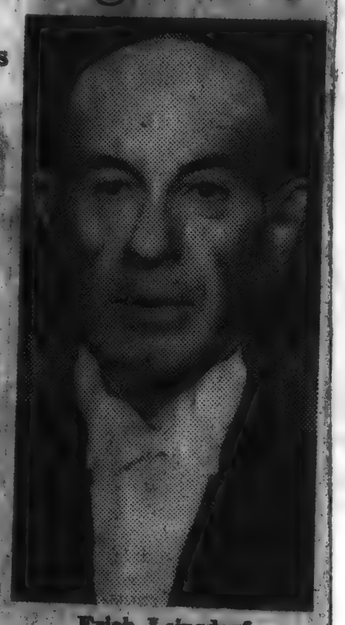

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
JUL 6 [illegible]

Opening at Tanglewood

Leinsdorf's direction spirited, refined

By John Marshall Cuno

Lenox, Mass.

The Berkshire Music Festival at Tanglewood opened Friday night in a manner both spirited and refined. Erich Leinsdorf chose the music of Mozart and Haydn for three concerts with instrumentalists from the Boston Symphony Orchestra. The small ensemble, under knowledgeable conductorship, gave full and appreciative audiences a lively, classical welcome to the festival as well as a taste of music both familiar and remote by these two 18th-century men of genius.

Familiar to most listeners are the "Linz" and the G minor symphonies which impart strength and incisiveness through the composer's skill in emphasis, grouping, and color, rather than in any over-all power. The orchestra's combined strengths were heard and felt in both numbers, rendered precisely, definitely, and with persuasive authority.

Two piano concertos were played—the B flat, K. 450, and K. 451 in D—on Friday and Saturday evenings respectively, with Claudio Arrau as the able solist. In the concertos, one is constantly aware of the brightness and spontaneity of Mozart gained in a variety of ways.

In the first, it is partly the way in which the orchestra supports the soloist with light mellow chords and sustaining horns, excelling the piano in beauty if not in brightness.

In the second, it is the keyboard detail and display, together with the brilliance of the orchestra, which give evidence of a carefully designed and fully developed work of strength and grandeur.

Let it be said that Mr. Arrau comprehended these works and traversed them with concentrated exactness, but he left this listener's heart longing for a little more grace, a little more love.

* * *

The inclusion of a portion of the C minor Mass in a program with the Piano Concerto No. 15 and the Serenade in D major with its corresponding March (K. 237), served to underline also the musical versatility of Mozart who could provide, when requested, any and every sort of music from the most religious to the lightest and most popular of the day—without losing the refinement of his art.

Most immediately appealing and delightful was the entertainment music — the Serenade in D and the Divertimento in F, K. 247, with its March, K. 248. Concertmaster Joseph Silverstein demonstrated his deftness and devotion to the violin in movements that virtually constituted a solo part. But as a soloist Mr. Silverstein did not touch or enthrall this listener with his intellectually bright and knowledgeable playing any more than did Mr. Arrau.

* * *

The most intensely dramatic selection of the weekend came in Haydn's cantata, "Applausus" (an American première), composed for a birthday celebration at an Austrian monastery. Written for five solo singers, chorus, and orchestra, the cantata musically endorses certain virtues seen as part of the monastery life: temperance, prudence, justice, and fortitude. One of the parts—that of the head theologian—was omitted in this performance.

Helen Boatwright, soprano; Helen Vanni, mezzo soprano; Charles Bressler, tenor; and Donald Bell, bass, formed a splendid quartet, each encompassing the peculiar attributes of his part and each taking on rather formidable vocal cadenzas.

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Sunday Herald
BOSTON, Mass.
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JUL 5 1964

AT TANGLEWOOD

Optimism and Sorrow In Opening Concert

By McLAREN HARRIS

The opening concert in the weekend series at the Berkshire Music Festival at Tanglewood Friday night contained both a glimpse of future spirits and a parting acknowledgment of the past—the optimistic renewal of the summer festival environment and a remembrance of the late and beloved Pierre Monteux.

Though the remembrance was inevitably colored with sorrow over the loss of an associate, it was the optimism which prevailed, for memory brought realization of the conductor's enduring legacy to his art. As part of an all Mozart program by Erich Leinsdorf and the Symphony, the same composer's Kyrie from the Mass in C Minor was chosen for a memorial; soaring soprano lines by Helen Boatwright in the Christe and striking, solid statements from the festival chorus built a majestic plea for mercy in the composer's language and a moving tribute for the occasion, expanded in meaning by a conception of Mr. Monteux' own lifelong devotion to the enhancement of artistic and human standards.

All-Mozart Program

The regular program consisted of Mozart's works in a more medium category — somewhat less than the greatest and greater than the least, if such as the latter are recognized. About the March in D, K. 237 and the Serenade in D, K. 203, everyone probably has his private sentiments, which may be extended to include divertimentos in general; I have mine, not wholeheartedly approving but resigned and appreciative.

Being forced to swallow in a short time what was intended to be an entire evening's fare, one comes to rest on the brighter gleams of genius, apparent perhaps in only a few movements among many. In the Serenade they arrive in the three "violin concerto" sections where Joseph Silverstein provided sufficient grace and tenderness for the principal solo passages and some labor in the cadenzas, and in the second andante, combining Ralph Gomberg's equisite oboe lines and arcs with like complement from the strings. Though the original nature of occasional pieces is rather divergent from concert performance their absence from repertoire would cause such moments to be keenly missed.

Arrau Is Soloist

Claudio Arrau was soloist for the Piano Concerto in B Flat, K. 450, an energetic and demanding work for the keyboard with sustained activity in running figures in the opening allegro and a sort of pinpoint brilliance to the finale. Mr. Arrau was definitely up to and on top of it all; his approach extracts the full tonal spectrum from his instrument, albeit at the occasional expense of sensitivity and dynamic contrast. His control seemed complete, and his intentions made up the points in question.

The orchestral story remained similar for the concerto and the concluding "Linz" symphony, No. 36 in C. Everywhere there was direction and purpose, through an effusively radiant adagio to a bright and emphatic presto accompanied by a slippage here or there in technical precision. The program as a whole seemed to tread the middle of the road from many angles; yet its substance remained esthetically intact. It is, after all, a beginning and not an end.

The Program

The Boston Symphony, conducted by Erich Leinsdorf, presented the season's first Berkshire Music Festival Concert at Tanglewood Friday night. Claudio Arrau was piano soloist. The Kyrie from Mozart's Mass in C Minor; with soprano Helen Boatwright and the Festival Chorus assisting, was performed in memory of Pierre Monteux.

The regular program consisted of works by Mozart: March in D Major, K 237; Serenade in D Major, K 203; Piano Concerto No. 15 in B Flat, K 450; and Symphony No. 36 in C Major, K 425, "Linz."

New England Newsclip Agency, Inc.
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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 4 1964

Monteux Tribute Is Offered At Tanglewood

By R. C. HAMMERICH

LENOX—Brave music lovers, who, unfrightened by early evening showers filled 5045 seats in the shed at Tanglewood Friday night for the first 1964 Berkshire Festival performance by the Boston Symphony Orchestra, were rewarded by a profoundly moving memorial to Pierre Monteux, former Boston conductor, who died Wednesday.

All-Mozart Program

Following the first half of the all-Mozart program, the orchestra was joined by Helen Boatwright, soprano, and the 100-member Tanglewood chorus. They performed the kyrie from Mozart's C minor Mass with a depth and breadth entirely appropriate to the depth and breadth of feeling musicians and music lovers the world over had for Monteux.

He was 89, had conducted most of the world's great orchestras, was conductor of the Boston orchestra from 1919 to 1924, had guest-conducted it 92 times and was scheduled to lead it twice this summer. The orchestra and audience stood in silence with bowed heads for a moment following the kyrie.

Then, after intermission, the audience heard a superlative performance of Mozart's 15th Piano Concerto (K450) by Claudio Arrau, an old pro from Chile who is famous for his pianistic versatility.

Mozart himself considered the K450 concerto one of his most difficult. It is certainly one of the brightest and most scintillating. It seems to require 20 fingers and three arms.

Arrau began it with a tonal quality that was somewhat on the hard side, rather brittle. But it mellowed as the first movement progressed, and though still bright, was not inoffensive.

He gave the leisurely second movement a personal and sensitive quality, the third burst forth packed with joy and good cheer. At the end, some of the audience let loose a few cheers, also.

The program had opened with a five-minute march for strings of the sort Mozart wrote to start and finish his long garden party serenades and it was followed by one of the serenades, an eight-movement 40-minute piece (K203) with a delightful built-in violin concerto.

Three of the eight movements (second, third, fourth) called for much violin work which, beautifully performed by Joseph Silverstein, concertmaster, caused the audience to interrupt the serenade with applause.

The most satisfying movement, however, perhaps, was the sixth. It presented some virtuoso oboe solo work of great subtlety by Ralph Gomberg, who also was amply rewarded with applause.

New England Newsclip Agency, Inc.
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News (m)
BANGOR, Me.
Circ. 76,680
JUL 4 1964

Tribute Paid To Monteux

LENOX, Mass. (AP) — The Boston Symphony Orchestra opened the 1964 Berkshire Music Festival Friday night with an all-Mozart program before 5,045 who defied a heavy rainstorm.

Mozart's mass in c minor was played in tribute to the late Pierre Monteux, frequent guest conductor of the Boston Symphony. Monteux died Wednesday in Hancock, Maine at the age of 89. The soprano soloist for the performance was Helen Boatwright.

The festival at Tanglewood will continue for eight weeks.

New England Newsclip Agency, Inc.
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Gazette (e)
WORCESTER, Mass.
Circ. 92,729
JUL 6 1964

Good Turnout At Opening Of Tanglewood

By JOHN F. KEYES
Gazette Music Critic

LENOX — Business was good at Tanglewood for the opening weekend of the Berkshire Festival, as 50 players of the Boston Symphony under Eric Leinsdorf played music of Mozart and Haydn. Claudio Arrau soloed in Mozart concertos on Friday and Saturday. Sunday brought the first performance in America of Haydn's 18th century cantata, "Applausus," with four soloists and the Festival Chorus.

High box office came on Saturday, when 6,943 occupied the music shed and lawns. This program included some of Mozart's "party music," written for social functions, also the first Tanglewood performance of the Piano Concerto in D major, No. 16, K. 451, ending with the very familiar and beloved Symphony No. 40 in G minor, K. 550.

Gazette Review

That Arrau used a score was no indication that he lacked mastery of this less familiar concerto. He was a vital part of its sustained mood of joy in the first movement, and in the second he took the lead in making phrases glow with noble sentiment and rich sympathy. The rapid third movement brought a tasteful display of fireworks. Both the long cadenza in the first movement, and the shorter one in the finale, revealed a prodigious ability to shape phrases without awkwardness or bombast.

Uneasy Spirits

It was well that the concerto opened with a long orchestral introduction; it gave several hundreds uneasy spirits (in a usually well-behaved audience) time to decide to seat themselves after intermission.

An ensemble of strings and two horns played the Divertimento in F and March in F, K. 247 and 248, as seven consecutive movements. The March, though emphatic and precise, was far more dainty in its approach than what we call march music. Leinsdorf used the Divertimento to showcase ten first violins, astonishingly accurate in phrasing. The horns were seldom heard alone, but their tone was prominent in the first Menuertto. This music remained light, though performed in terms of high technical skill.

The symphony, often called on the somber side, was not in the least melancholy on Saturday. Leinsdorf was at his happiest in the unfolding of budding themes into full bloom, then moving with utter logic and simplicity into fresh developments. The music glowed with spontaneity and naturalness, and such tricks of composition as the myriad separately articulated phrasings in the "Andante" were not allowed to overshadow the strong and vital moods of the work. The evening left the primary impression of a beauty that anyone could appreciate and treasure on the way home.

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JUL 6 1964

Woodwinds, Strings Superb In Concert at Tanglewood

Erich Leinsdorf was a happy man, indeed, at the conclusion of the Friday concert by the Boston Symphony Orchestra in Tanglewood. The Boston woodwind section was in excellent form and the strings responded with more warmth and lustre than is their accustomed manner.

This was the first concert of the summer, by the orchestra, and was an all-Mozart program, chosen, in part, because of the unavailability of some of the regular Symphony players, who are still playing at the Esplanade concerts in their home town. But the men who were on-stage for the Friday concert provided the sell-out audience with a lovely evening of music.

Mozart's "March in D Major (K.237)" was the leadoff number and was dispatched with a brisk rendering by conductor Leinsdorf.

Pitch Problem

The composer's "Serenade in D Major," with violin solo played by concertmaster Joseph Silverstein, was given a sensitive reading by the orchestra and Mr. Silverstein, who had a pitch problem in the second of the eight movements.

The damp weather, and not the soloist was the culprit for the intonation difficulties.

The orchestra has come to play Mozart's music much better in the last two years, thanks to the Leinsdorf concern with details of accuracy and familiarity with style.

The "Piano Concerto in B-flat No. 15" brought Claudio Arrau to the soloist's position for a spectacularly executed duet between piano and orchestra.

Arrau has that elusive quality of "taste" when it comes to playing such works. This was a full-blooded playing, not the usual delicate approach to the subject.

Mr. Leinsdorf provided a sympathetic backing for the soloist's declamations and the whole effect was one of complete empathy between all concerned.

Worth the Listening

The concerto is not one of the composer's best, the second period of the final movement being weak and ineffectual. But even bad Mozart is fair music and, provided with the interpreters like Leinsdorf and Arrau, the results can be worth the listening.

As a finale, the "Linz Symphony, No. 36" was given the added instrumentation of natural forces outside the Tanglewood shed. At one part, which is repeated later, a roll of thunder preceded the roll of the tympani by two beats and, at the repeat, was exactly that much ahead of cue again. The same happened as birds and flutes carried on an impromptu dialogue.

Well Rehearsed

Unhampered by the extraneous sounds, Mr. Leinsdorf showed that his men were able to realize the full import of the splendid score.

At the last movement, almost as though planned for the effect, the conductor rested his left hand behind his back. The orchestral players, in spite of the lack of dynamic level direction at that moment, sounded as well as they had during the previous sections of the concert.

Here was an orchestra so well rehearsed for a concert that they could play through a program though the conductor had his hands behind his back.

CLAUDIO ARRAU

Immediately before the intermission, the Kyrie from the "Mass in C minor" was played as a stirring and sad memorial to Pierre Monteux, the orchestra's former leader who died only two days previously.—(D. C.)

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Evening Globe
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Tanglewood--I

Mozart, Haydn Open Concerts

By MICHAEL STEINBERG

LENOX—In spite of rain until just minutes before the concert, Tanglewood's Boston Symphony concerts opened Friday evening before a crowd of 5045. All the music for the first week-end was by Haydn and Mozart, and I must report the presence Sunday afternoon of a group of three pickets carrying a sign, "Bring Back Bach."

Friday and Saturday there was Mozart, Sunday Haydn, all of it, of course, conducted by Erich Leinsdorf (maroon on Friday, white Saturday, and dove-grey from top to toe Sunday). Leinsdorf has done a wonderful job of enlivening the opening, small orchestra, period of Tanglewood repertory. His explorations of out-of-the-way classic music are almost without exception worthwhile, and along with the familiar beauties of Mozart's Linz and G minor symphonies, audiences this week-end were able to become acquainted with much rarer Mozart, some of it truly remarkable.

Without question the richest music played was in two piano concerts, K.450 in B flat and K.451 in D, which were performed upon the Claudio Arrau player-piano. In many respects Mr. Arrau is a player of a musical culture far ahead of most of his colleagues. His many intelligent perceptions about the music he plays are, however, realized in such ugly terms that while he can often suggest the music's interest he is incapable of suggesting also its beauty.

The large articulations are often good, but the detail is mechanical. Melodies are square and unsinging — he plays even with a kind of anti-cantabile — and regardless of phrase structure and rhythmic context, he makes entrances with the force, and often the effect, of a wrecking ball. His choice of piano is no help: I should perhaps not mention the brand name, but I do wish he would play a Steinway.

The D major Concerto, K.-451, is a much maligned work. The standard "idee recue" on it is that is is coldly brilliant and superficial. True, its language is a quasimilitary operatic one, but there is not an idea in it that is not freshly and beautifully invented. It is a less tender work than its immediate neighbors, but in excellence it is in every way their peer. I hope it will enter the repertory with greater regularity.

On Friday and Saturday respectively, Leinsdorf led the D major Serenade, K. 203 and the B flat Divertimento for Strings and a pair of horns, K.247/8. The Serenade is built much like the more celebrated "Haffner," K.250. It too has the usual serenade layout of symphony-with-extra-minuet, plus an inserted three-movement violin concerto.

It showed again that the works with names or nicknames have it all over the merely numbered ones. K.203 is consistently a work that is far superior than its far more famous counterpart. It is full of extraordinary orchestral invention — the anticipation in the second Andante of "Soave sia il vento" from "Cosi fan tutte," for example—and there are many turns of phrase and of harmony that look ahead to the ripest Schubert.

By contrast, the Divertimento is simpler, more immediately engaging, full of sharp wit and jokes almost Haydnesque in their epigrammatic point. Except when the rhythm in the Serenade finale began to get away from him a bit, Leinsdorf conducted both works aptly and much of the time quite beautifully. Joseph Silverstein's violin solo in the Serenade seemed inhumanly bland, in contrast to the many incidental oboe solos by Ralph Gomberg which were unmercifully fussy.

The Linz Symphony went well, especially its first movement in which Leinsdorf made many good points, notably the powerfully thrusting secondary accent's in the closing theme. The G minor Symphony was still slower and more contemplative than at Symphony Hall in April: it was sometimes lovelier for the greater freedom, but it occasionally hovered on the edge of nervelessness.

Before intermission Friday Leinsdorf, as a memorial for Pierre Monteux who died Wednesday, conducted the Kyrie from Mozart's C minor Mass, with the Festival Chorus and Helen Boatwright, soprano.

More tomorrow, about Haydn on Sunday.

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JUL 6 1964

Striking Changes Noted In Program As Berkshire Festival Opens Season

The Berkshire Festival opened at Tanglewood at Lenox with a weekend of concerts distinguished by the performance of several works never before heard there. This is conductor Erich Leinsdorf's second season as leader of the Boston Symphony Orchestra and sovereign of Tanglewood, and he has made striking changes in programming.

On Friday night, an all-Mozart program boasted Joseph Silverstein, violinist, and Claudie Arrau, pianist, as soloists. First performances at Tanglewood were March in D. K. 237 and Serenade in D, K. 203. Arrau played the Piano Concerto in B Flat. The Symph- only in C "Linz" completed the program.

Saturday evening another Mozart program included the Symphony in G. minor, and three compositions new to Berkshire audiences: March in F., K. 248; Divertimento in F., and Piano Concerto in D, with Arrau as soloist.

Sunday afternoon Mr. Leinsdorf conducted an all-Hadyn program introduciing the cantata "Applausus" in its American premiere. This old work, lost for many years, has a chorus and quartet and in this concert a harpsichord was used with amplification. The program also included Haydn's Symphony No. 39, and two arias, sung by Helen Beatright, soprano In the cantata these two artists were joined by Charles Bressler, tenor, and Donald Bell, bass, and the Berkshire Festival Chorus. Everything on the program was new to Tanglewood.

In the past, Berkshire Festival programs have been dominated by major works very familiar to concert-goers, especially regulars at Boston's Symphony Hall, with occasional adventures into 20th Century compositions. Mrs. Leinsdorf is introducing much classical music that is not so frequently heard, while leaving room for many old favorites.

Next weekend the Friday night concert will be all-Schubert, including the Symphony No. 3 and the Mass in E flat, both played for the first time at Tanglewood. Saturday's concert will be devoted to Mozart, and Sunday's will present the American premiere of "Le Bourgeois Gentilhomme" by Strauss.

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JUL 7 1964

T-U AT THE CONCERT

Excellent Omen for Tanglewood

By EDGAR S. VAN OLINDA

A record total of 20,315 paid admissions for the opening of the first week's series of concerts by the Boston Symphony Orchestra at Tanglewood, augurs well for a successful continuation of the Berkshire Festival. The Festival is in its 30th year and the 28th with participatiion of the Boston Symphony Orchestra under the leadership of Messrs. Koussevitzky, Munch and Erich Leinsdorf.

Series A was devoted to the music of Mozart in the Music Shed. The gaiety of Friday night's opening concert was tempered by the inclusion of the Kyrie from the Mass in C-minor as a memorial to the late Pierre Monteux, former conductor of the orchestra who passed away last week.

It was my privilege, last month, to visit the musical capital of Austria during which I trod the sacred precincts of Mozart's birthplace and his home. I received a tremendous emotional thrill to listen to the spirit of the composer, re-materialized on the stage of the Tanglewood music shed in all its pristine elegance under the consummate artistry of Mr. Leinsdorf, undoubtedly influenced by his own early directional experiences in the city of Salzburg, before he elected to become an American citiizen and resident.

Great Reception

The dapper Mr. Leinsdorf, showing no staleness after a full season of concerts in Boston and other major cities, received heart-warming reception as he took his place on the podium to conduct the opening work, Mozart's "Serenade in D-major." The maestro's graceful body stance and articulate hands and fingers, communicated the composer's message, as a skillful puppeteer controls the actions of his mari onettes.

Three superlative soloists were acclaimed: Joseph Silverstein, concert-master of the orchestra who played the incidental solos in the Serenade; Helen Boatwright, whose beautiful soprano lent authority to the portion of the Mass, and Claudio Arrau, who gave a superb reading of the piano concerto in B-flat major.

The music of Mozart, during his earlier years, is destitute of nuances as the pieces were written for the clavesin, forerunner of today's greatly improved concert grand pianos. The music demands perfect equality of the fingers, a gift which is one of the many attributes of the Chilean-born, American pianistic master.

Immaculate Rendition

Saturday night's concert also engaged the artistry of Mr. Arrau with his immaculate rendition of the Concerto in D-major. The program also included the "Divertimento" and the Symphony in G-minor.

Sunday afternoon the motivation shifted from Mozart to Joseph Haydn with the inclusion of Symphony, No. 3; an aria from Cimarosa's opera, "The Two Pseudo Counts" with Helen Vanni, scoring in the mezzo-soprano solo. The high point of the afternoon was the cantata, "Applauses" in which a quartet consisting of Miss Boatwright, soprano; Miss Vanni, mezzo-soprano; Charles Bressler, tenor; Donald Bell, bass; Mr. Silverstein violinist; Mrs. Irma Rogell, harpsichordist, and the Festival Chorus brought the first Tanglewood weekend to a glorious conclusion.

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Evening Globe
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JUL 7 196-

Tanglewood--II

Haydn Program Offers An American Premiere

By MICHAEL STEINBERG

LENOX—After two evenings of Mozart, Erich Leinsdorf on Sunday afternoon turned to Haydn. Sadly enough, and predictably enough, this meant a falling off at the box office, from an enormous 6943 for Saturday's Mozart concert to 1974. Haydn is a man whose hour has not yet come. For too many people his name still suggests a rather inconsequentially pretty music, something not quite worthy of really serious attention.

Leinsdorf is a man who knows better. Boston and Tanglewood have been fortunate in the Haydn performances Leinsdorf has given, and there is every reason to foresee that he will continue to fight for the cause of the greatest of classical symphonists and choral composers.

Furthermore, Leinsdorf is a man who knows that Haydn wrote more than just a half-dozen symphonies (all with numbers from 88 on up); in fact, it is pleasantly reassuring to walk into the conductor's room at the Music Shed here and first thing to see the Van Hoboken Thematic Catalouge of Haydn's music.

For his program Sunday, Leinsdorf chose all more or less unfamiliar music. He began with the Symphony No. 39 in G minor, which he had played previously in Boston. Its finale is stormy and in mood similar, and not coincidentally either, to Mozart's little G minor Symphony, K. 183, written 5 years later. Most of Haydn's Symphony, his first in a minor key, is elegiac rather than angry. It represents the soft, even the sentimental, side of the emotional disturbances of around 1770. It begins incidentally with the phrase Mozart was to pick up still later for his G minor Quintet, K.516. The performance was very beautiful.

1768, the date of the Symphony No. 39, seems terribly early for anything by Haydn, yet in that year Haydn was older than Mozart ever lived to be. From early Haydn, the program moved on to the maturity of 1789, though that too is a date earlier than that of the most familiar symphonies. Helen Vanni sang a fine aria Haydn wrote for insertion into Cimarosa's "I due supposti conti."

After the intermission came the major work, the Cantata "Applausus," another work from 1768 and written for a ceremony at the Zwettl monastery in Lower Austria. The four cardinal virtues of temperance, prudence, justice and fortitude, praise the monastery, which, for its part, is represented by the Head Theologian. This was the work's American premiere.

If Leinsdorf had sneaked any one of the eight arias from "Applausus" onto a program, there would have been an immediate clamor—led, no doubt, from this column—to have the whole work performed. Well, the whole work was performed, and there was some dissatisfaction.

It consists of eight arias, separated by recitatives, preceded by a two movement overture, and followed by a chorus. The arias are long and elaborate, mostly in da capo form, and containing fanciful cadenzas for the singers and, in two instances, for obbligato instruments also. Most of the arias are slow, and, while they are beautifully made, they are also quite impersonal.

Part of the trouble lies in the text. There just is no getting excited over something like "Prosperous is the outcome of projects maturely weighed and temperately undertaken. More secure is our progress and rarer are our failures when we make haste slowly." Moreover, Haydn, who developed slowly, was in 1768 nowhere near ready to treating the recitative-cum-aria convention with the fantasy he could bring to bear on the problem 30 years later in "The Creation."

The result of it all was a certain tedium from the cumulative effect of more than 70 minutes of 18th century politeness. This was so in spite of the excellent performance the work received from Leinsdorf, the orchestra, the Festival Chorus and soloists Helen Boatwright, soprano, Helen Vanni, mezzo-soprano, Charles Bressler, tenor, and Donald Bell, bass. Miss Vanni actually had little to do here; her moment had come in the extra aria before intermission. Bell, a first-rate artist, is not quite ideal for this music only because his voice is too vibrant for it always to be quite evident just what pitch he is on. The work of Miss Boatwright and of Mr. Bressler was of perfect stylishness, virtuosity, elegance and beauty.

That the smoothness of Joseph Silverstein's violin playing is not quite adequate for 18th century music was made dramatically evident when in the second of the arias for Justitia it could be heard duetting with the extraordinary intensity of Bressler's superlative singing. The harpsichord obbligato in the first Justitia aria was played by Irma Rogell, stiffly even when accurately.

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Transcript (e)
NORTH ADAMS, Mass.
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JUL 6 1964

Music Review

Mozart and Haydn Works Open Tanglewood Season

By FRANK N. PATTERSON

The opening of the Boston Symphony Orchestra's weekend concerts at Tanglewood reaffirms the curious but laudable results of last year's season under Erich Leinsdorf.

Three-quarters of the dozen works heard this weekend were new to Tanglewood and one, a lovely Haydn Cantata, an American premier. There is thus far the similar restraint and frank readings Mr. Leinsdorf was so apt to create in last year's programs. But with a conservative as subtle as Mozart, the conservatism that Leinsdorf adds to it often results in a rather small sum. One might say for a July 4 weekend, there was not a great deal of independence, nor much in the way of fireworks.

Gentle Party Music

The gentle party music of Mozart's Divertimento, K247, and Serenade, K 203, with its open score and popularized style of the late 1700s, seems today to need another diversion to produce its likely success. The careful turning of each ornament and guiding of each solo-like passage made one feel the conductor was trying to be Mozart rather than to feel him. Being the composer rather than interpreting him is a rare experience for the musicological mind, but it seems some little injustice to the music.

The two Mozart piano concerti in D and B flat were more stirring. They are better works by far, but they also had the thrust of the brilliant playing of Claudio Arrau. Mr. Arrau's tone and drive was in strong contrast to the orchestra, and though it seemed perhaps raucous, it was refreshingly positive.

The two Mozart Symphonies (Linz and G minor) were most carefully performed. There is an excellence of technique in the orchestra that is described in only one word — perfect, but there was, despite the music's innate invention and persuasion, again a lack of freshness, a kind of rippleless pool in a sylvan setting.

Friday night's concert included an unscheduled performance of the Kyrie from Mozart's Mass in C minor with the Festival Chorus and soloist, Helen Boatwright. The performance was in memory of Pierre Monteux who died July 1. Much has been said of this most modest master of music, so unruffled by personal misadventure or by music's peculiar progress. We can but hope that there may be a successor in our day. It would seem such a man must be of the rarest modesty who can achieve the pinnacle of respect and admiration with qualities of intelligence, restraint, fearlessness and phenomenal artistic acumen.

Sunday's Concert

Sunday's all Haydn concert might alone have been grandly noted for the performance of the G Minor Symphony, No. 39. It has enough surprise in its controlled romance to raise by itself the question of the composer's resurgence.

The cantata "Applausus" is composed for orchestra, four soloists and a chorus for its final choral prayer. It applauds four virtues found in a monastery; Temperance, Prudence, Justice and Fortitude. In an amazing letter by the composer to the original performers (he never met), Haydn lists 11 points of advice. This list concludes with, "—for the sake of my reputation as well as your own, be as diligent as possible." The advice was surely no more closely followed than almost 200 years later when Leinsdorf led Sunday's group through the virtues that indeed appear honey-sweet in musical fragrance. The duet of Temperance and Prudence sung beautifully by Helen Boatwright, soprano, and Helen Vanni, mezzo soprano, added an unlisted but inevitable virtue of grace. The necessity of continuo harpsichord, especially in prominence with the exuberance of tenor Charles Bressler, was as real to the work as it was to relaxed but grateful ears.

It would appear that while some forgotten pieces uncovered by diligent search and hard work may only show a listener why the same pieces were lost in the first place, works as Haydn's "Applausus" make the light well worth the candle.

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JUL 6 1964

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Music: Haydn Cantata at Tanglewood

Leinsdorf Is Conductor of 'Applausus' Debut

By THEODORE STRONGIN
Special to The New York Times

LENOX, Mass., July 5—Haydn's cantata, "Applausus," is a ravishingly beautiful work. It has a calm inner glow and a sunny exterior, and it is written so that the human voice sounds almost divine. Given by Erich Leinsdorf and the Boston Symphony at Tanglewood, this afternoon, it thoroughly retrieved what up to now has been a rather thin opening weekend at the Berkshire Festival.

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The "Applausus" performance was its first in America. It was written in 1768 for a birthday celebration of an Austrian monastery.

"Applausus" celebrates the four major virtues as practiced at the monastery: Temperance, Prudence, Justice and Fortitude.

Each of the four is represented by a soloist. Temperance was sung by Helen Boatwright, soprano; Prudence by Helen Vanni, mezzo-soprano; Justice by Charles Bressler, tenor, and Fortitude by Donald Bell, bass. The cantata ends with a mighty chorus, affirming in mood, sung by the large Berkshire Festival Chorus.

In between are arias and recitatives, just over an hour's worth. Some are peaceful, some turbulent. One, a duet between Temperance and Prudence, is of angelic beauty and can easily become a treasure of the repertory.

In it, as well as in solo arias, there were unaccompanied cadenzas that kept to the spirit of the cantata and provided time and space for the beauty of the human voice to descend perfectly on the senses. Miss Boatwright and Miss Vanni, particularly, and Mr. Bressler and Mr. Bell, too, sang in that happy way in which inner meaning, expressed with conviction, converges with beauty of outer sound.

Mr. Leinsdorf conducted "Applausus" so that the orchestra played with the quick emphases and minute responses that it had merely skirted in the earlier concert of the weekend. It was a triumphant occasion.

Mr. Leinsdorf used a harpsichord (played by Irma Rögell) to excellent effect in "Applausus." If a harpsichord can sound lush, this one did, and one suspects that the microphone poked at its innards was responsible. Mr. Leinsdorf had said that the artificial amplification was an experiment, and that on it rested his decision whether to play Bach in the huge open-sided Tanglewood Shed. The experiment worked.

Today's concert opened with Haydn's G minor Symphony (No. 39), a concise, eloquent work. Miss Vanni then sang (beautifully) an aria Haydn wrote for an opera by Cimarosa.

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Last night's concert, just as Friday night's, was all Mozart. Claudio Arrau repeated his Friday appearance with another piano concerto, No. 16 in D major, just as the night before, he played with clear articulation and a rather hard tone.

The Divertimento in F (K 247) was joined to the March in F (K 248), said to have been one piece originally, and Mr. Leinsdorf and the orchestra played them chastely, though the detail was not always sharply etched.

A technically smooth but interpretatively uninteresting performance of the famous G minor Symphony rounded out yesterday's concert.

4 Soloists Are Heard at Tanglewood Fete

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Republican (m)
WATERBURY, Conn.
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JUL 7 1964

Tanglewood Program Has More Variety

LENOX, MASS. — The first week end of the eight - week Berkshire Symphonic Festival at Tanglewood brought two programs of Mozart on Friday and Saturday evenings and a Sunday afternoon of Haydn music all under the direction of Erich Leinsdorf, conductor. The opening concert on Friday night brought a moving performance of the Kyrie from Mozart's "Mass in C Minor," with the Festival Chorus of some 125 voices and Helen Boatwright assisting, in memory of Pierre Monteux who died on Wednesday.

Conductor of the Boston Symphony Orchestra from 1919 to 1924 and its guest conductor for many years, the venerable Pierre Monteux died in his 89th year and for the thousands who looked forward to seeing him at Tanglewood each summer something went with his passing. When the Kyrie was performed at the conclusion of the first part of Friday night's program, the entire orchestra and chorus stood in silence and they were joined a minute later by the entire audience standing in rapt silence. It was a moving tribute to the memory of the man who only last summer had conducted so brilliantly on a Sunday afternoon in the Music Shed.

For the opening concert Joseph Silverstein, concertmeister, performed the violin solo in the Mozart "Serenade in D Major," given its first performance at the Festival. Leinsdorf is scheduling a number of musical selections not previously heard at the concerts and is thus continuing his purpose of introducing music not usually heard here in order to broaden the repertoire of both performers and listeners. Claudio Arrau, pianist, was heard Friday night in a brilliant performance of the Mozart "Piano Concerto No. 15 in B-flat Major" and on Saturday night he gave a first Tanglewood performance of the Mozart "Piano Concerto No. 16 in D Major." Friday night's concert also included the playing of the 'Linz' Symphony in C Major."

All Haydn

The Sunday afternoon program brought all Haydn music being given its first performance at Tanglewood. It included the "Symphony No. 39, in G Minor," the Aria of Beatrice from Cimarosa's " Due Supposti, Conti, Ossia Lo Sposo Sensa Moglie" with Helen Vanni as mezzo soprano soloist. The Cantata "Applausus" was given its first performance in America with Helen Boatwright, soprano; Helen Vanni, mezzo soprano; Charles Bressler, tenor; and Donald Bell, bass. Joseph Silverstein was violin soloist.

Before the opening of the week-end program there was a special program on Tuesday night of music of Shakespeare's time in honor of the 400th anniversary of the birth of the Bard. This was presented by the New York Pro Musica group under the direction of its musical director, Noah Greenberg. It brought the singing of many old madrigals and the playing of early music on many early instruments.

This week the programs will include music of Schubert on Friday night at 8 o'clock and music of Mozart on Saturday night. Sunday afternoon the music will be the Strauss complete music to "Le Bourgeois Gentilhomme." It is easy to see that Leinsdorf is changing the first two week-end series of the usual Mozart and Bach to something with much more variety and a good deal of innovation. Music listeners at Tanglewood are sure to broaden their knowledge through his innovations and no doubt will augment their listening pleasure. The Tanglewood Festival Season is in full force. Need one say more?

S.M.

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Patriot-Ledger (e)
QUINCY, Mass.
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The Sound of Music

Tanglewood Firsts

CLAUDIO ARRAU

By Peter M. Knapp

LENOX — Erich Leinsdorf believes a music festival should offer something special—works not generally heard during the usual winter season.

Thus the opening concerts by the Boston Symphony over the weekend at the 1964 Berkshire Music Festival included seven compositions by Mozart and Haydn heard for the first time at Tanglewood.

Sunday's all-Haydn program featured something extra special — the American premiere of the cantata, "Applausus," apparently written in 1768 by Haydn and found by the Haydn scholar, H. C. Robbins-Landon, of Boston. A smallish audience of 4,974 came bundled against a cloudy, chilly day to hear the work performed by Mr. Leinsdorf and the symphony, the festival chorus and soloists Helen Boatwright, soprano; Helen Vanni, mezzo soprano; Charles Bressler, tenor, and Donald Bell, bass.

"Applausus" was written by Haydn for the monastery at Zwettl in Lower Austria, apparently for a birthday celebration, according to musicologists. The work "applauds" monastery life and the virtues practiced therein — temperance, prudence, justice and fortitude.

The cantata consists of a series of recitatives and arias, with an opening "sinfonia" or overture, and a closing chorus. The score is as ornate as some of the old baroque Austrian monasteries themselves, abounding in decorative embellishment and cluttered with trills.

There are moments of sublimity — the aria for soprano (Temperance) toward the end is lovely, as are the harpsichord obbligato in the first tenor solo (Justice) and the rousing final chorus. But there are also tedious patches, and most of the arias could be cut without much loss for future performance. Haydn really went to excess with some of the musical decoration. Nearly every aria, for example, contains an unaccompanied cadenza, mostly vocal.

The arias are not for the novice; they demand impeccable technique and control. Miss Vanni and Mr. Bressler traversed the cruel florid lines stylishly, and the latter even managed to make the Latin text distinguishable in his two long solos. Mr. Bell sang with power and accuracy, but his heavy voice tended to bleed and blur the notes of the florid passages. Miss Boatwright found it all simply too much to cope with, wandering off pitch and running out of gas in the midst of phrases.

The orchestral part is festive and interesting. At times, the score is broad and Handelian. Mainly, though, Haydn's accompaniments are choppy, thumping string figurations a la Vivaldi. Under Mr. Leinsdorf's direction, the orchestra scampered, burbled and gurgled good-naturedly while the singers extolled the cosmic virtues.

Two other curiosities by Haydn were on the program—the Symphony No. 39 in G minor, a strange little experimental symphony from Haydn's "storm and stress" period, and an aria supplied by Hayda for Cimarosa's opera, "I Due Supposti Conti, Ossia Lo Sposo Senza Moglie" ("The Two Fake Counts or The Husband Without A Wife"), a pleasant bit of vocalism sung with professional gloss by Miss Vanni. In the symphony, the elegant strings of the Boston Symphony especially sparkled in the Vivaldian first movement, and the stormy finale.

Both orchestra and conductor were in top form for Saturday evening's all-Mozart program, heard by 6,943 shivering, breeze-swept patrons.

The soloist was Claudio Arrau, performing the Piano Concerto No. 16 in D, K. 451, sequel to the concerto No. 15 in B flat, K. 450, which he essayed the previous evening. Fortunately, Mr. Arrau had a happier time with Saturday's concerto.

On Friday night, there was little to be said for Mr. Arrau's heavy-handed and icy approach. While the B flat concerto contains a largesse of brilliance for the soloist, Mr. Arrau's bravura style completely erased the bubbling spontaneity of the score. In the delightful rondo movement, the subtle phrasing and dynamic modulation which lies at the heart of the score were replaced by a brittle, disjointed, inflexible technique.

If the Concerto in D went better the following night, it was because the Chilean born pianist relented somewhat and followed more gentle contours. Some color and shading were allowed to creep in. Yet his tone remained steely and his trills clangorous. He made hash of the cadenzas of both concerti.

Judging from the applause, there were many in the audience who do not mind their Mozart performed in this strong armed manner. Nor were they disturbed by Mr. Arrau's use of the score, with a comely page-turner bobbing up and down with predictable regularity.

In both the early and late works of Mozart that comprised the remainder of Saturday's program the Boston Symphony showed how far it has come during Mr. Leinsdorf's tenure in grasping the Mozartean style. There were the delights of deft phrasing (the "lean-and-slide" in the appogiaturas, the dramatic crescendi of ascending lines) in the six-movement Divertimento in F, K. 247 for Strings and Two Horns—a happy blend. At one point, Mr. Leinsdorf took the orchestra down to a trembling triple piano, yet there was perfect articulation of the parts. The divertimento was preceded by the little March in F, K. 248, marred by some shrillness in the violins.

And, in the closing Symphony in G minor, No. 40, K. 550, Mr. Leinsdorf's prodigious knowledge of the Salzburg master left no detail uncovered. There was lightness, but a strong rhythmic drive underneath. The development section of the first movement and the finale smoldered with energy. At the end, there was an ovation for orchestra and conductor.

The Symphony and Mr. Leinsdorf paid a glorious musical tribute to a friend, the late Pierre Monteux, in Friday night's opening concert. Conductor of the BSO from 1919 to 1924 and a frequent guest director in recent years, Mr. Monteux led the orchestra last summer at Tanglewood, and was scheduled to appear again this year before fatigue caused him to cancel.

For the memorial to the beloved maestro, Mr. Leinsdorf chose the opening "Kyrie" section of Mozart's Mass in C minor, a work that ranks with the Requiem in exalted musical expression. Joining the Symphony were the Berkshire Festival Chorus and Miss Boatwright.

With its grave, mysterious opening, the powerful contrapuntal unfolding of the somber choral theme, and the relief from the dark masses of sound achieved through the lighter soprano solo, the Kyrie was a moving elegy for Mr. Monteux. Mr. Leinsdorf matched the young, strong voices of the chorus with a rock-solid orchestral accompaniment, building towers of magnificent sonority.

Miss Boatwright lacks the power and the range to do full justice to the soprano part. She also is given to the swaying, tormented-expression kind of emoting that adds nothing to her vocalism. But she sang sweetly and securely overall.

The weatherman did not co-operate for opening night. Thunderstorms added some off-stage percussion and the grounds were soggy and misty, holding attendance to 5,045. The foggy, foggy dew and an occasional cool breeze were treacherous for string players, and the violins (and the reeds) had obvious difficulties.

The lush, silky tone of the BSO really did not appear until the final work of the all-Mozart program, the Symphony in C, No. 36, K. 425, the "Linz." Here, too, the largish string orchestra, which tended to overwhelm the baroque delicacies of the earlier works, seemed ideal for the requirements of the Linz.

With Mr. Leinsdorf's coherent and energetic direction, and the crisp playing of his musicians, the performance was the kind of gem we have come to expect from the Symphony and its gifted conductor. Mr. Leinsdorf chose quite rapid tempi and took all repeats, yet did not neglect the fine details—like the slyly-accented "Scotch snaps" of the minuet movement's trio.

The rest of the concert was on a less exalted plane. There were problems of precision and pitch in the peppy March in D, K. 237, that opened the evening. The lengthy Serenade in D, K. 203, was gracious and entertaining but somewhat uneven in performance.

Concertmaster Joseph Silverstein did extraordinarily well, on this drippy evening, with his solo parts in the middle sections. Mr. Silverstein's tone was never lovelier, nor his treatment of the melodic line more fluid, than in the andante section. Oboist Ralph Gomberg was as classy as usual in his solo

The Knickerbocker News
ALBANY, N. Y.
D. 54,678
JUL 6 1964

Tanglewood Hears A Haydn Cantata

By THEODORE STRONGIN

Lenox, Mass. — Haydn's cantata, "Applausus," is a ravishingly beautiful work. It has a calm inner glow and a sunny exterior, and it is written so that the human voice sounds almost divine.

Given by Erich Leinsdorf and the Boston Symphony at Tanglewood yesterday afternoon, it thoroughly retrieved what up to then had been a rather thin opening weekend at the Berkshire Festival.

The "Applausus" performance was its first in America. It was written in 1768 for a birthday celebration of an Austrian monastery.

"Applausus" celebrates the four major virtues as practiced at the monastery: Temperance, Prudence, Justice and Fortitude.

Each of the four is represented by a soloist. Temperance was sung by Helen Boatwright, soprano; Prudence by Helen Vanni, mezzo-soprano; Justice by Charles Bressler, tenor, and Fortitude by Donald Bell, bass. The cantata ends with a mighty chorus, affirming in mood, sung by the large Berkshire Festival Chorus.

In between are arias and recitatives, just over an hour's worth. Some are peaceful, some turbulent. One, a duet between Temperance and Prudence, is of angelic beauty and can easily become a treasure of the repertory.

In it, as well as in solo arias there were unaccompanied cadenzas that kept to the spirit of the cantata and provided time and space for the beauty of the human voice to rescend perfectly on the senses. Miss Boatwright and Miss Vani. particularly, and Mr. Bressler and Mr. Bell, too, sang in that happy way in which inner meaning, expressed with conviction, converges with beauty of outer sound.

Mr. Leinsdorf conducted "applausus" so that the orchestra payed with the quick emphases and minute responses that it had merely skirted in the earlier concert of the weekend. It was a triumphant occasion.

Yesterday's concert opened with Haydn's G minor Symphony (No. 39), a concise, eloquent work. Miss Vanni then sang (beautifully) an aria Haydn wrote for an opera for Imarosa.

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(A review by Dan Cusick Knickerbock News music critic of the Friday night concert is on Page 7-A.)

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SPRINGFIELD, Mass.
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JUL 6 1964

Haydn's Work Heard at Tanglewood

By R. C. HAMMERICH

LENOX — There may have been several among the 4794 listeners at Tanglewood Sunday afternoon who decided that the world would have been just as happy if Haydn's cantata "Applausus" had remained undiscovered.

Impressive Moments

For most of the 180 years since it was written to celebrate an official installation or birthday, the score lay unknown in the archives of a South Austrian monastery.

Performance at Tanglewood Sunday was the first in America and although it received fair and sometimes superior treatment in the hands of the four soloists, 42-voice chorus and orchestra and therefore provided several impressive moments, it seems unlikely that the piece will shake up the music world.

There was a joyful quartet at the beginning (following a happy symphonic introduction), a wondrous soprano and mezzo-soprano duet near the beginning and a high spirited chorus at the end, 72 minutes after the first downbeat.

Soloists Roles

In between were several recitatives and arias for the soloists who were assigned the characterizations of the four cardinal virtues attributed to the monastery which had commissioned the work: Prudence (mezzo-soprano), Temperance (soprano), Justice (tenor) and Fortitude (bass). The bass also sang the role of the head father at the monastery.

The soloists were Helen Boatwright, soprano; Helen Vanni, mezzo-soprano; Charles Bressler, tenor, and Donald Bell, bass. Miss Boatwright's efforts seemed to be directed to the production of lovely tone rather than precise articulation; Bressler's tone quality was erratic; Bell produced a strong quality of authority and virility which was appropriate to both characters he was asked to personify, and Miss Vanni was not required to solo.

However, before intermission she had sung an aria Haydn wrote for insertion in an opera by Cimarosa and at that time displayed a voice of strong bell-like quality, clean and clipped articulation and pitch control of great security.

Pleasing Duets

She contributed these qualities to the opening quartet and the duet with Miss Boatwright, both of which were highly pleasing, although the male voices were overshadowed by the women's and the orchestra during the quartet.

In sum it might be said that the cantata, although offering many moments of great pleasure, probably has too few such moments to attract continued and repeated attention.

Before intermission in addition to Miss Vanni's aria the orchestra played Haydn's Symphony No. 39 in G Minor, a symphony interesting because it was written at the beginning of the composer's first five years of so-called musical "storm and stress."

To listeners in 1964, however, most of them having heard a good amount of wild music, Haydn's "stress" does not seem very stormy. Now the 39th symphony is polite and stylish, polished and orderly, and that is the way Leinsdorf conducted it. Very nice.

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Tanglewood Gets Off To Good Start

LENOX, MASS. — The first week end of the eight - week Berkshire Symphonic Festival at Tanglewood brought two programs of Mozart on Friday and Saturday evenings and a Sunday afternoon of Haydn music all under the direction of Erich Leinsdorf, conductor. The opening concert on Friday night brought a moving performance of the Kyrie from Mozart's "Mass in C Minor," with the Festival Chorus of some 125 voices and Helen Boatwright assisting, in memory of Pierre Monteux who died on Wednesday.

Conductor of the Boston Symphony Orchestra from 1919 to 1924 and its guest conductor for many years, the venerable Pierre Monteux died in his 89th year and for the thousands who looked forward to seeing him at Tanglewood each summer something went with his passing. When the Kyrie was performed at the conclusion of the first part of Friday night's program, the entire orchestra and chorus stood in silence and they were joined a minute later by the entire audience standing in rapt silence. It was a moving tribute to the memory of the man who only last summer had conducted so brilliantly on a Sunday afternoon in the Music Shed.

For the opening concert Joseph Silverstein, concertmeister, performed the violin solo in the Mozart "Serenade in D Major," given its first performance at the Festival. Mr. Leinsdorf is scheduling a number of musical selections not previously heard at the concerts and is thus continuing his purpose of introducing music not usually heard here in order to broaden the repertoire of both performers and listeners. Claudio Arrau, pianist, was heard Friday night in a brilliant performance of the Mozart "Piano Concerto No. 15 in B-flat Major" and on Saturday night he gave a first Tanglewood performance of the Mozart "Piano Concerto No. 16 in D Major." Friday night's concert also included the playing of the 'Linz' Symphony in C Major."

All Haydn

The Sunday afternoon program brought all Haydn music being given its first performance at Tanglewood. It included the "Symphony No. 39, in G Minor," the Aria of Beatrice from Cimarosa's " Due Supposti, Conti, Ossia Lo Sposo Sensa Moglie" with Helen Vanni as mezzo soprano soloist. The Cantata "Applausus" was given its first performance in America with Helen Boatwright, soprano; Helen Vanni, mezzo soprano; Charles Bressler, tenor; and Donald Bell, bass. Joseph Silverstein was violin soloist.

Before the opening of the week-end program there was a special program on Tuesday night of music of Shakespeare's time in honor of the 400th anniversary of the birth of the Bard. This was presented by the New York Pro Musica group under the direction of its musical director, Noah Greenberg. It brought the singing of many old madrigals and the playing of early music on many early instruments.

This week the programs will include music of Schubert on Friday night at 8 o'clock and music of Mozart on Saturday night. Sunday afternoon the music will be the Strauss complete music to "Le Bourgeois Gentilhomme." It is easy to see that Mr. Leinsdorf is changing the first two week-end series of the usual Mozart and Bach fo something with much more variety and a good deal of innovation. Music listeners at Tanglewood are sure to broaden their knowledge through his innovations and no doubt will augment their listening pleasure. The Tanglewood Festival Season is in full force. Need one say more?

S.M.

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Berkshire Eagle (e)
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JUL 6 1964

45

Tanglewood Opens With Mozart, Haydn Premieres

By JAY C. ROSENFELD

FOR THE PROGRAMS of the first weekend of the season at Tanglewood Friday and Saturday evenings Erich Leinsdorf uncovered a great many Mozart compositions which had never been heard there before, and yesterday came an entire afternoon of Haydn which, too, was completely new to that concert stage.

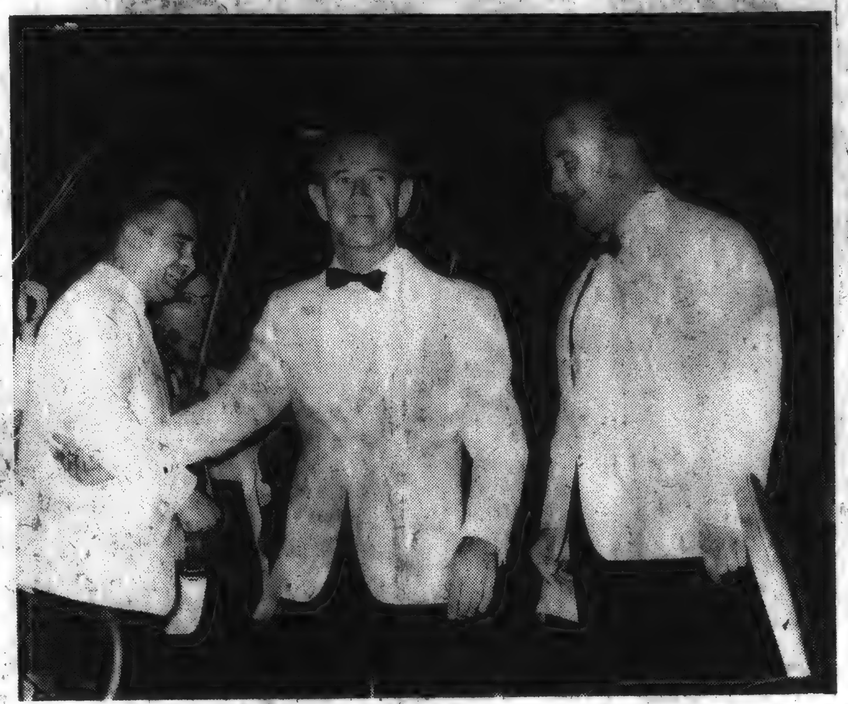
The programs were particularly well adapted to the small forces from the Boston Symphony Orchestra which always supply the first two weeks of the Tanglewood season.

* * *

LEINSDORF chose the end of the first half of the initial concert to insert a memorial to Pierre Monteux, the former Boston conductor, who passed away July 1. A double choir from the Festival Chorus and Helen Boatwright, soprano, joined the orchestra in the Kyrie from Mozart's Mass in C Minor, a moving choice. Miss Boatwright's anguished plea for mercy was compatible with Mozart's method of expressing reverence. At the conclusion Leinsdorf asked the orchestra to join the vocalists standing, and the audience of more than 5,000 voluntarily stood to participate in the tribute of respect to the late 89-year-old master.

* * *

YESTERDAY afternoon the Haydn Symphony, No. 39, in G Minor, was played with the fastidious style which Leinsdorf has with music of that period. It is a simple, gay and small symphony in which practically all the material of interest is given to the violins. The strings in the lower registers have little to express. Their role is completely in support. The winds, two oboes and four horns, get the trio of the minuet, a lovely contrasting mood, and the finale is a crisp, spirited frolic.



Whitestone

BSO CONDUCTOR Erich Leinsdorf extended a friendly arm to his concertmaster, Joseph Silverstein, as he and pianist Claudio Arrau took their bows during the opening weekend concerts at the Tanglewood festival. Mr. Arrau performed in concerts on both Friday and Saturday. Mr. Silverstein was soloist Friday night.

But it can now again be placed in storage and marked "quaint."

* * *

THE ARIA that Haydn inserted in the opera of his contemporary Cimarosa, "The Two Pseudo Counts," was an exciting vehicle for mezzo soprano Helen Vanni. Haydn's vocal writing was full of daring and florid acrobatics, and Miss Vanni was more than at ease, and in the vein, in the rewarding lament of a vow to the ghost of her father. After intermission, Miss Vanni was joined by Miss Boatwright, Charles Bressler, tenor, and Donald Bell, bass, and the Festival Chorus prepared by Iva Dee Hiatt, in the American premiere of the cantata "Applausus."

It proved to be a long series of vocal solos, sung in Latin, after an overture by the orchestra, at the conclusion of which the choirs, seated at the rear of the stage, were signaled to rise after an hour on the bleachers to sing a relatively short concluding chorus.

* * *

THE SOLOISTS, however, were splendid. Leinsdorf kept the instrumental accompaniment in remarkable restraint and the quartet romped with abandon together and alone through fields of vocal clover. Haydn didn't hesitate to give a bass nearly as pyrotechnical a display as a voice in a less cumbersome register. Each soloist, in addition to solo allocations, had unaccompanied cadenzas which, we assume, were inscribed, although they might have been devised on impulse or by improvisation. Haydn, as did all others of his day, provided these moments to allow the performers to show their flexibility and compass, certainly here without regard for the four major virtues which are the essence of this thesis.

There was a plethora of superb singing, but, strange as it may seem, a bit in excess of one's auditory capacity.

* * *

LEINSDORF'S way with the more substantial Mozart symphonies is one of the most satisfying examples of orchestral music-making. The "Linz" C Major (K425) Friday night and the G Minor (K550) Saturday night were pure joy. Every detail joins its adjacent phrases so meticulously and the dynamic indications are followed so faithfully (there is such a tangible difference between the gradations of forte) that one needs seek no further for true Mozart. In the introduction of the "Linz" the second violins are allowed to express their fourth bar theme without being weighted under in the following entrance of the firsts. Instances of that kind of penetration abound in Leinsdorf's reading. The half-tone descent of the strings in the second theme of the G Minor was handed over, as in a relay race, to the reeds, and reversed in the recapitulation, with a rare appreciation of the intent of the composer and the potentialities of an orchestra as an instrument.

* * *

BOTH MOZART programs began with serenades: The D Major (K203) Friday and the F (K274) on Saturday. They abound in lovely graceful turns and dances. Leinsdorf observes repeat marks scrupulously. Friday night concertmaster Joseph Silverstein took full advantage of the opportunities three of the movements provide for what amounts to a violin concerto. His smooth suavity is a constant joy. He plays with immaculate refinement, and his nonchalant mastery does not reveal the pitfalls which might concern anyone in less complete command of the instrument.

* * *

CLAUDIO ARRAU played a piano concerto each evening. The B Flat (K450) on Friday and the D Major (K451) Saturday. His center slow movements were extremely effective. He gave them tender and warm sympathy and his tone was maturely far-reaching in grace and nuance. In the outside allegros he was less subtle, the percussiveness of his nimble fingers affected his tone here, and it was less distinguishable as Mozart.

The weather was not entirely favorable at any of the three concert times, yet threats of rain and storm and low temperatures did not deprive a total of some 17,000 people from enjoying three fine programs.

NEW YORK
Journal American
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JUL 6 1964

Inviting Opening by Leinsdorf

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 6—Has Erich Leinsdorf set out to rediscover Haydn? The all-Haydn program offered in the Music Shed yesterday afternoon had an air of invitation and of novelty. The first American performance of the cantata "Applausus" certainly suggested it.

This score, composed for the Zwettle Monastery in lower Austria, somewhat lengthily applauds the four virtues—Temperance, Prudence, Justice and Fortitude—practiced there.

Its eight arias on a very moral text naturally show partiality to the tenor and bass soloists, but that for soprano gets an elaborate harpsichord obbligato by way of compensation.

To have a violin obbligato for "Justice" also gives it prominence among the virtues.

What singles out this thoroughly Haydnish work is his vocal writing with special cadenzas for each soloist, even to the point of giving coloratura to the soprano.

They also have their share of trills. Those who participated in the birthday celebration, for which the work was composed, had to be skilled vocalists.

★

BY COINCIDENCE (?) The Symphony No. 39, in G Minor, opened the concert. Possibly composed in the same year as the cantata, it prepared the listener for this music.

Just as the finale of the symphony recalled the Gluck of "Orfeo," the recitatives for "Fortitude" reflected a similar musical trend. Other likenesses prevailed which place the "classic" framework which Haydn composed.

Yet the relatively unfamiliar symphony marks a departure in Haydn's writing, something which must have jolted an 18th century audience. It is not so much the minor key (which was a surprise) but also the whole character (almost romantic) of the piece.

The juxtaposition of these works therefore supplied an intensive insight into an aspect of Haydn's music not too well known.

For this, Mr. Leinsdorf deserves thanks. And if gradually he starts a movement for a Haydn revival, more power to him. The two preceding programs this weekend were devoted to Mozart.

More people showed interest in Mozart, but then the programs were less venturesome even though they had their share of "first Tanglewood performances."

★

OF THE FOUR soloists in the cantata, Helen Vanni had a negligible assignment. She had her moment earlier however in singing an interpolated aria for a Simarosa opera. The warmth and quality of her voice made this "Aria of Beatrice" a highlight of the concert.

Helen Boatwright, soprano, Charles Bressler, tenor, and Donald Bell, bass, tackled the difficult cantata solos successfully if not exceptionally. Irma Rogell played the harpsichord, Joseph Silverstein, the violin obbligatos, with notable skill.

Mr. Leinsdorf gave a more business like performance of the symphony than I like, yet it had the requisite rhythmic precision and clarity.

He observed Haydn's pauses more meticulously than those natural pauses at the end of phrases that punctuate all kinds of music. The momentum of the stormy finale, however, had its effect.

This was an unusually interesting concert. It brought the Berkshire Festival's first weekend a different kind of distinction.

The attendance of 4,974 was exactly comparable to the 6,943 who heard the Saturday night concert with Claudio Arrau as soloist, the weekend crowd of 16,692 indicated, however, that Tanglewood has opened strong.

New York Herald Tribune
D. 282,005 SUN. 363,384

JUL 6 1964

Two Dissimilar Stages—Superb Music at Both

MARLBORO MUSIC FESTIVAL
MARLBORO, VT.
Festival Chamber Orchestra, Pablo Casals and Alexander Schneider, conductors; Rudolf Serkin, Peter Serkin and Mieczyslaw Horszowski, pianists. Program of Brandenburg Concertos and Piano Concertos by Bach.

and

TANGLEWOOD
LENOX, MASS.
Boston Symphony Orchestra, Erich Leinsdorf, conductor, with the Festival Chorus; soloists: Helen Boatwright, soprano; Helen Vanni, mezzo-soprano; Charles Bressler, tenor; Donald Bell, bass. Symphony No. 39 in G minor; Aria di Cardellino; Aria di Beatrice; Cantata, "Applausus" (American premiere) ..... Haydn

By Alan Rich

LENOX, Mass.

At Tanglewood the orchestra plays on a solid stage, in front of a handsome and efficient acoustical backdrop, and into an audience area that seats 6,000.

At Marlboro, about 80 miles away, the orchestra plays in a converted college gymnasium that seats 500, on a makeshift stage covered with someone's grandmother's old rugs, and backed with unpainted pine boards, knotty but nice. The physical surroundings may be disparate, but the music at both places is superb.

On Saturday night there was a Bach program at Marlboro, one of three given over the week end that were dedicated to the memory of President Kennedy. As it happened, Saturday's concert marked the first anniversary of President Kennedy's announcement of the Freedom Medals, and three of the medalists were involved in the concert: Pablo Casals, who conducted part of it; pianist Rudolf Serkin, who played in part of it, and photographer Edward Steichen, who was in the audience.

Casals contribution was a taut, vibrant performance of the Fifth Brandenburg Concerto, a reading so intense and so full of original and meaningful touches that one forgot to worry about such finicky matters as authenticity. Certainly the Casals approach to Bach was formed when attitudes toward Bach interpretation were tinged with some odd ideas.

PHRASING

One could get upset today, perhaps, by the phrasing in the last movement, which was overstressed and fussy, and by the literal reading of the "affettuoso" indication for the slow movement. What mattered far more, however, was that the music came alive, and the quest for beauty and variety that has been Casals' credo for longer than most of us have been alive was everywhere apparent.

Serkin's playing of the important keyboard part was fluent and imaginative, and so was the work of the other soloists, the violinist Alexander Schneider and the flutist Ornulf Gulbransen.

Earlier on the program there were performances by other members of the dedicated Marlboro community of the Two-Violin Concerto and a Trio Sonata in C. It was a buoyant, joyous evening. The quality was pure Marlboro, which means pure delight. There will be more Bach, again with Casals, this coming week end, and six more varied week ends after that. Varied musically, but not qualitatively.

TANGLEWOOD

Then back to Tanglewood for a busy Sunday. In the morning there was more Bach, the first in a series of student performances devoted to cantatas, open to friends of Tanglewood (i. e., donors of anything from $2 up) that will make it worthwhile getting up early on Sunday mornings for the next few weeks. It took place in the intimate theater-concert hall, with its marvelous little Noack portative organ, and included perfectly elegant performances of two sublime works, "O Ewigkeit" (No. 60) and "Ich Gehe und Suche" (No. 49), both marvelously executed by inspired forces conducted by the extremely able Seymour Lipkin.

Pablo Casals conducts the Festival Chamber Orchestra, Marlboro Music Festival.

One could sense from these performances the new spirit at Tanglewood, the expansion of attention to performance values of music outside the normal symphonic sphere that Erich Leinsdorf is working so hard to impart to young musicians here.

MISH-MASH

In the afternoon there was Haydn in the shed. The big news was the first American performance of "Applausus," a long cantata composed around 1768 of which the original score and parts have only recently been exhumed. Hayden wrote the work for some sort of birthday celebration at a small Austrian monastery; judging from the length of the work (45 minutes, even with a few discreet cuts), it must have been quite a party.

The text of the work is one of those fanciful mish-mashes that passed for uplifting poetry at the time: sixteen short horrors of symbolic balderdash that purport to extoll the four cardinal virtues. The virtues will outlive the words and so, fortunately, will the music.

It is earmarked with gentle cliches of the rococo manner that Haydn had not yet outgrown, but is full of the original touches that stamp the great composers of the time from the hordes of busy craftsmen around them. If its obtaining a renewed lease on life doesn't exactly constitute a major contribution to the fund of the world's masterpieces, it still stands as a noble and worthwhile event.

Actually, the virtue the work extolls most palpably (although at some excessive length) is Haydn's skill at realizing the expressive values of harmony and tone color. Throughout the cantata there are marvelous touches where a sudden change of major to minor, or a new instrumental texture, seizes the wandering attention and rivets it to the music.

This virtue was strongly underlined by Leinsdorf in his altogether sympathetic performance, and was sung with almost equal fervor by a quartet of exceptional soloists: Helen Boatwright, Helen Vanni, Charles Bessler and Donald Bell. They had some extremely difficult music to sing, including some outrageous coloratura passages and horrendous cadenzas; but they kept, with few exceptions, to the music's thorny path.

The program included two other Haydn pieces, both unfamiliar and equally adventurous. It began with the wonderfully intense and often furious Symphony No. 39 (which Leinsdorf had conducted in Boston and New York earlier this season) and was rounded out with a ravishing work from the composer's later years, an aria he had written to be interpolated into a Cimarosa opera he produced at Eisenstadt.

Helen Vanni sang the aria with beauty of tone and thorough grasp of style, and the orchestra and its conductor gave of themselves in a way that ideally suited the occasion.

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JUL 6 1964

SYMPHONY

Tanglewood Devotes Weekend To Classicists Mozart, Haydn

By McLAREN HARRIS

Saturday's and Sunday's concerts made up the middle and concluding portions of the first weekend series at the Berkshire Music Festival in Tanglewood, a weekend devoted to classicists, specifically Mozart and Haydn.

Friday night brought a memorial to the late Pierre Monteux. Mozart's Kyrie from the Mass in C minor, along with the regular program of a symphony, a concerto and two occasional pieces; Saturday evening's fare consisted of works similar to Friday's genres. Yesterday it was Haydn's turn, affording an American audience a first hearing of his Cantata, "Applausus," composed in 1768 for a birthday celebration at an Austrian monastery.

Four Virtues

Written for solo quartet with chorus and orchestra, this sixteen number work indulges in sober revelry and testimonials to the joys and benefits of monastic life, as voiced by the four cardinal virtues: Temperance, Prudence, Justice and Fortitude.

The atmosphere reveals a conservative approach, for by his own statement Haydn was acquainted with neither the gentlemen for whom he wrote nor their musical tastes. Thus dramatic measures of religious fervor are found in relatively few sections, notably the opening sinfonia, the concluding chorus and the bass aria of Fortitude.

The arias themselves, each separated by a recitative, contain vocal cadenzas sometimes fiercely demanding and seemingly out of place. Otherwise they exhibit little of the surface brilliance associated with later choral works, though retaining textual relation and a tuneful appeal.

Quartet singers Helen Boatwright, soprano, Helen Vanni, mezzo soprano, Charles Bressler, tenor, and Donald Bell, bass, acquitted themselves nobly for the most part, Mr. Bressler's tonal purity and faithful intonation being noteworthy. The Festival Chorus rose with conviction to its only opportunity and Erich Leinsdorf led his Symphony members in a successful effort.

Miss Vanni gained her first laurels earlier in an area which Haydn composed for an Esterhaz performance of Cimarosa's opera, "I Due Supposti Conti." This mezzo soprano combines a bell-like quality and strong projection with an ample range, all evident to a warmly appreciative audience.

The Symphony No. 39 in G minor, Haydn's first in that mode, began the program, exhibiting a gently solemn air, quite sublime for its simple thematic and harmonic materials; expertly tapered phrases from the violins, high-register accuracy in the horns and robust sonorities in lower strings were keynotes in a polished interpretation.

Saturday night's Mozart program belonged for excellence entirely to the strings, whose total precision was marred but slightly and rarely. For the Adagio from the Divertimento in F, K. 247, they spun lines of pure silver; one could hardly have asked for more perfect nuance and dynamic proportion in the G minor Symphony, and the strings even shared muscular approach of Claudio Arrau to the Piano Concerto in D, K. 451. In truth the interest they sustained was punctuated only by something extra-musical: the distant boom of holiday fireworks.

The Programs

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the second and third concerts in the 27th season of the Berkshire Music Festival at Tanglewood Saturday night and Sunday. Claudio Arrau was piano soloist on Saturday night. Helen Vanni, mezzo-soprano, was soloist for the Haydn aria and Helen Boatwright, soprano. Miss Vanni, Charles Bressler, tenor, and Donald Bell, bass, were the quartet for the cantata on Sunday. Saturday's program consisted of Mozart's Divertimento in F, K. 247; March in F, K. 248; Piano Concerto No. 16 in D, K. 451; and Symphony in G minor, K. 550 (No. 40). Sunday's program consisted of Haydn's Symphony No. 39 in G minor; Aria to Cimarosa's "Il Due Supposti Conti, ossia Lo sposo senza moglie;" and the Cantata, "Applausus."

New England Newsclip Agency, Inc.
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Times (e)
HARTFORD, Conn.
Circ. 128,545

JUL 3

Weekend Music: Programs at Tanglewood and Norfolk

By GEORGE W. STOWE
Times Music Critic

Lenox, Mass. — Erich Leinsdorf in the first Sunday concert at Tanglewood paid his respects to the classical mastery of Haydn by devoting his program primarily to that composer. All of the works were new to the Festival and one of them was an American premiere.

And once again the listener could relish the immaculate polish that Mr. Leinsdorf brings to everything he programs. Although he used a reduced chamber orchestra, the full-bodied, yet suave tonal quality was exhilarating and particularly appropriate to Haydn.

* * *

THE SYMPHONY No. 39 the first of the compos works in this form to be in a minor key. Although it lacks the pathos of "La Passione" (No. 49), it has an emotional intensity that is sustained throughout the entire symphony. For those who like to categorize everything, it belongs to his so-called "Sturm und Drang" period.

In the precision attacks and releases, in the expressive dynamic range that Mr. Leinsdorf evoked from his players, there was a fine example of the style galant, something that the Boston orchestra under this conductor handles superbly.

* * *

CIMAROSA appeared briefly on Sunday's program when Helen Vanni of the Metropolitan offered a nicely controlled version of the aria of Beatrice from an unfamiliar opera "I Due Supposti Conti." Miss Vanni's voice is not sumptuous but it is evenly produced throughout and is of pleasant timbre.

For his American premiere Mr. Leinsdorf conducted the long cantata, "Applausus," which Haydn wrote for an unidentified Austrian monastery. It extols the four important virtues as practiced in the monastery — temperance, justice, prudence, and fortitude — and consists of eight arias and ends with a choral prayer. And it requires soloists with a firm command of the baroque style.

* * *

HELEN BOATWRIGHT, well-known for her work at Norfolk and in New Haven, was a paragon of this style, although both she and the tenor, Charles Bressler, have voices lighter than we are accustomed to hearing in the Tanglewood Shed. Miss Vanni was the mezzo and Donald Bell was the able basso. All things considered, it was a first-rate quartet. The excellent Festival Chorus had been prepared by Iva Dee Hiatt.

The audiences for the opening concerts have been larger than usual but the festival spirit has been dampened for this listener (and for many others, I'm sure) by the knowledge that Pierre Monteux, who died last week, will no longer lend his genial and unique talents to these concerts.

A year or so ago one of the Norfolk Chamber Music concerts was disturbed by a terrific thunderstorm that continued throughout the whole program. Last Friday night the music in the Norfolk Shed had to compete with the climax of a fireworks display in the town.

In fact, there were intermittent explosions while Aldo Parisot was performing the Debussy Cello Sonata in collaboration with pianist Ward Davenny. Occasionally the Musical beat synchronized with a detonation but more often the effect was syncopated. Add new hazards to the list for Summertime entertainment.

MR. PARISOT was the anchor man for Friday night's program. Besides the Debussy sonata, he played Bach's Sonata No. 3 (originally for viola da gamba and clavier) with Mr. Davenny and the Schumann Cello Concerto with the student orchestra under the direction of Gustav Meier. It was a challenging assignment on a muggy, humid evening.

In the Bach sonata the French cellist drew forth a beautiful legato tone in the adagio and proved himself a fine Bach stylists in the outer movements. The Debussy sonata came off reasonably well, particularly in the "Serenade and Finale," where Mr. Parisot's resilient phrasing was a highlight.

Schumann's melodic and ingratiating concerto came off rather unevenly Friday night. At his best, Parisot offered some superlative playing (in the middle movement and the cadenza of the finale) but there was a great deal of slurred playing. The weather, I'm sure, had something to do with it.

47

Herald Tribune
D. 282,005 SUN. 363,384

JUL 4 1964

TANGLEWOOD: TRIBUTE TO THE UNFORGETTABLE

TANGLEWOOD Inside what will be a busy [illegible] summer.

There was another dampening to this opening concert, however; the death last Wednesday of Pierre Monteux. He had been a friend to many Tanglewood audiences. In his memory, Leinsdorf added to his opening program the somber and haunting Kyrie from Mozart's C Minor Mass, with the orchestra joined by the student chorus and the soprano Helen Boatwright. At its conclusion the orchestra, chorus and audience stood in absolute silence. It was an unforgetable moment to honor an unforgetable man.

Otherwise, the program was pure joy. Mozart programs during the early weeks of summer, Tanglewood have been traditional for many years, but this was a different kind of program (as will tonight's). It went far beyond the usual orchestral repertory to include a long and unfamiliar serenade (K. 203), a lighthearted, uncomplicated and still enormously imaginative work. How little Mozart really needed to touch the heart. In this work there are moments when the simplest unadorned melody from a solo oboe, with the most unobtrusive kind of accompaniment, seems to speak more poignantly and meaningfully than all the symphonic apparatus of romanticism.

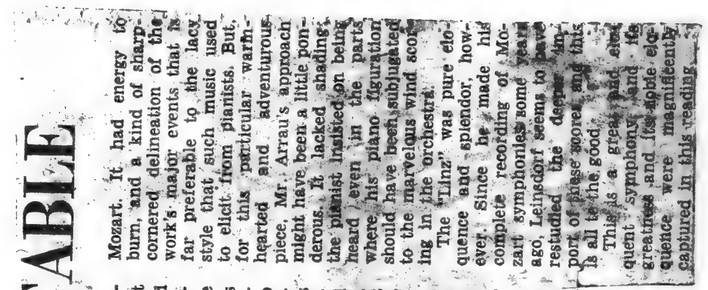
It got a ravishing performance. Leinsdorf is beyond question the finest Mozart conductor in charge of a major orchestra in this country, a stylist with verve and imagination, and with the energy to search out such treasures as this serenade proved to be. For it has used an orchestra somewhat reduced from usual symphonic size (four double basses, for example, and four stands of cellos).

It was still large by Mozartean standards, perhaps, but the conductor's superb sense of balance made everything seem exactly in place. The long violin solos in three of the work's eight movements were played with the elegance by the orchestra's concertmaster, Joseph Silverstein, and Ralph Gomberg illuminated the solo oboe lines with tones of pure gold. If the performance had been any better, the orchestra would probably have exploded.

The storms returned at the end of the program, including a thunderclap that was perfectly synchronized to an ominous major-to-minor modulation in the slow movement of Mozart's "Linz" symphony. The symphony, and the B Flat Piano Concerto (K-450) that preceded it are, like the works on the first half of the program, far too seldom heard in the symphonic season. Aldo's the many things that Leinsdorf is obviously out to prove: the wealth of unexplored riches that can snap an orchestra—any orchestra—out of its programming doldrums. He is proving it handsomely.

Claudio Arrau's performance of the concerto was not everybody's kind of

Erich Leinsdorf, conductor



48

SYRACUSE
Herald Journal
D. 132,657

JUL 1 3 1964

Mrs. Boatwright To Sing Saturday

Soprano Helen Boatwright, wife of Syracuse University School of Music's new dean Howard Boatwright, will appear Saturday at the Berkshire Music Festival, Lenox, Mass.

Mrs. Boatwright will sing in an all-Mozart program Saturday and the following day will appear in the American premiere of "The Bourgeois Gentilhomme" by Strauss.

CAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

...Mail Union News
...day, July 3, 196...

MUSIC MAKER: Malcolm Frager, young American pianist, examines the score of Mozart's "Piano Concerto No. 11 in F Major" which he will play with the Boston Symphony Orchestra in the July 11 concert at Tanglewood. Helen Boatwright will be the soprano soloist with Mr. Frager and conductor Erich Leinsdorf in a performance of Mozart's "Scene with Rondo for Soprano and Piano and Piano Obbligato" for the same event. The composer's "Serenade in B-flat Major for 13 Wind Instruments" will complete the program, for which tickets are still available at the Tanglewood box office.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Chronicle
HAMDEN, Conn.
Weekly Circ. 5,050

JUL 9 1964

HELEN BOATWRIGHT

Helen Boatwright To Be Featured At Music Festival

Soprano Helen Boatwright will be featured twice this weekend with the Boston Symphony at the Berkshire Music Festival. Saturday, she sings Mozart's Aria for Soprano with Piano Obligato. Sunday, she takes part in the American Premiere of "Le Borgeois Gentilhomme" by Richard Strauss.

This will be Mrs. Boatwright's second straight weekend at Tanglewood. She sang in Haydn's "Applausus" Sunday and also sang in a memorial to the late conductor Pierre Monteux Friday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4209

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

JUL 11 1964

Whitestone

IN TRIBUTE to the late Miss Gertrude Robinson Smith, last night's Tanglewood concert was dedicated to her. Here conductor Erich Leinsdorf greets Mrs. Lyman Beecher Stowe, who occupied the box her sister had used since the Shed was built in 1938 through her efforts.

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106

JUL 1 3 1964

TU AT THE CONCERT

Strauss Honored at Tanglewood

By EDGAR VANOLINDA

Tanglewood—The 100th anniversary of the birth of the contemporary German composer, Richard Strauss was fittingly observed at Tanglewood, yesterday afternoon, in the second weekend series of concerts, traditionally devoted to the works of Bach and Mozart with a generous interlarding of Haydn and Schubert by the Boston Symphony Orchestra, under the dynamic direction of Erich Leinsdorf.

In line with the announced plans of Mr. Leinsdorf before taking over the Bostonians, the "Little Napoleon of the Orchestra World," has, indeed, "explored" many interesting works not previously available to Tanglewood audiences, in many instances, first performance at the Berkshire Music Festival and several American premieres. This was the case Sunday afternoon with a magnificent performance of the incidental music to Strauss' setting of Moliere's text of "Le Bourgeois Gentilhomme." The orchestra was assisted by a solo quartet, consisting of Helen Boatwright and Helen Vanni, sopranos; Donald Bell and Mac Morgan, basses (with the latter doubling as narrator) and the Festival Male Chorus.

The concert featured the playing of the Mozart Violin Concerto No. 1 by Joseph Silverstein, concertmaster of the orchestra, a young man who has enhanced the famed quality of the string section, who has and evolved into one of the most promising solo violinists of this generation. The Silverstein technic and tone were in evidence throughout his brilliant performance. The overture to Mozart's comic opera, "The Marriage of Figaro" was the proper apertif to the musical feast of the afternoon.

Friday evening's concert programmed Schubert's Mass in E-flat as a tribute to the memory of Gertrude Robinson Smith, one of the founders of the Berkshire Festival, who passed away last November. The work was enthusiastically applauded in contrast to a similar memorial a week earlier for Pierre Monteux which was preceded and followed by impressive periods of reverential silence.

Saturday night's concert segued back to Mozart with the performance of his "Serenade," featuring the superb wind choir of the orchestra. The guest soloist was the sensational young American pianist, Malcolm Frager, who was immediately re-engaged for 1964 after his exciting debut with the Bostonians at Tanglewood, last summer.

2nd WEEK JULY 6TH - 12TH.

49

ewEnglandNewsclipAgency,Inc.
x 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUL 9 64

Berkshire Series To Hear Pianist Frager July 11

Berkshire Music Festival concerts will take place in the Music Shed at Tanglewood, Lenox, Friday and Saturday evenings, July 10-11 at 8 p.m. and Sunday afternoon, July 12, at 2:30 p.m.

Program Friday evening will consist of music by Schubert. Conductor Erich Leinsdorf will begin with the Symphony No. 3, in D major and also include Schubert's Mass in E-flat major, No. 6, D. 950, with Saramae Endick, soprano; Eunice Alberts, contralto; Walter Carringer and Jerold Siena, tenors; Donald Bell, bass; and the Festival Chorus, prepared by Iva Dee Hiatt.

The Saturday morning Open Rehearsal, which is held for the benefit of the Orchestra's Pension Fund, will begin at 10 a.m. in the Music Shed.

Saturday evening's concert will be devoted to the music of Mozart. The young American pianist, Malcolm Frager, will be solist in the Piano Concerto No. 11 in F major, K. 413. Helen Boatwright, soprano, will be heard in Mozart's Scene ("Ch'io me scordi di te") with Rondo ("Non temer, amato bene") for Soprano and Piano Obbligato, K. 505. Mr. Frager will join the Orchestra in the Piano Obbligato. The piano concerto and the Scene and Rondo will be first Festival performances. The program will begin with the Serenade in B-flat major for Thirteen Wind Instruments, K. 361, and the Six German Dances, K. 509.

Sunday afternoon, July 12, Joseph Silverstein, who is completing his second season as Concertmaster of the Boston Symphony Orchestra, will be soloist in Mozart's Violin Concerto No. 1 in B-flat major, K. 207. Mr. Leinsdorf will close the program with the American premiere of Richard Strauss' complete Incidental Music to "Der Burger als Edelmann." The Orchestra will be joined by soloists Helen Boatwright, soprano; Helen Vanni, mezzo; Donald Bell, bass; Mac Morgan, narrator and the Tanglewood Choir. Program will open with Mozart's Overture to "The Marriage of Figaro."

The Tuesday evening Chamber Music Concert, July 7, 8 p.m. in the Theatre will be a violin recital by Joseph Silverstein with Ralph Berkowitz at the piano. They will perform Schubert's Rondo Brillante, Op. 70; the Sonata in E-flat major by Richard Strauss; and Beethoven's Sonata in G major. Concerts are presented for the benefit of the Berkshire Music Center's Tanglewood Revolving Scholarship Fund.

This Saturday, July 4 at 8 p.m. will be an all-Mozart program which will consist of the Divertimento in F major, K. 247; the Piano Concerto in D major, K. 451, with Claudio Arrau as soloist; and the Symphony in G minor, K. 500. Sunday, July 5 at 2:30 an all-Haydn program will include the Symphony No. 39, in G minor; the Aria of Beatrice from Haydn's setting of Cimarosa's "I due supposti Conti," with Helen Vanni, mezzo soprano; and the American premiere of Haydn's Cantata "Applausus" with Helen Boatwright, soprano; Miss Vanni; Charles Bressler, tenor; Donald Bell, bass; and the Festival Chorus.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,200
JUL 9 1964

Strauss, Mozart, Schubert Music At Tanglewood

Music by Schubert, Mozart, and Strauss will be presented at concerts of the Boston Symphony Orchestra's Berkshire Music Festival, directed by Erich Leinsdorf, this weekend.

The concerts will take place in the Music Shed at the Tanglewood in Lenox tomorrow (Friday) and Saturday evenings at 8:00 p.m. and Sunday afternoon at 2:30 p.m.

The program tomorrow evening will consist of music by Schubert. Leinsdorf will begin with the Symphony No. 3, in D major. After an intermission he will conduct Schubert's Mass in E-flat major, No. 6, D. 950.

Saturday evening's concert will be devoted to the music of Mozart. The young American pianist, Malcolm Frager, will be soloist in the Piano Concerto No. 11 in F major, K. 413. Helen Boatwright, soprano, will be heard in Mozart's Scene ("Ch'io me scordi di te") with Rondo ("Non temer, amato bene") for Soprano and Piano Obbligato, K. 505. Frager will join the Orchestra in the Piano Obbligato. The program will begin with the Serenade in B-flat major for Thirteen Wind Instruments, K. 361, and the Six German Dances, K. 509.

Sunday afternoon Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will be soloist in Mozart's Violin Concerto No. 1 in B-flat major, K. 207. Leinsdorf will close the program with the American premiere of Richard Strauss' complete Incidental Music to "Der Bürger als Edelmann," based on Moliere's Comedy-Ballet, "Le Bourgeois Gentilhomme," Op. 60. The program will open with Mozart's Overture to "The Marriage of Figaro."

On Sunday also at 10 a.m. there will be Music of J.S. Bach in the Theatre and a chamber music program at 8 p.m. in the Chamber Music Hall, and tonight (Thursday) at 8:00, the Berkshire Music Center Orchestra, conducted by Richard Burgin, will give its first concert of the season in the Theatre.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 47,923
JUL 8 1964

Schubert, Mozart Works Slated at Tanglewood

The Boston Symphony will feature the music of Schubert and Mozart in its concerts this weekend at Tanglewood, Lenox, Mass.

* * *

ERICH LEINSDORF will conduct the orchestra in Schubert's Symphony Number 3 in D Major in the Friday concert, beginning at 8 p.m. After intermission the orchestra will play Schubert's Mass in E Flat Major, Number 6, D. 950, accompanied by the festival chorus.

Friday's concert will be dedicated to the memory of Miss Gertrude Robinson Smith, who founded the original Berkshire Symphonic Festival and was a key figure in plans for building the 6,000-seat music shed at Tanglewood.

* * *

SATURDAY evening's concert will be devoted to the music of Mozart. Malcolm Prager will be soloist in the Piano Concerto Number 11 in F Major, K. 413. He won the Leventritt award in 1959 and the Queen Elizabeth of Belgium competition in 1960. The young American pianist is making his second appearance at Tanglewood.

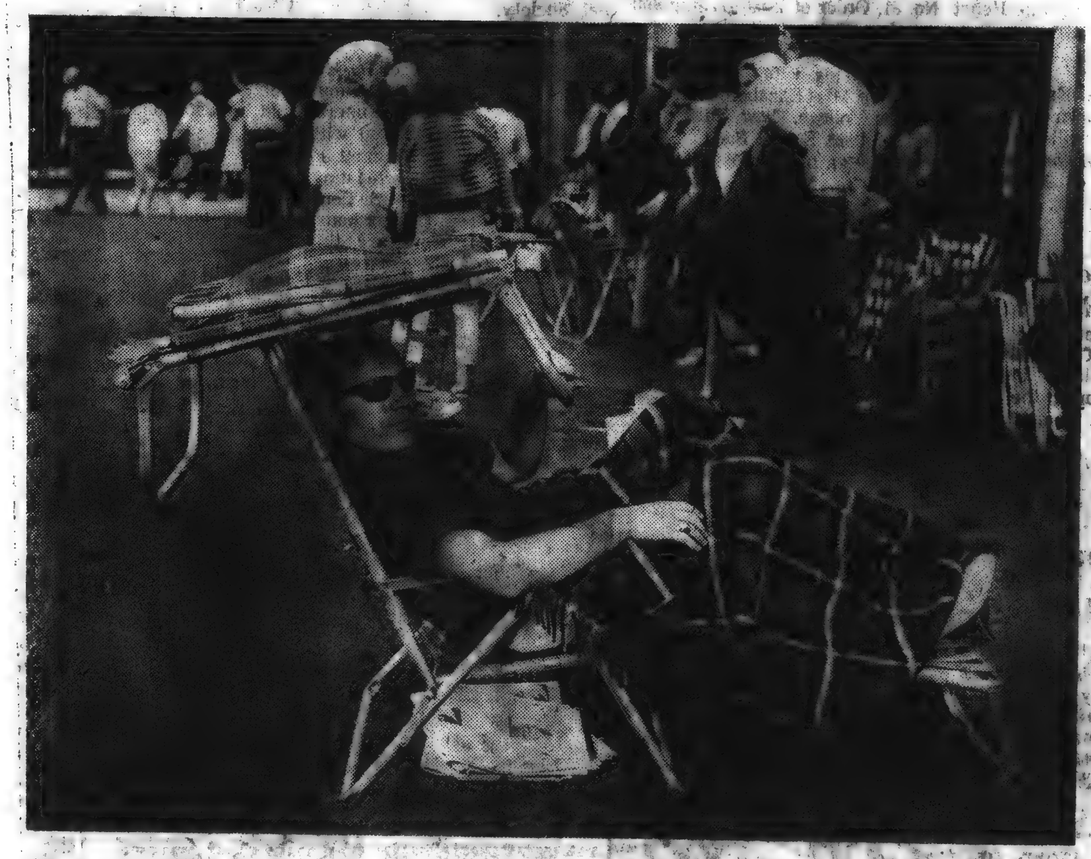
Helen Boatwright, soprano, will be heard in the Sceno and Rondo for Soprano and Piano Obligato, K. 505. The program will begin with the Serenade in B Flat Major for 13 Wind Instruments, K. 361, and the Six German Dances, K. 509.

* * *

JOSEPH SILVERSTEIN, who is completing his second season as concertmaster, will be soloist in Mozart's Violin Concerto No. 7 in B Flat Major, K. 207, which will highlight the Sunday concert at 2:30 p.m. The program will also include the American premiere of Richard Strauss' complete incidental music to "Der Burger als Edelman," which is based on Moliere's "Le Bourgeois Gentilhomme." The program opener will be Mozart's overture to "The Marriage of Figaro."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 11 1964

MUSIC poured from the Shed at ~~Tanglewood~~ last Sunday as the Berkshire Music Festival came back to life again. Rain threatened, and the crowd on the great lawn was agreeably moderate. The music of Haydn was played.



RAIN started to fall at Tanglewood and it produced this counter measure by a music lover unequipped with umbrella or raincoat but ready with two chairs.

Eagle Eye

By William Tague

BLANKET PARTY unfolds at Tanglewood as group of teen-agers arrives on the lawn. It took some time to get arranged and then it was discovered that the blanket was too small.

ATHENS, N. Y.
HERALD
W. 300

JUL 9 1964

Second Week of Berkshire Festival

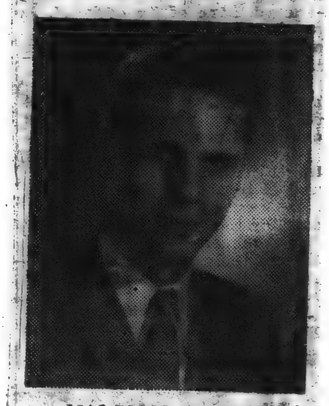
Eric. Leinsdorf, Director of the Boston Symphony Orchestra's Berkshire Festival, will continue his intention to emphasize certain areas of the repertory in the orchestra's concerts next weekend. He will combine Music for Chamber Orchestra with Music for Festivals. Mr. Leinsdorf has defined his term "Music for Festivals" as that which is out of the ordinary and more suitd to a sum-festival performance than to a regular winter season concert. The concerts will take place in the Music Shed next Friday and Saturday evening at 8 p. m. and Sunday afternoon at 2:30 p. m.

The program Friday evening will consist of music by Schubert. Mr. Leinsdorf will begin with the Symphony No. 3 in D major. After an intermission he will conduct Schubert's Mass in E-flat major, No. 6, D. 950, with soloists.

The Saturday morning's Open Rehearsal, which is held for the benefit of the Orchestra's Pension Fund, will begin at 10 a. m. in the Music Shed.

Saturday evening's concert will be devoted to the music of Mozart. The young American pianist, Malcolm Frager, will be soloist in the Piano Concerto No. 11 in F major, K. 413. Mr Frager won the coveted Leventritt Award in 1959 and the Queen Elisabeth of Belgium Competition in 1960.

Helen Boatwright, soprano, will be heard in Mozart's Scene ("Ch io me scordi di te") with Rondo



MALCOLM FRAGER

("Non temer, amato bene") for Soprano and Piano Obbligato, K. 505. Mr. Frager will join the Orchestra in the Piano Obbligato. The piano concerto and the Scene and Rondo will be first Festival performances. The program will begin with the Serenade in B-flat major for Thirteen Wind Instruments, K. 361, and the Six German Dances, K. 509.

Sunday afternoon Joseph Silverstein, who is completing his second season as Concertmaster of the Boston Symphony Orchestra, will be soloist in Mozart's Violin Concerto No. 1 in B-flat major, K. 207, which will be new to the Festival programs. Mr. Leinsdorf will close the program with the American premiere of Richard Strauss' complete Incidental Music to "Der Burger als Edelmann," based on Moliere's Comedy - Ballett, Le Bourgeois Gentilhomme," Op. 60. Mr. Leinsdorf and the Orchestra performed excerpts from this work at a White House concert on March 31 when Lynda and Luci Johnson were hostesses to some two hundred teenage children of the Embassy delegations.

Four programs by members of the Berkshire Music Center will be open this week to Friends of the Music Center, those who contribute to the support of the Center with a voluntary contribution. On Wednesday at 8:00 the Music Center will present a chamber music concert in the Chamber Music Hall, and Thursday evening at 8:00 the Berkshire Music Center Orchestra, conducted by Richard Burgin, will give its first concert of the season in the Theatre. Next Sunday at 10 a. m. there will be Music of J. S. Bach in the Theatre and a chamber music program at 8 p. m. in the Chamber Music Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787
JUL 9 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
JUL 9 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
WATERBURY, Conn.
Circ. 49,216
JUL 5 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 4 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,111
JUL 10 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUL 3 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
RAVENA NEWS HERALD
Friday, July 10, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
GREENVILLE LOCAL
Wednesday, July 8, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
CAIRO HERALD
Thursday, July 9, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ATHENS HERALD
Thursday, July 9, 1964

THE TIMES RECORD
TROY, N. Y.
D. 41,075
JUL 11 1964

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106
JUL 5 1964

RAVENA, N.Y.
NEWS-HERALD
W. 1,800
JUL 10 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
JUL 8 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810
JUL 4 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
JUL 6 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 281,586
JUL 5 1964

The Knickerbocker News
ALBANY, N. Y.
D. 54,678
JUL 13 1964

REVIEWS

Sunday Concert Memorable

Symphonic Tribute in Tanglewood Shed

Erich Leinsdorf and the Boston Symphony Orchestra paid tribute to the late Gertrude Robinson Smith during their concert at the Tanglewood Music Shed Friday evening.

With the playing of the Schubert "Mass in E-flat," the players honored the woman who was "one of the prime movers" of the original Tanglewood idea.

The soloists were adequate but unimpressive in their sections of the work. The one exception was Jerold Siena, a tenor whose short moments of singing alone and with Saramae Endich, Eunice Alberts, Walter Carringer and Donald Bell were rewarding for the clarity and warmth of tone.

JOSEPH SILVERSTEIN

Plays with Fervor

The orchestra, on the other hand, played with fervor, Leinsdorf carving hands full of sound from the group.

A large chorus, prepared by Iva Dee Hiatt, responded well to the direction of the conductor, adding a full-bodied sound to complement the orchestral sections.

The "Third Symphony" of Schubert was treated to a spritely rendering by the BSO for the first half of the show. Maestro Leinsdorf allowed his men a breadth in which to expand on their own ideas about the composition, which is an early and unpretentious work of the German Romanticist.

The four movements proceeded at a lively and interesting pace with no "heavy" material to bog down the sparkling tunes throughout the course.

Memorable Concert

The Sunday afternoon concert was a memorable event for listeners and musicians, alike, at the shed. Richard Strauss' "Der Burger als Edelmann," or "Incidental Music to Le Bourgeois Gentilhomme," was given its first complete performance in this country.

As an accompaniment to, and divertisment for, Moliere's comedy of the same name, the music is more than successful. It encompasses the basic lines of humor while commenting on the vanity of the situation.

As played by the orchestra for this concert, it had a splendid reading, the Boston musicians and their conductor being noted for their interpretations of the Strauss literature.

The many subtleties of the score were accomplished with wit and insight. The halting rhythms, the dissonant brayings and the overriding sonorities in many of the sections found find interpretors for the premiere.

Added Humor

As narrated by bass Mac Morgan, the story was given added humor. Morgan spoke each line with an ear for what ever laughs there might be and inspired the singers; Helen Boatwright, Helen Vanni and Donald Bell, to extend their best performances.

This broad wit, coupled with the ingenious Strauss orchestrations, resulted in a most auspicious introduction to the listeners present.

Joseph Silverstein, the BSO concertmaster, was soloist for the Mozart "First Violin Concerto," playing with style and grace to exact every lovely phrase from the solo line. Leinsdorf's accompaniment with the concerto and the playing of the "Overture to the Marriage of Figaro" were further examples of that conductor's virile approach to the Mozartian repertoire.

(D. L. C.)

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Transcript (e)
NORTH ADAMS, Mass.
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JUL 13 1964

Concert Review

Conspicuous Absence Of Bach at Tanglewood

By FRANK N. PATTERSON

There has been a conspicuous absence of music by Bach in the oft called "Bach-Mozart Chamber Music Concerts" that open the initial programs at Tanglewood each season. True, there has in the past occurred an occasional Handel or Haydn chamber concert, but seldom does a Romanticist such as Schubert find space in the company of the broad shouldered and austere classicists. The music of this teen-age romanticist, which even then included such items as symphonies, a few masses and hundreds of songs, is of such gentle nature one is likely little shaken by his inclusion.

Warmly Disarming

The 3rd Symphony, like most of Schubert's works, is simple, unpretentious and warmly disarming. Mr. Leinsdorf gave the work a remarkable opportunity to speak as indeed he allowed for much of the 6th Mass in E-Flat Major. However, the Mass was the less convincing of the two works heard Friday evening. The chorus ladies, despite sweetness, lacked some conviction found in voices of more professional brilliance. Also, to some extent the men lacked this same bite of professionalism, though certainly not spirit.

The problem seems basically rooted in the composition itself and not one of performance. The Mass is written in almost secular style with contrast of the ritual sections treated as movements of a symphony. The kyrie is an andante, the gloria and allegro, the credo a moderato and so forth; yet the whole result is reminiscent of mission furniture and a kind of milk Victorian propriety. The chorus was deftly prepared by Miss Hiatt.

Saturday's Mozart concert with the Serenade in B-Flat for 13 Wind Instruments may, with all repeats, appear long-winded, but careful listening promotes more reward here than the surface listening of reedy, almost characterless, woodwind sounds seem to promise. The frame of mind one needs for optimum enjoyment of the work might be defined as a kind of intellectual entertainment approach.

Much of Mozarts music might be classified as intellectual, but it is seldom academic. This almost flawless performance may have made it sound more academic than it should. Mozart, wrote that his 11th Piano Concerto (played with masterful taste by Malcolm Frager) was 'natural without being empty." Such might also be said of the Scena "Ch'io mi scordi di te" sung by Helen Boatwright with piano obligato played by M. Frager. This was plain delight as were the six surprising and attractive German Dances that concluded the program.

Greatest Surprise

The weekend's greatest surprise, however, was Sunday's Incidental Music to "Der Burger als Edelmann" based on Moliere's Comedy-Ballet, "Le Bourgeois Gentilhomme." Leinsdorf has done more for Strauss with this amusing performance than he may likely do all summer. And there are at least a dozen works by Strauss (born 1864) scheduled for this season.

The work is frivolous and perhaps at times slapstick, but one cannot object to the composer's rather obvious intent to be less than profound. MacMorgan, narrator, assured the audience that they were expected to laugh outright and the notion was underlined when near the opening of the work, the concertmaster and assistant concertmaster of the Boston Symphony Orchestra bowed at mention of the part they would play. There was considerable description in musicese of all that went on during the comedy and Strauss made the most that he could out of it. A dinner that includes "tongue of lark spiced with thyme" is, in music, a most tasty repast for the ear.

This was, no doubt, the best program of the season thus far. Perhaps all due to the opening number, a Leinsdorf favorite, Mozart's Overture to "The Marriage of Figaro" in his best bright and scintillating fashion.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785
JUL 11 1964

Music: Two Schuberts

Early and Late Works Led by Leinsdorf

By ROSS PARMENTER
Special to The New York Times

LENOX, Mass., July 10—Erich Leinsdorf began tonight the second week of the Berkshire Festival with a program that must have taken everyone who heard it a little more deeply into the heart of Schubert.

This was so not only because the works performed were relatively unknown, but also because they revealed with such sympathy the composer at the start and at the end of his life.

Saramae Endich

The opening work was the Symphony No. 3 in D major, which Schubert wrote when he was only 18. It was brimming with melody and was wonderfully fresh and untroubled in spirit. And if it did not go deep, one did not mind. Instead, one enjoyed its youthfulness and rejoiced in its uncomplicated charm.

This was possible because Mr. Leinsdorf led it with honesty. There was no attempt to inflate it beyond its intrinsic proportions, and its sweetness and vivacity were allowed to unfold without self-consciousness.

Then came the last of Schubert's masses. The E-flat Major that he wrote in the last year of his life. When one heard its dark, grave, opening measures, with the sounds of the symphony's Vivace still fresh in one's ears, the effect was almost unbearably poignant. Only 13 years had passed, but a lot of suffering had come into the composer's life for his music to be so different.

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With this insight, one could follow the rest of the mass, hearing in one turn of phrase after another what Schubert's religion meant to him. Hearing, for instance, how truly he felt the glory of God; and, especially in the "Misereres," how deeply he felt the need for a God merciful to the husciousness. The performance by the Boston Symphony, too, despite its beautiful discipline, was clear, light and spontaneous.

The mass calls for five soloists. They are used relatively infrequently but always either in a trio or a quartet. Thus the work is carried chiefly by the choristers, who in this case were the 100 young men and women that Ida Dee Hiatt has molded into the Festival Chorus.

The mass's music is particularly accommodating to the words. One hears them with unusual clarity, and the orchestral accompaniment helps establish their meaning. Again and again one was struck by how direct and sincere Schubert was in setting them.

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On the whole the effect is lyrical, bu tthere are intermittent outcries in the brasses that intensify the poignancy of the darker moments. The performance was a fine one, and the assisting soloists were Saramae Endich, soprano; Eunice Alberts, contralto; Walter Carringer and Jerold Siena, tenors, and Donald Bell, bass.

The mass was given in memory of Gertrude Robinson Smith, one of the founders of the Berkshire Festival at Hanna Farm, Stockbridge, in 1934. Miss Smith, who died last October, deserved the honor, for she remained one of the festival's most loyal supporters and did much to see that the Shed was built at Tanglewood.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
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JUL 14 1964

Tanglewood Concerts

The second half of the Friday concert of the second week of the Berkshire Festival at Tanglewood was dedicated to the late Gertrude Robinson Smith, one of the founders of the Festival at Hanna Farm in Stockbridge in 1934, and subsequently one of its most interested and active supporters.

Schubert was the featured composed, his charmingly embullient third symphony in D major, finished when he was just 18, the opening number. Mr. Leinsdorf imbued its performance with graceand lightness, and although he overdid the molding a bit, one could not help being capitivated with the friendly, simply stated work, and the orchestra's incomparable transmission.

In moving contrast& and a product of Schubert's last months, he died at age 31, was his glorious Mass in E flat major, one of six, with impressive bases, particularly the trombones, deeply spiritual in effect. Words and music are clearly complementary, the five soloists heard infrequently but in trio or quartet. The brilliantly trained chorus of about 100, rehearsed by Smith's Iva Dee Hiatt, carrying the major part of the vocal score, responded with distinctly enunciated mood and musical line. Equally responsive were soprano Sarae Mae Endich, contralto Eunice Alberts, tenors Walter Carringer, and Jerold Siena, and Donald Bell, bass.

Clear skies continued for Saturday's program, all-Mozart, which opened with his serenade for 13 winds, embellished by a double bass, originally scored, and eventually replaced by a contra-basson. Graphically enjoyable, at first rather colorless, which Leinsdorf did little to dispel, it gradually begins to dance and titillate the receptor, ending with a distinctly tarantella-inspired rondo. Orchestra and conductor gave it a beautifully restrained and clarified reading.

Although not noted for great warmth or particular challenge, Mozart's Piano Concerto in F.K. 413, was a thing of rare beauty and musical insight, as played by the youthful Malcolm Frager, who seems to know what he wants to project with this composer, and has a way of infecting and coaxing the orchestra to follow him along these lines. One felt that Leinsdorf, although naturally in control, had little to say about tempo and color. The audience was enthusiastic in its applause, in which the conductor encouraged Mr. Frager to star.

Two more first performances (the piano concerto was one) followed, to finish the second half. An utterly charming and graciously sung "Scena with Rondo," K. 505, an aria with piano obligato, from the opera "Idomeneo," Helen Boatwright lendling the just right dramatic and vocal coloring, tenderly scoffing and tragically resolved and Mr. Frager supplying the intermittent piano line.

Six German dances, K 509, one of several sets written by Mozart for court functions in Vienna, completed the evening's program. MdeR.B.

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Telegram (m)
ORCESTER, Mass.
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JUL 11 1964

Music: Tanglewood Presents Chamber Program

By RAYMOND MORIN
Telegram Music Critic

LENOX — Last night's Tanglewood audience of 4,111 persons gave hearty endorsement to conductor Erich Leinsdorf's premise that neglected music for chamber orchestra is necessary to a comprehensive Berkshire Music Festival.

For the opening concert of the festival's second weekend, Leinsdorf conducted 50 players of the Boston Symphony Orchestra in an all - Schubert program — Symphony No. 3 in D Major, and Mass in E Flat Major, No. 6. For the Mass, the festival's 100 - voice chorus had been prepared by Iva Dee Hiatt. Soloists were Saramae Endich, soprano; Eunice Alberts, contralto; Walter Carringer and Jerold Siena, tenors; Donald Bell, bass. Both were first performances at Tanglewood.

The Mass was given in memory of Gertrude Robinson Smith, who died Oct. 9. She founded the original Berkshire Symphonic Festival and was a key figure in plans for building the music shed at Tanglewood.

In organizing an all-Schubert program for purposes of general acclamation, most conductors would have remained in the safe terrain of the composer's tested successes.

Remained in Barrel

Schubert's Third Symphony is too little known to be either shunned or used as a guaranteed attraction. For 66 years after its completion in 1815 (Schubert was 18) it remained in a barrel of such items that Schubert had written for informal gatherings of his cronies.

After its "public premiere" in England, few conductors have been willing to risk it. Last night's performance was anything but a condescending "labor of love" by Leinsdorf or the orchestra compared with Schubert's powerful "Unfinished" and "Great" symphonies (Nos. 8 and 9) the Third wove the impression of slightness, with charm, winding in a madcap finale.

Despite the almost naive(or at least derivative) material in the introduction to the first movement, Leindsdorf brought out warm and gentle shadings, compensating thereby for its limitations. He also stressed the piquancy of the movement's last portion.

Melody Over Interest

Dynamics were instantly effected and fine technical work come from the string section focussed against lyrical solos in winds. Above all, melody dominated interest, even during lapses where the movement is rutted in a standard classical form.

Leinsdorf kept the second movement (allegretto) light, fanciful and dance-like, although Schubert obviously intended it for a much smaller ensemble. By contrast, the minuet was heavier, virile and sharply - accented. The trip portion had a beautifully delivered duet by oboe and bassoon.

The finale went full-speed ahead with brilliantly delivered dialogue in which all sections participated. It sounded driven and somewhat impatient, but was articulate and tonally brilliant.

Schubert's Mass in E Flat Major (finest of his six settings) was a stirring blend of exalted liturgy, choral beauty and instrumental color. So far as last night's performance is concerned. Leinsdorf deserves credit for discipline of phrasing, attacks, balances, tempos, and other factors that made for a high standard.

However, the highways to religious fulfillment, the most important essence last night, were paved by Miss Hiatt of Smith College, who guided the chorus' groundwork.

Unlike the monumental masses of Bach and Beethoven, Schubert sought to paint images of adoration and peace — not the sin and suffering of mankind.

Conspicuous Moments

Glowing highlights last night were "Et Incarnatus Est," "Crucifixus" from the "Credo," "Sanctus" and "Agnus Dei." Conspicuous moments among these were shuddering rhythms in strings in the "Crucifixus"— and gently intoned Miserere Nobis after the huge masses of choral and instrumental sound in the "Agnus Dei."

The chorus gave the Kyrie a hushed, fervent quality. A good ensemble balance emerged from the unusual placement of the singers — all women to the left and men, right. This may have given women's voices, occasionally, a slight domination in the heavier portions of the Christe Eleison.

"Gloria" brimmed with chorus elation at the offset, followed by manifold changes of spirit and shadings. Women's pronunciation of the latin was, by far, the clearer.

Solidly Merged

Leinsdorf took the fugues that concludes the Gloria at a slow, decisive pace. Voices were solidly merged and created a grandiosity when fully supported by the orchestra. The Credo was unfolded as a close-knit narrative with continuity, thoroughly allied to the text.

The solo trio of the Credo, for two tenors and soprano, continued the mood established by the chorus.

Tonight, Leinsdorf will conduct the Boston Symphony in an all-Mozart program. The repertory: Serenade in B Flat for 13 Wind Instruments, K361; Piano Concerto No. 11 in F Major, K413, with Malcolm Fagar as soloist; Aria for Soprano with Piano Obligato and Orchestra in E Flat K505—soloists, Helen Boatwright, soprano, and Frager; Six German Dances, K059.

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Music by Schubert Played at Tanglewood

By MICHAEL STEINBERG

LENOX—To begin his second week-end of Tanglewood concerts, Erich Leinsdorf chose a program of music by Schubert. He began with the early Symphony No. 3 in D major, and gave over the bulk of the program to the great Mass in E Flat, composed in the last year of Schubert's life. Its performance was dedicated to the memory of Gertrude Robinson Smith, the leading spirit behind the foundation of the Berkshire Symphonic Festival, who died in October of last year.

It is astounding that Schubert managed to progress so far and so rapidly from the facile imitation Classicism of his youth to the extraordinary and originality of the E-flat Mass. In 1828, his 31st and last year, Schubert was productive to an almost unbelievable degree. It is the year also of the C-major symphony, the cello quintet in the same key, the three last piano sonatas, the F minor fantasy for piano duet, and some of the greatest songs.

Among these masterpieces the Mass is the most problematic. Schubert treated the text oddly in all six settings he made of it. He left things out, for example the "patrem omnipotentem" at the beginning of the Credo, and his arrangement of the text seems curiously thoughtless sometimes. He becomes caught up in disturbing remnants of habit calling for purely formal repetition, and they lead him into strange predicaments. It is most peculiar, even dismaying, that after the Crucifixion, death, burial of Christ, to be plunged back into the sunny lyricism of the Incarnatus.

The work abounds in great inventions, the a cappella opening of the Gloria, or the tremendous series of harmonic taken at the beginning of the Sanctus which were later on remembered so well by Bruckner. This striding, chromatic widely modulating style, is carried to the most daring point in the magnificent Agnus Dei. Much of Schubert's invention is more accurately described as his intelligent and attentive absorption of certain of Beethoven's procedures in both his Masses.

In performance, Leinsdorf twice indulged most wantonly his occasional taste for blood letting. The crown of the Gloria is a fugee beginning with the words "Cum sancto spiritu." Its subject is one of the traditional and much used ones. Schubert uses it to build one of his most grandly planned and confidently executed structures, with a sense of timing and a masterful spacing of graduated climaxes such as he rarely achieved.

Leinsdorf nonetheless chose to omit a sizeable chunk out of the middle of this fugue, and he exhibited the same kind of impatience later on with the one on the words "Et vitam venturi" at the end of the Credo.

Now there is no disputing that the Mass has its problematic lengths. The problems are, however, of such a kind that could be solved only by the most basic rethinking of the whole design. To tamper with what is there solves nothing, and the effects of Leinsdorf's brutal surgery were the worst of occuring in passages where the music progresses according to the vigorous dramatic plan.

Leinsdorf is a puzzling man. Even in something as casual as Schubert's juvenile D major symphony, it seems that no repeat is so unimportant that it can be left out, but in the mature and well considered mastery of the E flat Mass he exhibits it once again the distressing lack of sense for musical continuity that has so often been the weakest aspect of his work.

In justice it must be reported that the cuts in this performance were less lavish than those on the recording Leinsdorf made in Berlin some years ago. Perhaps in time he will see his way clear to giving us all of the E flat Mass.

In other respects the performance both of the Mass and of the pleasant little symphony was for the most part satisfactory. In the Mass, Lainsdorf and the orchestra ajoined by the Festival Chorus, prepared by Iva Dee Hiatt, and by Saramae Endich, soprano, Eunis Alberts, contralto, Walter Carringer and Gerold Siena, tenors, and Donald Bell, bass. Except for the beautiful trio, the soprano and two tebors in the Incarnatus, the solo parts are not especially prominent. They were well done, and I thought that the work of Carringer and especially that of Miss Endich was most distinguished.

In spite of beautiful weather there was a rather modest crowd of 4111. Schubert evidently is another among the composers who have not yet quite arrived. The remainder of the week-end is devoted to Mozart and Richard Strauss.

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Union (m)
SPRINGFIELD, Mass.
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Schubert Mass Honors Founder Of Lenox Fete

By R. C. HAMMERICH

LENOX — As a memorial for Gertrude Robinson Smith, who founded the Berkshire Symphonic Festival, Inc., in 1934, the Boston Symphony Orchestra, the festival chorus of 100 voices and five soloists presented a thoughtful, subdued mass Friday night for 4111 listeners at Tanglewood.

Much Chorus Work

It was Schubert's Mass No. 6 in E flat major, a mass which gives the chorus a lot of work, includes two sections for solo quartet and one for solo trio, both accompanied by the chorus and puts the orchestra largely in the position of accompanist.

The mass is long on melody and short on drama. There is much opportunity for majesty, however, and the conductor, Erich Leinsdorf, missed no opportunity to recreate such full, cathedral-like sounds as seem appropriate to religious work.

The chorus and orchestra sounded best during the opening kyrie and gloria, long before the 57-minute work began to sound a bit too long.

Worth Waiting for

Most moving moment came with the fugal trio for soprano and two tenors during the credo. It was sung with significance by Jerold Sienan, Walter Carringer and Saramae Endich, who sent their voices soaring with purity of expression and tone.

It was a moment worth waiting for and it made the rest of the mass anticlimatic, even though Eunice Alberts, contralto, and Donald Bell, bass, joined Miss Endich and Carringer for a fine quartet during the benedictus.

The only other work on the program was Schubert's Symphony No. 3 which opened the program with a few more than 20 minutes of delightful froth.

Written When 18

The symphony was one out of a half dozen the young Schubert wrote for his amateur and semi-pro friends to perform in the privacy of their homes. This one was written when he was 18 and, as one historian has said, composing immature symphonies and mature songs.

The symphony is simple and lyrical. It is, as the saying goes, a pieces of cake, a tasty tidbit tossed off by Boston's superb musical machine without effort.

It was melodic and meticulous by and expertly performed, pleasing, not intended to be emotionaliy moving, a nice combination of prelude and program.

Tonight Malcolm Frager is scheduled to play the solo part of Mozart's Piano Concerto No. 11 (K413). The Serenade for 13 Wind Instruments by Mozart (K361) is scheduled to open the program.

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Gazette (e)
WORCESTER, Mass.
Circ. 92,729
JUL 11 1964

AT TANGLEWOOD

Cool Weather Thins Crowd For Schubert

By JOHN F. KYES
Gazette Music Critic

LENOX — Weather cut down attendance last night at the all-Schubert program opening the second weekend of the 50-piece Boston Symphony ensemble at Tanglewood under Eric Leinsdorf.

Throngs are expected tonight for Malcolm Frager's playing of the Mozart Piano Concerto in F major, and on Sunday for the Mozart Violin Concerto in B flat major with Joseph Silverstein, concertmaster, as soloist.

Last night's first Tanglewood hearing of the Schubert Mass in E flat major was dedicated to the memory of Miss Gertrude Robison Smith, who died last fall at the age of 82. She played a major part in the

Gazette Review

founding of the Festival and construction of its music shed.

Schubert's Symphony No. 3 in D major, also new to Tanglewood, was a lively curtain-raiser. Composed when Schubert was 18, it alternates boyish confidence with mature and novel twists.

Leinsdorf's flair for clean phrasing and bright tone kept matters at a high level in spite of some breathy moments in the horns. The "Allegretto" was rich in daintily accented, lyric material. The most unique device was the intentional heavy accenting of the third beat of many measures in the "Minuetto."

Schubert Mass

In the Mass, written mostly for chorus, the 100 voices prepared by Iva Dee Hiatt of Smith College did splendid work, ranging from the fervent flow of tone in the "Agnus Dei" to lovely soft passages in the "Kyrie." Often, however, the tonal quality seemed less focused and expressive than the text would warrant. The long fugal episode in the "Gloria" was somewhat tedious, but the "Benedictus" was stirring and alive.

Saramee Endich, soprano and Walter Carringer and Jerold Siena, tenors, had a wonderful trio, and Eunice Alberts, contralto, performed limited tasks in the quartets with her usual competence. Donald Bell, bass, was seldom audible.

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The Sound of Music

Choral Difficulties Mar Schubert Mass

By Peter M. Knapp

LENOX — One good Austrian leads to another in the opening weekends of the Berkshire Music Festival at Tanglewood. From last weekend's Mozart and Haydn programs Erich Leinsdorf and the Boston Symphony progressed to the music of Franz A. Schubert to open the second weekend last night.

The bulk of the program, heard on a pleasant evening by 4,111 listeners, was given over to Schubert's last and finest mass, the E Flat Major, No. 6. Mr. Leinsdorf and the symphony were joined by the festival chorus and a quintet of soloists.

Written in the waning months of Schubert's life, the mass belongs to the strongest of his music. Basically lyrical in mood, the few dark and brooding moments are quickly swept away on the wings of Schubertian song. A bit of mysticicism is allowed to creep in; there is despair in the threatening intensity of the concluding Angus Dei. But Schubert's E Flat Mass is mostly serene, peaceful, often rejoicing. It often seemed during last night's performance as if the graceful flow of much of Schubert's melodious lines were being held too tightly in check by Mr. Leinsdorf. Certainly the impression was of control; often a little more motion was urgent. Yet there was no denying the basic beauty of the chorus, their general precision (except for a raw entrance by the basses in the concluding movement and their splendid diction)—a tribute to their preparation by Iva Dee Hiatt. At the same time the male voices were thoroughly overwhelmed by the women. Either the men should have let loose some more or the ranks of sopranos and altos should have been thinned and probably both would have improved the balance.

The E Flat Mass is mainly a choral work, giving only three opportunities to the soloists, and then only in combination. More flow and projected conviction would have helped last night's soloists—Saramae Endich, soprano; Eunice Alberts, contralto; Walter Carringer and Jerold Siena, tenors, and Donald Bell, bass.

While skimping on the amount of solo work, Schubert was not niggardly with the lovely melodies given the solo groups, especially in the "Et Incaranatus" portion of the credo. For the tenors and soprano the finest in Agnus Dei, in which the contralto was unfortunately inaudible.

Schuberts E flat Mass is heard all too seldom. Because of its lyricism, formal solidity and tonal splendor, the work deserves better, although it by no means digs very deeply into religious experience. Among its highlights are the serenity of the Kyrie, the marvelous structure of the Gloria, with its moments of sweet melodic reverence contrasted with powerful trombone work, and fugal wizardry that concludes the credo.

The Agnus Dei is regarded by many as the finest part of the mass.

But last night its force failed to erupt. There were choral difficulties and the tenors and basses never seemed more forlorn struggling against the phalanx of ladies than in this section in which they were required to provide the hard iron. And the problems spread to the orchestra, with the outbursts of brass sounding more petulant than impressive.

Overall, though, one could rejoice in the splendor of sound that Mr. Leinsdorf and his musicians provided. The mass was dedicate dto the memory of Gertrude Robinson Smith, credited with being the "prime moving spirit" in the origination of the Berkshire Symphonic Festival and the construction of the shed in 1938, when she was the president of the festival's trustees.

The concert opened with a rather ragged and heavy-handed performance of Schubert's Symphony No. 3 in D composed by Schubert at 18 and showing the traces of classicism. There is a great deal of sunny charm here, an infectious joy transferred through a free-flowing style.

But much of it sounded soggy until the Boston Symphony became warmed up for the evening around the last movement. The development section of the first movement in particular heard some scrubby playing.

But to compensate, there was the romping merriment of the last movement. A swift section with lots of busy work for the strings, the movement is propelled by a bright tarantella rhythm and gurgles along with joyous orchestral by-play. Mr. Leinsdorf really cranked up his musicians for this delightful souffle.

Herald Tribune
NEW YORK
D. 282,005 SUN. 363,384
JUL 12 1964

Tanglewood: Schubert Excellence by Leinsdorf

By William Bender

LENOX, Mass.

The sun came out over the Berkshires Friday, after a cold, rainy period, and at night there was a break in the musical diet at Tanglewood as well—Schubert instead of Bach and Mozart.

Almost alone among the major conductors of our day, Erich Leinsdorf has devoted himself to Schubert's Great Mass in E Flat, and Friday night he introduced it to the Berkshire Music Festival.

Would that more conductors cared and did something about it. Written in the last days of Schubert's life, it is a glorious manifestation of his powers, showing a compactness of style rare for him as a composer of the ultimate, and lack of diffusiveness. It is, of course, also a surpassing testament to the depth of his humanity and religious feeling.

Mr. Leinsdorf and the Boston Symphony Orchestra also introduced Schubert's boyishly jubilant Third Symphony and the musical sunshine of the one was a perfect foil for the heavenly light of the other.

Schubert's first six symphonies all are boyish works, and conductors usually take them or leave them. Sir Thomas Beecham loved them, for example. But Boston Symphony conductors have usually taken only one to their hearts. Serge Koussevitsky used to like the Fifth, and Charles Munch the Second. It would appear that the Third is Leinsdorf's favorite. His performance on this occasion could have used a little less sculpturing and a little more brio, especially in the first movement, but everywhere there was grace and the most felicitous blending of choirs imaginable.

The mass, which utilized the Berkshire Festival chorus and five soloists, also could have used a little more punch on occasion but there was no denying the effect of Leinsdorf's clear definition of the harmonies that lie between chorus and orchestra, or steady mounting of layers of choral tone in the kyrie or credo, for example. An example of the fine work of the chorus of close to 100 men and women was the crackling articulation of the word "crucifixus," where indeed with the "et incarnatus est" of the soprano and two tenor soloists, the cumulative effect was considerable, and the 4,000 or so in the audience applauded the performance warmly.

The soloists were soprano Sara Mae Endich, contralto Eunice Alberts, tenors Walter Carringer and Seina, and bass Donald Bell. The bulk of the work in the E Flat mass is given to the chorus and orchestra, but the soloists carried out their assignments splendidly.

Last night it was back to Mozart, with pianist Malcolm Frager and soprano Helen Boatwright as soloists. And today the first performance here of the complete music of Richard Strauss' "Le Bourgeois Gentilhomme" will take place."

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063
JUL 13 1964

Weather Cuts Tanglewood Attendance But Music Magnificent In 3 Prelims

The last weekend of preliminary concerts in the Berkshire Festival at Tanglewood saw attendance moderate because of uncertain weather but enthusiasm high for a refreshing series of programs. All three were conducted by Erich Leinsdorf in the big Music Shed with a chamber-sized Boston Symphony Orchestra with various soloists and choral groups.

On Friday night, a Schubert program opened with a gay and graceful performance of the Symphony No. 3 in D Major. Written when Schubert was only 18, this has the feeling of youth and all the lyrical qualities which make this composer so appealing to succeeding generations. It was played lightly but with the necessary warmth.

Splendid Chorus

The major work of the evening was Mass in E-flat Major, in which the splendid Berkshire Festival Chorus joined. It would be hard to exaggerate the excellence of this performance, for the voices of this student group were marvelously disciplined, soaring in glorious unison as if toward the arched roof of a cathedral. Mr. Leinsdorf knit orchestra and voices into a dynamic emotional event, with fugue patterns clearly etched and strong melodic lines freely presented. The soloists, while given a relatively minor role in this composition, were of the same high order: Saramae Endich, soprano; Eunice Alberts, contralto; Walter Carringer, tenor; Jerold Siena, tenor; and Donald Bell, bass.

Magnificent Music

The Schubert Mass was given in memory of Gertrude Robinson Smith, long the patroness of the Berkshire Festival, and it was most fitting that something bringing together so successfully the orchestra and the student group of the Berkshire Music Center should honor her. It was a performance of high emotional as well as artistic caliber; the ovation that followed it was an overflow of the feelings stirred by this magnificent music.

On Saturday night, Mr. Leinsdorf and the Boston Symphony presented a Mozart program with young Malcom Frager as piano soloist in the Piano Concerto No. 11 in F major. This was well received by an audience of more than 7000 people. The program also included Serenade in B-flat for 13 wind instruments, and a collection of Six German Dances with Frager at the piano and Helen Boatwright as soprano soloist.

Great Hit

Sunday afternoon found more than 5000 gathered in discouraging weather for a particularly interesting program of what Mr. Leinsdorf calls festival music. The first half was by Mozart, the overture to "The Marriage of Figaro", and Violin Concerto No. 1, with Joseph Silverstein. Mr. Silverstein's talents are well recognized at Tanglewood, and he always measures up to expectations. But the showpiece of the day was the second half of the program, given over to the music of "Der Burger als Edelmann", by Richard Strauss. Soloists were Helen Boatwright, soprano; Helen Vanni, mezzo soprano; Donald Bell, Bass; and MacMorgan, bass and narrator. There was also a 12-voice male chorus. This imaginative work had not been performed in toto in this country before. It made a great hit.

There has been some grumbling because Leinsdorf has dropped for this season the all-Bach concerts that were previously curtain-raisers for the Berkshire Festival, but the substitution of music with a little more romantic flavor, including a number of compositions not heard at Tanglewood before, has been a welcome diversion for most listeners. Bach has not been banished from Tanglewood, but it just happens that this is Richard Strauss' year.

Next wekend the full Boston Symphony will launch into the major part of the Festival, which will continue for six weeks, with three major concerts every weekend. By ANABEL B. MURPHY

New England Newsclip Agency, I
Box 2078, Boston 6 • RIchmond 2-4
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 11 1964

Music Review

Schubert at Tanglewood

By JAY C. ROSENFELD

A COMPLETE evening of Schubert, all new to Tanglewood, was the program last night in the Shed for the first concert of the second weekend of the Berkshire Festival.

Erich Leinsdorf led the Boston Symphony Orchestra in the Third Symphony in D and, after intermission, the Great Mass in E Flat, this last in grateful memory of Miss Gertrude Robinson Smith, who was the prime moving spirit in the original project of a symphonic festival in this county and who died this past winter at the age of 82.

The symphony is very early Schubert, a naive but inexplicably gifted young man of 18. It is crystal clear and one need listen only to the remarkably placed introduction to notice the unerring ear which would produce such majestic pathos. Carlyle said of Burns, "A genius is an impossibility until it appear." Such a man was Schubert. In the Mass which followed, he was at the peak of his maturity and employed all the devices he had acquired and the details he had learned, but his mastery was already discernible in the delightful little youthful symphony.

* * *

THE ALLEGRETTO is an utterly charming little entity, quite outstanding within the other movements. It might be a nursery rhyme or a bedtime story told a child by her grandmother. Leinsdorf motioned to the four wind soloists to stand at the completion of the symphony, those whose good fortune it had been to play the delicious morsels Schubert had set before them: Clarinet Gino Cioffi, bassoon Sherman Walt, oboe Ralph Gomberg and flute Doriot Dwyer.

There were five vocal soloists for the Mass but they have only a minor part in the hour-long reading. The Festival Chorus, prepared by Iva Dee Hiatt, gets into action after the shortest of introductions on the oboe and scarcely relinquishes the conductor's attention for the rest of the Mass. The part singing is unusually involved and intricate; some entrances occur even without instrumental support and their attacks were clear and decisive.

Schubert gives the orchestra very little important subject matter, but there is an almost consistent fluid accompaniment to the voices. The fugal and contrapuntal choral writing had been competently mastered under Miss Hiatt's training and Leinsdorf's command was under confident control without exception.

* * *

THE FINAL chorus, Dona Nobis, came after a series of stupendous climaxes and the only way it could possibly be made to appear still more effective was by understatement, and Leinsdorf achieved a tremendous effect by restraining the large complement of voices and instruments on stage to an awesome finale.

Soprano Saramae Endich and tenors Walter Carringer and Jerold Siena gave the trio "Incarnatus" ringing sonority. Miss Endich and Mr. Carringer were joined by contralto Eunice Alberts and bass Donald Bell in two vocal quartets for which the audience of more than 4,100 was eager to show them, as well as conductor Leinsdorf and Miss Hiatt, enthusiastic applause.

New England New
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JUL 12

FRAGER REN
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AT TANGLE

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Concerto No.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397
JUL 12 1964

FRAGER RENDERS MOZART'S MOOD AT TANGLEWOOD

Young Pianist Rejects Percussiveness in Concerto No. 11

LENOX — Malcolm Frager, young prize-winning pianist, rejected the glittering percussiveness at which he is so good and gave 7252 listeners at Tanglewood a warm, friendly, even affectionate, piano concerto by Mozart Saturday night.

With Symphony

With the Boston Symphony Orchestra conducted by Erich Leinsdorf he played the No. 11 Concerto K413, a work Mozart turned out to accomplish two tasks; he made it lively and entertaining to please one of his audiences, and he made it fairly simple so that advanced amateurs could play it at home with a string quartet.

Frager met the first movement with a measure of coolness, but the second was a display of understanding and gentleness.

He seemed to achieve uncommon success with one of Mozart's instructions: Keep the meter in the left hand steady while the right stretches and compresses the rhythm for expression.

Picks Up Pace

The third movement picked up the pace without losing the gentleness of the second, and all the while every note was meticulously in place, every trill exact and clean.

Frager appeared Saturday to be one of the very few young pianists with a feeling for Mozart beyond his years. Helen Boatwright, soprano, and Frager joined the orchestra (following the concerto) to present a scena with rondo for soprano with piano obbligato, K505, which Mozart wrote for himself and the only girl (probably) of whom his wife had reason to be jealous, Nancy Storace.

It is a tender expression of love, but, alas, as abstract as only music can be.

Six German Dances

The concert closed with a collection called Six German Dances, K509, and opened with Mozart's longest and most serious serenade for wind band (51 minutes), the serenade in B flat for 13 wind instruments, K361.

Leinsdorf had 14 instruments on the stage; two oboes, two clarinets, two Basset horns, four French horns, two bassoons, a contra-bassoon an da double bass. The extra instrument was either the contra-bassoon or the double bass, depending upon how you interpret the composer's instructions.

There are seven movements during the course of which nearly all combinations of the instruments are called for, and all of them are fascinating. . . but not for 51 minutes.

Second Movement

Boston's wind players showed just a touch of shagginess during the first movement and ended a couple of phrases on the second movement loosely. Otherwise they played with knife-like sharpness and with increasing rapport.

The sense of monotony one began to feel after a half hour was caused partly by the similarity of tempos. All were medium to slow. Only the last movement was jaunty.

Best probably was the third movement, an adagio with plaintive melodies full of melancholy that provided contrast to the open-air garden party character of most of the serenade.

It is a great serenade, greatest when heard a little at a time.

MIDWEST NEWSCLIP, INC.
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Christian Science Monitor
Boston, Massachusetts
Midwestern Edition
Weekly Circ. 62,000
JUL 15 1964

Tanglewood premières

Frager wins acclaim

By Harold Rogers

Lenox, Mass.

There is a certain elegant insouciance about Malcolm Frager's playing. He can shape a Mozartean phrase as one to the manner born. Poise, control, color, rhythm, dynamics—all are blended in a performance enchanting to the ear.

Yet it is plain that these outward effects spring from an inner source: Mr. Frager is blessed by an eminently musical heart. Appearing for a second successive summer at the Berkshire Music Festival, the young pianist communicated his lyrical sense of beauty to the large Saturday night audience. He gave the first Tanglewood performance of Mozart's Piano Concerto No. 11 in F major, K. 413. He had learned the work expressly for this occasion.

Accompanied by the Boston Symphony Orchestra under Erich Leinsdorf's studied guidance, the concerto came forth with classical grace and radiant tone. The inhibitions to be noted in the concerto were no different from those witnessed in the Serenade in B-flat for 13 Wind Instruments, K. 361, with which Mr. Leinsdorf opened the concert. Nothing truly caught fire.

Thus in the concerto a certain dichotomy was present; Mr. Leinsdorf's cerebral control, however polished it may have been, ran competition with Mr. Frager's heartfelt warmth. Superb it was, if not superlative; the applause was well punctuated by the bravos of excited listeners.

In the Serenade for Winds one again became keenly aware of Mr. Leinsdorf's gains and losses—gains in clarity, balance, tonal beauty; losses in the human element, that stirring sense of music that sets the pulse leaping, the heart singing.

Speaking of song, Helen Boatwright turned in some eloquent singing in Mozart's Scena with Rondo, K. 505. Here Mr. Frager joined her to provide the piano obbligato; and another Mozartean rarity made its Tanglewood debut in an appealing performance.

Miss Boatwright, like Mr. Frager, can spin a phrase to perfection; her soprano is clear and bell-like in the night air; her Italian diction most commendable—"Ch'io mi scordi di te," the scena, followed by "Non temer, amato bene," the rondo.

Large blocks of seats remained unsold for the Sunday afternoon concert. One wondered if this falling off of patronage is now the chronic state of affairs at Tanglewood, or if the problem was acute, owing to the first complete American performance of the Incidental Music to "Der Bürger als Edelmann" by Richard Strauss.

Yet this Austrian version of Molière's "Le Bourgeois Gentilhomme" has many charms to commend it. Though it follows hard on the heels of "Der Rosenkavalier" and often swings its merry way in three-quarter time, it seldom reaches the glorious climaxes of its predecessor. But then it is incidental music and not pure opera.

Yet it makes pleasant listening for a summer afternoon, and its meaning was heightened and underlined by the adroit narration of Mac Morgan. Whether singing or acting, Mr. Morgan has a skilfully witty touch.

The afternoon concert was further improved by the suave musicianship of Joseph Silverstein, the orchestra's concertmaster. Reading from the notes, he tossed off a deft performance of Mozart's Violin Concerto No. 1 in B-flat major, K. 207; and this, too, was another Tanglewood première.

Malcolm Frager

New York Herald Tribune
D. 282,005 SUN. 363,384
JUL 13 1964

Those Familiar Old Airs Gone At Tanglewood

By William Bender

LENOX, Mass.

The full flower of the "new" Tanglewood was everywhere to be seen and heard during the second weekend of the season.

There was a time when coming to the Berkshire Music Festival was like visiting old friends in the country. That is, the programming was usually unadventurous and the performances like casual handshakes between old friends.

But all that, of course, has changed under Erich Leinsdorf's regime, now in its second year here. Under Leinsdorf's keen, watchful eye, the accent is definitely on scholarship and new and unfamiliar music. Not that the old frieneds have been ostracized. There will be time for some of them later in the season.

Friday night Mr. Leinsdorf, the Boston Symphony and assisting forces gave the first performances here of Schubert's Mass in E Flat and the third Symphony. Saturday night brought the debuts of Mozart's Piano Concerto No. 11, K 413, the six German dances K 509, and the Scena ("Ch'io mi scordi di te") with Rondo ("Non temer, amato bene"), K 505, a remarkable resetting and reworking of texts from "Idomeneo."

"The familiar Serenade K 361, opened Saturday night's program. On Sunday Leinsdorf offered the American premiere of the complete incidental music to "Le Bourgeois Gentilhomme" by Richard Strauss and another Tanglewood first, Mozart's Violin Concerto No. 1, K. 207.

The "new" Tanglewood was also in evidence at the theater, where another big crowd (about 700) turned out at 10 a. m. Sunday to hear performances of Bach's Cantatas 42 and 51 by the music center students, who are learning exciting new things about Bach style from Paul Ulanowsky, Seymour Lipkin and Igor Kipnis.

"Le Bourgeois Gentilhomme," based on the Moliere comedy, was done with a narration prepared by poet Richard Wilbur and read by bass Mac Morgan. It was more successful than the narration treatment Leinsdorf applied last year to Mendelssohn's "A Midsummer Night's Dream." The text underlined the humor of the familiar excerpts and was essential for the new selections.

Among these was an absolutely charming duet for two sopranos (dialogue between shepherd and shepherdess) sung deliciously by Helen Boatwright and Helen Vanni. It should be something of a find to Straussophiles. It recalled some of the best passages in "Ariadne auf Naxos," with which the score was originally intended to be performed.

Malcolm Frager, pianist.

There is also a burlesque-type scene near the end in which Jourdain, the hero, is bamboozled by a masquerading Turkish "mufti." It sounded like fun and recalled some of the wilder moments of "Der Rosenkavalier." Leinsdorf's performance of the work was amiable, courtly, full of rounded sonorities and just a bit stodgy, reflecting Strauss' romanticized conception of the 18th century.

The score cozes with powdered wigs, slow curtsies and stately dances. This is part of the 18th Century, of course, and Strauss never claimed to be recreating that era in a realistic way. But against the brilliance, vigor and life of the works of that period actually performed Saturday and Sunday, "Le Bourgeois Gentilhomme" (which Strauss and Hofmannsthal called "Der Burger als Edelmann"), actually sounded more out of date than the older works.

As for the real 18th Century music provided by Mozart, the performances were generally excellent. Miss Boatwright gave a thrilling display of assured vocalism and stylistic know-how in the Scena and Rondo; Malcolm Frager combined grace and incisiveness in the piano concerto, and Joseph Silverstein was dashing, accurate and gorgeous of tone in the violin concerto.

Leinsdorf's accompaniments were neatly tailored to the works at hand—thoughtful and alert for the Scena and Rondo, gentle and reflective for the piano concerto and quick and to the point for the violin concerto.

But the Serenade K361 was a big disappointment. It offered only lethargy and blandness where it should have burst with energy and inflection. The playing of the 13 wind players was splendid, but in a big work like this there should have been more cohesiveness and momentum.

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QUINCY, MASS.
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JUL 14 1964

The Sound of Music

Strauss And Mozart Fill Tanglewood Bills

By Peter M. Knapp

LENOX — If one form of genius is the ability to cram big things into little packages, Richard Strauss deserves the title for his incidental music to "Der Buerger als Edelmann."

Strauss, of course, is better known for his attempts to put big things into big packages in his tone poems of olympian sonority and length. But in the music he wrote to accompany the play Hugo von Hofmannsthal adapted from Moliere's "Le Bourgeois Gentilhomme," Strauss cut down his usually huge orchestra to one of chamber proportions, while not stinting on his overflow of musical ideas.

The result is a thoroughly delightful masterpiece and its performance Sunday afternoon at Tanglewood by the Boston Symphony led by Erich Leinsdorf was a radiant treat for the 5,262 listeners.

The orchestral suite from "Der Buerger," the tale of the efforts of a "would-be gentleman," M. Jourdain, a naive nouveau riche who tries to turn himself into a noble and succeeds only in making himself ridiculous, was offered by Mr. Leinsdorf during the winter season at Symphony Hall.

Sunday's performance at the Berkshire Music Festival, however, comprised the complete incidental music (except for two sections omitted because they require stage action) with narrative and soloists. It marked the first performance in the United States of the complete score. Significantly, it was the Boston Symphony which introduced the shortened orchestral suite to this country in 1921 under the direction of the late Pierre Monteux.

Strauss' suite can stand securely on its own as "pure" music, yet this musical spoof with the skillful narrative portion translated or derived from the German text by Prof. Richard Wilbur of Wesleyan University and expertly spoken by Mac Morgan is even more delectable. Those unfamiliar with the play or suite were spared the exercise of fumbling through their programs for guideposts. Those acquainted with the action gained fresh recognition of how deftly Strauss wedded music to stage action, and the sly commentary on human shortcomings Strauss parlayed into sound.

The whipped cream on this confection was supplied by the soloists — Helen Boatwright, soprano; Helen Vanni, mezzo soprano; Donald Bell, bass, and Mr. Morgan, bass — and a male chorus. The orchestral suite includes neither the amusing duet for the ladies, nor a madrigal trio at the end.

Omitted also from the instrumental suite is a splendid section of broad comedy—the investituture of M. Jourdain as a "mamamouchi" in a fake "Turkish" ceremony. Here, the bass soloist intones nonsense syllables (in "lingua franca") while the chorus strings along with the gag. Mr. Bell made great sport of his part here, with buffo intonation coloring his powerful declamations.

Strauss' miniature score is a many-splendored thing, and Mr. Leinsdorf and the Boston Symphony have a particular affinity for its beauties. A master of orchestration and instrumental color, Strauss produced music that crackles with wit and burbles with humor. But it takes an expert hand on the helm and virtuose, flexible playing at every desk to make it dance, sing and laugh as it did on Sunday.

Especially effective were the masterful dinner movement with its many musical jokes, the soaring cello solos of Samuel Mayes in that movement and in the minuet, Bernard Zighera's fine piano work and the luscious melodic treatment of the Prelude to Act II and the Entrance of Cleonte, both derived from music of Jean-Baptiste Lully, who composed the ballet score for the original Moliere play.

The concert opened with a sparkling reading of Mozart's overture to "The Marriage of Figaro," K. 492, and before intermission concertmaster Joseph Silverstein was soloist in Mozart's Violin Concert No. 1 in B flat, K. 207. The orchestra was obviously in top form throughout the afternoon, and its accompaniment for Mr. Silverstein was the kind a soloist dreams about.

The violinist, though, was not at peak form. While his light, sweet tone filtered softly through the fragile adagio, there were less happy moments in the surrounding faster sections, especially in the cadenzas.

Fine weather and an attractive all-Mozart program brought out the season's largest audience, 7,252, for Saturday night's concert. Disappointing in the opening hour, the program was thoroughly redeemed by sensitive musicianship after intermission.

Of the several works Mozart composed for wind ensemble, the Serenade in B flat for 13 Wind Instruments, K. 361, is in a class by itself. It bears the usual evidence of Mozart's genius in the wealth of melodic invention; there is charm and no little wit. But there's even more — the imaginative and quite bold instrumental mixtures Mozart uses in releasing a glorious spectrum of tonal color.

The serenade is scored for two oboes, two clarinets, two basset horns (a plaintive alto clarinet), four horns, two bassoons and contra-bassoon. Mr. Leinsdorf also added a double bass, reinforcing the deep-voiced contra-bassoon.

The blend — with the clear, open tones of the clarinets tempered by the rather reedy sound of the basset horns, the nasal plaint of the oboes, the low, grainy quality of the bassoons and the punctuation of the horns, sometimes mellow, sometimes gruff — makes this serenade a thorough delight in its exploration of textures and color. Within the seven movements, there is the sound of a military band, as in the concluding rondo. The remarkably beautiful adagio and the theme and variations movement held an ethereal quality.

Unfortunately, the Boston Symphony wind players did not do full justice to this marvelous score Saturday night. Much of the playing was simply dull and uninteresting. The clarinets on occasion were dismal, and only the horns and the bassoons were consistently accurate in pitch and style.

While the ensemble did warm up toward the end — the theme and variations section and parts of the rondo went well—the performance was generally stiff, formal, careful. It lacked heart and buoyancy. Why this should be so in an orchestra blessed with a number of gifted wind instrumentalists is surprising. Perhaps they need more work in small groupings, or maybe they just were not warmed up — the Boston Symphony of late has shown a tendency to be "cold" at the opening of its concerts.

After intermission — both orchestra and unruly audience settled down. Malcolm Frager joined the Symphony and Mr. Leinsdorf for a relaxed and reflective rendering of Mozart's early Piano Concerto No. 11 in F, K. 413. Here the instrumental textures were all filigree and lace, with Mr. Frager's graceful touch producing a tone of exquisite delicacy.

The concerto itself is pleasant but far below the composer's later output. It is a salon piece, ending gently with a rondo on a minuet theme, rather wtih the usual Mozartean romp and bursts of solo brilliance. Mr. Frager deserved the prolonged applause for his clean and refined, performance and the suave elegance of his cantabile.

The pianist returned to play the piano obbligato to the Scena with Rondo ("Non temer, amato bene" — "Don't be afraid, my dear"), K. 505, that Mozart wrote to replace an earlier aria in "Idomeneo" for a special performance. Miss Boatwright, the soloist, turned in by far her best solo work of the festival here, shaping her phrases with style and (at last) hitting her pitches squarely. While her troubles in the low register persist, it didn't really matter since she managed the contours of the rondo's soft lyricism with assurance.

For the final work, Mr. Leinsdorf chose a rollicking set of Six German Dances, K. 509, to end the concert on a happy note (an extended one by the flute). Wit and good humor race through these genial dances, and the Symphony played them with a joyous lilt.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUL 13 1964

Music Review

Mozart at Tanglewood

By JAY C. ROSENFELD

YESTERDAY afternoon's performance of Strauss' incidental music to "Der Buerger als Edelmann," based on Moliere's comedy-ballet, "Le Bourgeois Gentilhomme," was its first complete performance in America. It is a type of music which has rarely been produced at Tanglewood but it proved to be unalloyed fun and pleasure. It is a sophisticated satire on Moliere's poor "Jourdain," the bourgeois, who wants to climb socially to the ranks of the aristocrats.

It requires a small orchestra, a chorus of 12 male voices, 4 soloists, Helen Boatwright and Helen Vanni, sopranos, and Donald Bell, bass, and outstanding credit should go to Mac Morgan. He had but one short vocal solo, but he was the narrator and was required to recite and foretell the actions of 15 or more short episodes. His narrations were not only lucid and articulate but tempered with stress or inflection to make every word and phrase more graphic. He was seated on an old Louis XIV chair and rose, when called upon, to a decorative high lectern.

* * *

STRAUSS toyed with the libretto Von Hofmannsthal had furnished him. In no one of even his most pretentious works does his mastery show more clearly, for the wit and moods of the original play are discernible by all the tricks of the trade the composer brought to bear on his subject. This was the first Strauss orchestral work to appear on the season's programs which will concentrate on an observance of the 100th anniversary of his birth.

Lully had written incidental music to his contemporary's play, and Strauss borrowed the style and in some cases the actual lines of his famous predecessor. The argument concerns the means by which the protagonist hopes quickly to learn all the manners of the social scale to which he aspires and so he has both music and dancing lessons, engages a fencing master, employs a tailor and tries to become the chivalrous gallant in 10 easy lessons. Ludicrous mockery shows through every part of Strauss' happy score and Leinsdorf's forces were thoroughful cooperative. Principal cellist Samuel Mayes distinguished himself in his solo. The soprano soloists have but one opportunity, but their dialogue of the shepherd and shepherdess and the basso's ludicrous portraiture of the hero raised to a Turkish ennoblement was kept from farce only by the good dramatic sense of all involved.

Strauss roams over the entire terrain with sure step and happy imagination. His melodies, harmonies and tone colors are a constant joy.

* * *

THE FIRST half of the concert and the entire program on the preceding Saturday night had been devoted to Mozart.

Malcolm Frager

Yesterday the program began with the overture to "The Marriage of Figaro," in which Da Ponte had gone to Beaumarchais for Mozart much as Von Hofmannsthal had gone to Moliere for Strauss. Leinsdorf's overture was played with the utmost nicety and with a tempo which gave no hint that it was to be a test of velocity as can too often be the case.

Concertmaster Joseph Silverstein played the B Flat Violin Concerto (K. 207) and on the preceding evening Malcolm Frager did the F Major Piano Concerto K. 413). Both are of less than epic content but served as vehicles to reveal the superb competence of both soloists. Silverstein's natural refinement fitted his concerto to excellent advantage, and in the first movement there was a solid bite to his bow whenever the moment invited it. The ease with which he plays sometimes obscures his remarkable achievements. Double stops held in restraint do not show how much more difficult they are than boisterous ones and phrases played at the top of the fingerboard with gratifying justness do not betray the hazards of such a choice.

* * *

SATURDAY night Frager, too, did not attempt to give his concerto an inflated stature, yet he played with a degree of poetry, in both the swift and in the lambent larghetto movements, which exposed a complete mastery of the keyboard and the insight of exceptional penetration.

The evening had started with the complete B Flat Serenade (K. 361) for 13 wind instruments, two each of oboes, clarinets, basset horns (alto clarinets), bassoons, contrabassoon and four French horns. Mozart indicates that a string double bass may substititute for the contrabassoon, but Leinsdorf used both, thus making 14 musicians, and adding only debatable density to the register. When the strings were plucked, as in the trio of the second minuet, the effect tends to be irrelevant.

The Largo introduction is a model of tonal lusciousness, and, in Leinsdorf's hands, of balance. Every repeat of the seven movements was taken, but every line is so replete with rewarding nuggets that it is a small penalty to pay to have to listen nearly a full hour to such abundant fare. The tempos were comfortable but what in general was only Mozart's incredibly facile invention Leinsdorf made a trifle récherché. *By stressing* the amphibrachic accompaniment of the first adagio, the fragile melody was mildly overpowered. Oboist Ralph Gomberg and clarinetist Gino Cioffi were highly deserving of the special recognition Leinsdorf motioned them to acknowledge.

* * *

BEFORE the evening ended with six delightful German dances (K. 509), there was a short but exquisite little Aria and Rondo: "Could I forget you?" and "Do not fear, my dearest," sung by Miss Boatwright with a piano obbligato by Frager. These were little gems that Mozart could dash off on short notice and which here had been supplied to introduce an act of "Idomeneo." Miss Boatwright used her resonant voice to faithfully catch the improvisational nature of the aria of the pseudo-grief-stricken lover and the following torments of the path of true love. Frager again displayed the taste and fluency which had signaled his work in the concerto.

Yesterday's concert marks the completion of the first two weeks of the season after which the larger phalanx of the orchestra, having completed the Esplanade series, will join the chamber-sized group which has played at Tanglewood up to now, for six weeks of repertory similar to the Symphony Hall programs.

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Sunday Telegram
WORCESTER, Mass.
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JUL 12 1964 Sunday Telegram July 12, 1964

Music: Mozart Program at Tanglewood

LENOX — Conductor Erich Leinsdorf and the Boston Symphony Orchestra went to the back shelves of their Mozart repertory to find last night's Tanglewood program. So far as applause from an audience of 7,252 indicated, it was a huge success.

The program: serendade in B Flat for 13 wind instrument; piano concerto No. 11 in F Major with Malcolm Frager as solosit; Scene ("Could I Forget You?") with Rondo ("Do Not Fear, My Dearest"), with Helen Boatwright and Frager as solosits, and six German dances.

Thrived on It

Most symphony orchestras would die on the vine with such a program. The Boston Symphony and Leindsdorf thrived on it.

Ordinarily, the nearest thing to cross - section appeal would have been the German dances. Joseph II of Austria commissioned them as "fun music" in 1787. In this age they remain liltingly melodic, but to some seem a mite starchy. These same people, who apparently were in the small minority last night, would also consider the rest of the program as relics from the classic era.

"Grand Partita"

Mozart's serenade or "Grand Partita" for 13 wind instruments reaped a harvest for that segment of the orchestra. It was not approached as "casual" music — even less like a novelty.

The first five movements put emphasis on their parade of charming melodies and studies in combined tonal colors. Contrapuntal lure were no curtailment of vitality, even in the massive shed with its remarkable acoustics.

Only serious criticism with the performances was long pauses Leinsdorf took between movements. It not only broke continuity but encouraged audience murmurring which further lengthened the breaks.

Serenade

There were 14 players on stage to perform the serenade. They were four clarinets (two of them basset horns), two each of oboes, F and B- hours, bassoons. The remaining was shared by contra bassoon and bass viol. Usually, this is performed by one or the other.

After hearing Frager play Prokofieff's First two sizzling piano concertos here last summer, his handling of Mozart's Eleventh left much to be disclosed in terms of finesse and polished craft.

more more

The Mozart Concerto in F Major is by no means the composer's most felicitious work in this category. It follows a strict form, almost rigid, is lightly accompanies, and a somewhat shallow piece for the soloist.

Rewarding Respect

Frager treated it with rewarding respect. His technique was lacy and accurate. Phrasing was adroit and obligingly confirmed by conductor and orchestra. He elicited a singing tone from the instrument. In one respect, he bore little resemblance to the fiery pianist who made grand slams of last summer's contemporary works.

But in the best sense, Frager demonstrated last night that he's a sensitive pianist with a keen sense of tonal beauty and a musician who can concern himself discreetly and wisely to less intimadating scores.

Yesterday morning there was an audience of 2,454 in the music shed for the weekly open rehearsal. Leinsdorf, orchestra and soloists worked on this afternoon's program.

Several changes have been instituted this summer to preserve peace and quiet at these public rehearsals. they are on Saturday mornings beginning at ten o'clock; admission is $1.50 for adults, 50 cents for children.

Moved Back

In past summers, the audience has been seated beginning with the seventh row from the orchestra. They have now been moved back to the 14th row. Those entering the grounds with children are handed a leaflet stating that "the wails, even the gleeful calls of children offer an uncontrollable threat to the peacy, as any parent can testify."

Management and the Boston Symphony "sincerely and urgently suggest" that infants and children under six years are not to go into the shed. Other silence breakers of the past have been visitors from summer camps in the area. Written appeals have also been sent to their supervisors.

Yesterday morning, a three-year-old neighbor of ours was thoroughly disinterested in such concert decorum.

"I Can Play The Violin"

His reaction to Mozart's "Marriage of Figaro" overture was one of sheer delight. First he swung his legs vigorously in rhythm. Then he clapped his hands to the music, leaned forward and stretched his ears forward. Finally, he turned to his father and exclaimed: "I can play the violin."

He and father were seen leaving the shed at a musical tempo called "Allegro Vivace."

Also on this afternoon's program is Mozart's violin concerto No. 1 in B Flat Major, with Joseph Silverstein as soloist. Main feature will be the first complete performance in America of Richard Strauss' incidental music to Moliere's comedy - ballet, "Le Bourgeois Gentilhomme." Mac Morgan is narrator for the latter. Other participants are a small male chorus; Miss Boatwright; Helen Vanni, mezzo-soprano; Donald Bell, bass.

NEWSPAPER CLIPPINGS
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Monday, July 13, 1964

TU AT THE CONCERT
Strauss Honored at Tanglewood

By EDGAR VANOLINDA

Tanglewood—The 100th anniversary of the birth of the contemporary German composer, Richard Strauss was fittingly observed at Tanglewood, yesterday afternoon, in the second weekend series of concerts, traditionally devoted to the works of Bach and Mozart with a generous interlarding of Haydn and Schubert by the Boston Symphony Orchestra, under the dynamic direction of Erich Leinsdorf.

In line with the announced plans of Mr. Leinsdorf before taking over the Bostonians, the "Little Napoleon of the Orchestra World," has, indeed, "explored" many interesting works not previously available to Tanglewood audiences, in many instances, first performance at the Berkshire Music Festival and several American premieres. This was the case Sunday afternoon with a magnificent performance of the incidental music to Strauss' setting of Moliere's text of "Le Bourgeois Gentilhomme." The orchestra was assisted by a solo quartet, consisting of Helen Boatwright and Helen Vanni, sopranos; Donald Bell and Mac Morgan, basses (with the latter doubling as narrator) and the Festival Male Chorus.

The concert featured the playing of the Mozart Violin Concerto No. 1 by Joseph Silverstein, concertmaster of the orchestra, a young man who has enhanced the famed quality of the string section, who has and evolved into one of the most promising solo violinists of this generation. The Silverstein technic and tone were in evidence throughout his brilliant performance. The overture to Mozart's comic opera, "The Marriage of Figaro" was the proper apertif to the musical feast of the afternoon.

Friday evening's concert programmed Schubert's Mass in E-flat as a tribute to the memory of Gertrude Robinson Smith, one of the founders of the Berkshire Festival, who passed away last November. The work was enthusiastically applauded in contrast to a similar memorial a week earlier for Pierre Monteux which was preceded and followed by impressive periods of reverential silence.

Saturday night's concert segued back to Mozart with the performance of his "Serenade," featuring the superb wind choir of the orchestra. The guest soloist was the sensational young American pianist, Malcolm Frager, who was immediately re-engaged for 1964 after his exciting debut with the Bostonians at Tanglewood, last summer.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

JUL 13 1964

Music: Strauss Tribute

Centennial Celebrated at Tanglewood

By ROSS PARMENTER
Special to The New York Times

LENOX, Mass., July 12— Like most of the musical world, the Berkshire Festival anticipates celebrating the 100th anniversary of the birth of Richard Strauss this summer. This afternoon, in presenting his incidental music for "Le Bourgeois Gentilhomme," it made its chief contribution to the centennial.

This was the first complete performance in the United States of the incidental music. It proved a major novelty and was perhaps especially surprising to those who know the charming suite the composer drew from the work during his lifetime. For what it showed was that the suite is by no means the whole story.

The music took 70 minutes to play, so one of the surprises was how much of it there was. It is not all instrumental either, for parts are for male chorus, and there are solo voice numbers as well as vocal ensembles. Furthermore, the performance showed that the music must be allowed a place in Strauss's operatic development.

Baron Ochs, of course, is Strauss's most famous portrait of an elderly man who makes a fool of himself through vulgarity and folly. And later, in "The Silent Woman," Strauss depicted another foolish man who was getting on in years. But in the later opera, the attitude is changed.

There is far more sympathy in the mockery there. This afternoon's performance showed that Strauss created a character midway between Ochs and the man who was tricked into marrying the woman he thought was silent.

Strauss did this by seizing on Jourdain, Molière's bourgeois gentilhomme and writing so much music for and about Jourdain, that he stands forth as a latter-day Ochs. But he is seen with such understanding of his foolish illusions, that one ends by seeing the poetry as well as the humor of the man's desires to rise above his station.

What made all this intelligible was the excellent narration that the poet Richard Wilbur made to accompany his English translation of the vocal numbers. This narration, spoken by Mac Morgan, condensed Hoffmansthal's version of Molière's play. The condensation enabled one to understand where each number fitted and how it contributed to the effect of the play.

"Der Bürger Als Edelmann," as it was known in German, was the original first part of Strauss's "Ariadne auf Naxos" and was later replaced by the prologue. It makes considerable use of the music Lully wrote for the Molière play when it was new in 1670. And Strauss's scoring for chamber orchestra has made a touching amalgam of his own style and Lully's.

The performance had delicacy and beauty. Donald Bell sang the role of Jourdain. Mr. Morgan, besides speaking, sang the other bass parts. Helen Boatwright and Helen Vanni were the shepherdesses and sylphs, and the 15-voice male chorus was drawn from students of the Berkshire Music Center.

Erich Leinsdorf, who planned the Strauss tribute, prefaced the incidental music with two works by a composer Strauss loved. They were the overture to Mozart's "The Marriage of Figaro" and the Mozart Violin Concerto in B flat major (K-207), for which Joseph Silverstein, the Boston Symphony's concertmaster was the sweet-toned and graceful soloist.

Last night's program was all Mozart. Following Mr. Leinsdorf's Tanglewood custom, it consisted of little-known works. The Serenade in B flat for 13 wind instruments opened it. It was expertly played by members of the Boston Symphony. Because it took almost an hour, it formed the first part of the program.

Malcolm Frager was the pianist in two of the numbers after the intermission. He was a musicianly if somewhat impersonal soloist in the piano concerto in F major (K.413). But he was an altogether winning piano partner with Miss Boatwright in the duet for piano and soprano that Mozart created in a third setting of one of the "Idomeneo" arias.

This was perhaps the high point of the program, and Miss Boatwright sang it with sympathy, musicianship and a floating beauty of tone. The composer's Six German Dances (K.509) brought the evening to a light-hearted close.

Whitestone
Joseph Silverstein, who played Mozart concerto.

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Telegram (m)
WORCESTER, Mass.
Circ. 59,451
JUL 13 1964

Music: Strauss, Mozart at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Yesterday afternoon's Tanglewood concert by the Boston Symphony conducted by Erich Leinsdorf, was distinguished by the first complete performance in America of Richard Strauss' incidental music to "Le Bourgeois Gentilhomme."

This concluding concert of the Berkshire Music Festival's second weekend was attended by 5,262, bringing the weekend total to 20,597. Balance of the program was Mozart's "Marriage of Figaro" overture, and the same composer's Violin Concerto No. 1 in B flat major, K207, with Boston Symphony concertmaster Joseph Silverstein as soloist.

Strauss wrote his incidental music to "Le Bourgeois Gentilhomme" in 1912. It accompanied a play by Hugo von Hofmannstal, based on Moliere's comedy-ballet, dated 1670. Portions of the Strauss score have been occasionally performed, and enjoyed moderate success.

Supplemented Action

Yesterday's version supplemented action with commentary, given by Mac Morgan. This made it expedient to include sections that would otherwise have no relationship to the plot or personality "Monsieur Jourdain," newly-rich boor who strives awkwardly to become a "would be gentlemen."

The 15 sections played yesterday were most of the musical score. Two brief passages were omitted. Even with narration they would have been meaningless without stage action.

Yesterday's performance of "Le Bourgeois Gentilhomme" was not a sensation. Neither is it to be dismissed as a modest success. In too many spots (motly extended dance action ushered in with a few words by the narrator) Strauss' sense of humor could not fully encompass the pictorial satire.

Morgan recited the commentary from memory, referring to his text only for cues. His delivery was slowly paced, expressive (particularly in sardonic passages) and consistently interesting. He made stock of Jourdain's absurd speeches. For example, when Jourdain is exposed for the first time to "high class" music his request of his music teacher: "Bring me my dressing gown, so that I may listen better."

The orchestral score was sparkingly played. Leinsdorf conducted it from memory even supplying cues to the narrator. Despite the caricatured sections describing Jourdain's self-imposed relations with leech-like aristocracy, orchestral highlights remained pretty much what they've always been, without benefit of narration.

Exceptions were the "dinner music" in which strauss mimics various warblings for "a little dish of thrushes and larks."

The other was the "Turkish ceremony" during which Jourdain's disguised, prospective but undesirable son-in-law deceives him. He poses as the son of a Turkish mogul and wins the lady's hand by bestowing upon Jourdain the imaginary title of "Mamamouchi."

Fine Voice

Bass soloist Donald Bell gave fine voice to Jourdain's self-eulogy, and the 12 voice male chorus abetted him with a viril sounding ensemble. Those who couldn't recognize the language were not at fault. It was intentionally a "mish-mash."

The hymnal-styled "Madrigal" was nicely sung by Bell, Helen Boatwright, soprano, and Helen Vanni, mezzo-soprano The latter two added a bit of operatic zeal to the dialogue of the shepherd and shepherdess. Silverstein and cellist Samuel Mayes played their respective solos expressively.

Highpoint of atmosphere was reached in the "Sicilienne," instigated by Jourdain's "blue bath to improve his blood by osmosis."

'Entertainment Music'

In writing his first violin concerto at the age of 19, Mozart openly set out to make "entertainment music." Its form is standard procedure, and has an unending stream of melody that keeps the soloist in the spotlight.

Leinsdorf and the orchestra set a healthy pace in the introduction for Silverstein's finely-developed technique. From the outset, it was closely-joined dialogue between soloist and ensemble.

Violinist and orchestra were not always exactly parallel, nor was the soloists intonation unfailingly accurate. The first movement cadenza was clean and had brilliant qualities that didn't extend to the cadenza of the finale. The slow movement had grace of phrase and warmly-expressed sentiment.

The final presto was an outburst of joy, not a care in the world, other than considerable technical problems that Silverstein handled (for the most part) with aplomb.

"Figaro" overture was played at a brisk but unhurried speed, disclosing brilliant work in the strings. Attacks were incisive. Sharply applied accents and wide dynamic range enhanced a soaring melody that remained out front where it belonged. The overture's ebullient spirit remained undampened.

The festival resumes next Friday with Leinsdorf conducting the Boston symphony in a memorial concert to Serge Koussevitzky. The program: Richard Strauss' interludes from "Die Frau Ohne Schatten," and Mahler's Symphony No. 5 in C sharp minor.

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Morning Globe
BOSTON, Mass.
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Tanglewood II

'Music for Festival'; Mozart and Strauss

By MARGO MILLER

LENOX — The greener pastures of Erich Leinsdorf are the eight weeks of the Berkshire Festival. Here, surrounded by the Tanglewood Lawns, unscorched as yet this Summer, the Boston Symphony conductor runs to premieres the way neighboring fields run to mustard. Sunday afternoon's program in the 6000-seat Music Shed offered the first U.S. performance of Strauss' Incidental Music to "Der Buerger als Edelman" (Moliere's "Le Bourgeois Gentilhomme"). Saturday evening's concert included three works by Mozart all new to the Berkshires.

Leinsdorf also hunts out "Music for Festival." This, he says, is music, which for one reason or another, he can't do in Symphony Hall. Consider Mozart's B-flat Serenade for 13 Winds, with a double bass sitting in on the tuttis.

Serenades were a kind of Musak, decorative stuff to shore up a party's silent moments.

On the Tanglewood Lawns, it could or could not be listened to by courting couples or the blanket brigade following, by transistor radio, the fortunes of the Mets. Inside the Shed, others listened to a careful and dreary performance.

On the other hand, Saturday had the neglected Mozart Piano Concerto No. 11 in F major, K. 413, which could be listened to, every note. Twenty-nine-year-old Malcolm Frager was the persuasive soloist, especially so in the slow movement whose affecting hesitancy he guided so well. Frager also provided the piano obbligato for a Mozart scene and rondo aria sung by Helen Boatwright.

This second revise of "Non temer, amato bene" for his opera "Idomeneo" is a lovely thing. Miss Boatwright's soprano floated through it beautifully, though one might, in the latter portions of the rondo, have wished for more drama. Leinsdorf's orchestral accompaniment in the concerto and rondo was impeccable. The Six German Dances, K. 509, closing Saturday's program, bustled right through the penny-whistle close by the flute section.

Sunday, the observance of the centennial of Strauss' birth, began with the premiere. As curtain-raiser to "The Would-Be-Gentleman," there were a steaming performance of Mozart's Overture to "The Marriage of Figaro" and the sweet sounds of concertmaster Joseph Silverstein as soloist in the Violin Concerto No. 1.

Boston has heard a Suite from the Strauss this past season. Leinsdorf has now restored the short vocal sections and engaged the services of Richard Wilbur, poet in residence at Wesleyan University, for an English prose narration. The result is a delight. One hopes that a Boston performance is forthcoming.

Attached to Strauss' opera "Ariadne auf Naxos" at one time, then played separately, "Gentleman," in its present, Tanglewood, form, is a "Peter and the Wolf" for grown-ups. The instruments, though the narrator does not identify them, take all the parts of Monsieur Jourdain, the title character, his fleecing friends and the lovers. Should Jourdain wish to learn to dance, the flute keep the measure, while he in the violins stutters through the pace. His fencing master is the catch-tail chissandi of the piano.

His Turkish "visitor" sasses him in the woodwinds. The gala' dinner makes a menu from "Das Rheingold" (salmon), "Don Quixote" (the bleating sheep turned roast mutton), "Der Rosenkavalier" (smal birds). Strauss' compliment to Lully, Moliere's composer, does occasionally suggest the Domestic Symphony; **Strauss is not above quoting himself.**

Mac Morgan, as the narrator, relished the text and sang nicely the short song for Jourdain. Miss Boatwright and mezzo-soprano Helen Vann were heard in the pastorale for Jourdain's music lesson. And basso Donald Bell, with a choir of 12 male voices, did the roles oft he Turkish Mufti and his priests. All would be welcome in Symphony Hall.

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Republican (m)
WATERBURY, Conn.
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JUL 14 1964

New Works Presented At Tanglewood

LENOX, MASS. — The second week end of concerts at Tanglewood before the start of the major six-week festival with the full Boston Symphony Orchestra Sunday completed a series with the music of Schubert, Mozart and a special performance of the Strauss complete music to "Le Bourgeois Gentilhomme" which received its American premier. Erich Leinsdorf conducted the three concerts and presented again as he did last week a number of selections not previously heard here in the Berkshires.

On Friday and Saturday evenings Mr. Leinsdorf will conduct two of the first of the major summer programs which will keep audiences coming here in the thousands for six weeks. On Sunday afternoon Eugene Ormandy will be guest conductor with a program to include Beethoven's "Symphony No. 4," music of Elgar and Ravel. The concert Friday night will include performance of Mahler's "Symphony No. 5" in memory of Serge Koussevitzky for so many years conductor of the Boston Symphony Orchestra. On Saturday night the concert will present the Radcliffe Choral Society and the Harvard Glee Club. The music will be Wagner's "Overture and Bacchanale from "Tannhauser," Strauss' "Die Tageszeiten" and Debussy's "Three Nocturnes." The concluding selection will be Strauss' "Till Eulenspiegel," previously done with such success by the Boston at the festival in other years. Three of the selections of the week end will be given their first performances at Tanglewood in keeping with Mr. Leinsdorf's purpose of introducing new selections to the audiences.

The concert Friday night presented Schubert's "Mass in E Flat" in memory of Gertrude Robinson Smith, one of the founders of the Berkshire Festival at Hanna Farm in 1934, who died last October. She was long one of the moving spirits behind this wonderful summer festival of the best in music.

During the week end of the 24th Cliburn will appear with the orchestra on Saturday evening in the Brahms "Piani Concerto No. 1 in D Minor." Those who heard him at Tanglewood last summer will remember the playing and the ovation. During that week end Eugene Ormandy and William Steinberg will conduct as well as Mr. Leinsdorf.

S M.

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Times (e)
HARTFORD, Conn.
Circ. 128,545

JUL 13 1964

Music: Hartt and Tanglewood

By GEORGE W. STOWE
Times Music Critic

The third program in the University of Hartford's Summer Chamber Music Festival featured noted New York cellist David Soyenhouse, in a program of diversified concert Sunday night.

In the Bach Sonata No. 3 (with viola da gamba and harpsichord) technical facility was worthy of admiration. Evidently there was few problems in this regard. However, the balance between the cello and piano (Harwood Hanson was the pianist) could have been improved. Also the cellist's tone is big and often overpowering.

DEBUSSY'S Sonata received a smooth performance but I felt Mr. Greenhouse did not bring the sensitive tonal coloration to it that make for a memorable re-creation. The balance between the performers, however, was much better.

After intermission we were again given the opportunity of hearing the first - rate Hartt String Quartet in the wonderfully lyrical "Death and the Maiden" Quartet of Schubert. Renato Bonacini, the first violinist of the ensemble, and his colleagues were in rare form and won a deserved ovation at the end.

Lenox, Mass. — Richard Strauss is the unifying theme of this season's Tanglewood concerts and Sunday afternoon a large audience heard the American premiere of the complete incidental music to the composer's "Der Burger Als Edelmann.

Based on Moliere's comedy-ballet "Le Bourgeois Gentilhomme," this score calls for chamber orchestra, three soloists, a men's chorus, and a narrator. A great deal of this music is familiar from the orchestral suite, which is heard with a fair amount of frequency.

ERICH LEINSDORF once again demonstrated his skill in evoking a crystalline performance from the performers onstage. The orchestra was on its mettle, producing a texture of the utmost clarity of detail and the three soloists (Helen Boatwright, Helen Vanni, and Donald Bell) sang with a fine intensity of feeling.

For this performance Mac Morgan acted as narrator, setting the stage for each section of the work. The text in English, which was made by the poet, Richard Wilbur of Wesleyan, is successful in capturing the tongue-in-cheek tone of this delightfully satiric treatment of the Moliere play. Mr. Morgan brought just the right unctuous quality to his reading.

* * *

MOZART'S effervescent "Marriage of Figaro" Overture opened the Sunday program in a performance that could best be described as crisp and clean. The composer's Violin Concerto No. 1 filled out the first half of the afternoon's agenda.

In the Violin Concerto Joseph Silverstein, the orchestra's concertmaster, offered a technically adept performance that would have profited from a little more warmth and lyrical spirit. Why is it that performers must push the tempi so hard in the Allegro movements? So much tonal beauty and expressive nuance is lost thereby.

Incidentally, why do we not have the opportunity of hearing a Francescatti, Milstein, or Stern at Tanglewood these days? Pianists galore are heard but the guest string instrumentalist seems to be persona non grata under the new regime.

Tanglewood Featuring New Works

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S.M.

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Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132

JUL 16 1964

TANGLEWOOD
Friday Evening
By A. C. Sly

Miss Gertrude Robinson Smith, who was one of the prime movers in the foundation of the Berkshire Festival, would have been pleased with the concert given in her memory at Tanglewood Friday evening. She would have approved the inclusion of Schubert in the chamber orchestra, which for several years has been devoted to works by Bach and Mozart. Schubert, the man, would have pleased her, too, for he was a hearty person and a hard worker.

Appropriately, the concert presented two works which exemplified the composer as a youth and as a mature musician. The *Symphony No. 3 in D Major* was written at the age of 18. It is a sunny work, filled with Viennese *Gemeutlichkeit*, and bursting with exuberance. The thematic material is simple and melodious, and Schubert makes no attempt at lengthy development.

The *Mass in E-Flat* was composed 18 years later, shortly before Schubert's death. It is the sixth setting he made of the liturgical text, and shows his growth in terms of harmonic possibilities and larger formal concepts. Erich Leinsdorf made some judicious cuts in the lengthy score, and chose broad tempos for this reading.

The few solo passages were sung well by Saramae Endich, Eunice Alberts, Walter Carringer, Jerold Siena and Donald Bell. The Festival Chorus was excellent in diction and tone.

Saturday Night
By C. N. D.

The Saturday night concert was devoted entirely to the music of Mozart. The program began with the *Serenade in B Flat* for 13 wind instruments.

After a somewhat ragged start, the orchestra settled into the seven short movements of the *Serenade,* which had a strong flavor of Austrian country dances. Leinsdorf interpreted it with just the right mixture of rough country humor and Mozartean elegance that the music called for.

It was the solo performances after the intermission that made the concert memorable. Malcolm Frager played the *Concerto No. 11 in F Major* for the first time at Tanglewood. His tone was limpid, and his phrasing was that of a great singer. What more could one wish for in this small, lyrical and completely charming work.

Helen Boatwright, soprano, repeated the fine success of a week ago in another Tanglewood first — this time a *Scena and Rondo for Soprano, Piano Obbligato and Orchestra.* Miss Boatwright was impressive in the elaborate vocal writing; Mr. Frager handled the complicated piano obbligato equally skillfully; and Mr. Leinsdorf led the Boston Orchestra in the operatic accompaniment as only he can do.

Naturally this was another high point in a season, which has only begun, but which has already had several memorable performances.

Sunday Afternoon
By A. C. Sly

Erich Leinsdorf chose the *Incidental Music to "Der Burger als Edelmann"* for the first of several works by Richard Strauss scheduled for this season at Tanglewood in celebration of the composer's 100th birthday. It was a happy choice, for the score is seldom heard (this was the first complete performance in America) and it is so typical of the composer. It abounds in humor, in waltzes, and in just plain schmalz.

The story is presented by a narrator (Mac Morgan) in a fine English translation by Richard Wilbur. Based on Moliere's *Le Bourgeois Gentilhomme,* it tells of the problems faced by M. Jourdain, a simple bourgeois, in learning to live as a rich gentleman. Helen Boatwright and Helen Vanni were delightful as shepherd and shepherdess, and later as sylphs. Donald Bell was excellent as the Mufti in a hilarious Turkish Ceremony, and was ably assisted by a small male chorus. Mr. Leinsdorf conducted with obvious relish, and was rewarded with prolonged applause.

The concert began with two works by Mozart, the Overture to *The Marriage of Figaro* and the *Violin Concerto No. 1.* Joseph Silverstein, concertmaster of the Boston Symphony appeared as soloist in the latter work, and played with great charm and seeming effortlessness.

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Times (e)
HARTFORD, Conn.
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JUL 13 1964

Music: Hartt and Tanglewood

By GEORGE W. STOWE
Times Music Critic

The third program in the University of Hartford's Summer Chamber Music Festival featured the noted New York cellist, Bernard Greenhouse, in a pleasantly diversified concert Sunday night.

In the Bach Sonata No. 3 (written for gamba and harpsichord) his technical facility was worthy of admiration. Evidently he has few problems in this respect. However, the balance between the cello and piano (Raymond Hanson was the pianist) could have been improved, for the cellist's tone is big and often overpowering.

* * *

DEBUSSY'S Sonata received a smooth performance but I felt Mr. Greenhouse did not bring the sensitive tonal coloration to it that make for a memorable re-creation. The balance between the performers, however, was much better.

After intermission we were again given the opportunity of hearing the first - rate Hartt String Quartet in the wonderfully lyrical "Death and the Maiden" Quartet of Schubert. Renato Bonacini, the first violinist of the ensemble, and his colleagues were in rare form and won a deserved ovation at the end.

Lenox, Mass. — Richard Strauss is the unifying theme of this season's Tanglewood concerts and Sunday afternoon a large audience heard the American premiere of the complete incidental music to the composer's "Der Burger Als Edelmann.

Based on Moliere's comedy-ballet "Le Bourgeois Gentilhomme," this score calls for chamber orchestra, three soloists, a men's chorus, and a narrator. A great deal of this music is familiar from the orchestral suite, which is heard with a fair amount of frequency.

* * *

ERICH LEINSDORF once again demonstrated his skill in evoking a crystalline performance from the performers on stage. The orchestra was on its mettle, producing a texture of the utmost clarity of detail and the three soloists (Helen Boatwright, Helen Vanni, and Donald Bell) sang with a fine intensity of feeling.

For this performance Mac Morgan acted as narrator, setting the stage for each section of the work. The text in English, which was made by the poet, Richard Wilbur of Wesleyan, is successful in capturing the tongue-in-cheek tone of this delightfully satiric treatment of the Moliere play. Mr. Morgan brought just the right unctuous quality to his reading.

* * *

MOZART'S effervescent "Marriage of Figaro" Overture opened the Sunday program in a performance that could best be described as crisp and clean. The composer's Violin Concerto No. 1 filled out the first half of the afternoon's agenda.

In the Violin Concerto Joseph Silverstein, the orchestra's concertmaster, offered a technically adept performance that would have profited from a little more warmth and lyrical spirit. Why is it that performers must push the tempi so hard in the Allegro movements? So much tonal beauty and expressive nuance is lost thereby.

Incidentally, why do we not have the opportunity of hearing a Francescatti, Milstein, or Stern at Tanglewood these days? Pianists galore are heard but the guest string instrumentalist seems to be persona non grata under

Waterbury American, Monday, July 13, 1964

Tanglewood Featuring New Works

LENOX, MASS. — The second week end of concerts at Tanglewood before the start of the major six-week festival with the full Boston Symphony Orchestra yesterday completed a series with the music of Schubert, Mozart and a special performance of the Strauss complete music to "Le Bourgeois Gentilhomme" which received its American premier. Erich Leinsdorf conducted the three concerts and presented again as he did last week a number of selections not previously heard here in the Berkshires.

On Friday and Saturday evenings Mr. Leinsdorf will conduct two of the first of the major summer programs which will keep audiences coming here in the thousands for six weeks On Sunday afternoon Eugene Ormandy will be guest conductor with a program to include Beethovens "Symphony No. 4," music of Elgar and Ravel. The concert Friday night will include performance of Mahler's "Symphony No. 5" in memory of Serge Koussevitzky for so many years conductor of the Boston Symphony Orchestra. On Saturday night the concert will present the Radcliffe Choral Society and the Harvard Glee Club. The music will be Wagner's "Overture and Bacchanale from "Tannhauser," Strauss' "Die Tageszeiten" and Debussy's "Three Nocturnes." The concluding selection will be Strauss' "Till Eulenspiegel," previously done with such success by the Boston at the festival in other years. Three of the selections of the week end will be given their first performances at Tanglewood in keeping with Mr. Leinsdorf's purpose of introducing new selections to the audiences.

The concert Friday night presented Schubert's "Mass in E Flat" in memory of Gertrude Robinson Smith, one of the founders of the Berkshire Festival at Hanna Farm in 1934 who died last October. She was long one of the moving spirits behind this wonderful summer festival of the best in music.

During the week end of the 24th Cliburn will appear with the orchestra on Saturday evening in the Brahms "Piani Concerto No. 1 in D Minor." Those who heard him at Tanglewood last summer will remember the playing and the ovation. During that week end Eugene Ormandy and William Steinberg will conduct as well as Mr. Leinsdorf.

S.M.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
JUL 16 1964

TANGLEWOOD
Friday Evening
By A. C. Sly

Miss Gertrude Robinson Smith, who was one of the prime movers in the foundation of the Berkshire Festival, would have been pleased with the concert given in her memory at Tanglewood Friday evening. She would have approved the inclusion of Schubert in the chamber orchestra, which for several years has been devoted to works by Bach and Mozart. Schubert, the man, would have pleased her, too, for he was a hearty person and a hard worker.

Appropriately, the concert presented two works which exemplified the composer as a youth and as a mature musician. The *Symphony No. 3 in D Major* was written at the age of 18. It is a sunny work, filled with Viennese *Gemeutlichkeit*, and bursting with exuberance. The thematic material is simple and melodious, and Schubert makes no attempt at lengthy development.

The *Mass in E-Flat* was composed 18 years later, shortly before Schubert's death. It is the sixth setting he made of the liturgical text, and shows his growth in terms of harmonic possibilities and larger formal concepts. Erich Leinsdorf made some judicious cuts in the lengthy score, and chose broad tempos for this reading.

The few solo passages were sung well by Saramae Endich, Eunice Alberts, Walter Carringer, Jerold Siena and Donald Bell. The Festival Chorus was excellent in diction and tone.

Saturday Night
By C. N. D.

The Saturday night concert was devoted entirely to the music of Mozart. The program began with the *Serenade in B Flat* for 13 wind instruments.

After a somewhat ragged start, the orchestra settled into the seven short movements of the *Serenade*, which had a strong flavor of Austrian country dances. Leinsdorf interpreted it with just the right mixture of rough country humor and Mozartean elegance that the music called for.

It was the solo performances after the intermission that made the concert memorable. Malcolm Frager played the *Concerto No. 11 in F Major* for the first time at Tanglewood. His tone was limpid, and his phrasing was that of a great singer. What more could one wish for in this small, lyrical and completely charming work.

Helen Boatwright, soprano, repeated the fine success of a week ago in another Tanglewood first — this time a *Scena and Rondo for Soprano, Piano Obbligato and Orchestra.* Miss Boatwright was impressive in the elaborate vocal writing; Mr. Frager handled the complicated piano obbligato equally skillfully; and Mr. Leinsdorf led the Boston Orchestra in the operatic accompaniment as only he can do.

Naturally this was another high point in a season, which has only begun, but which has already had several memorable performances.

Sunday Afternoon
By A. C. Sly

Erich Leinsdorf chose the *Incidental Music to "Der Burger als Edelmann"* for the first of several works by Richard Strauss scheduled for this season at Tanglewood in celebration of the composer's 100th birthday. It was a happy choice, for the score is seldom heard (this was the first complete performance in America) and it is so typical of the composer. It abounds in humor, in waltzes, and in just plain schmalz.

The story is presented by a narrator (Mac Morgan) in a fine English translation by Richard Wilbur. Based on Moliere's *Le Bourgeois Gentilhomme*, it tells of the problems faced by M. Jourdain, a simple bourgeois, in learning to live as a rich gentleman. Helen Boatwright and Helen Vanni were delightful as shepherd and shepherdess, and later as sylphs. Donald Bell was excellent as the Mufti in a hilarious Turkish Ceremony, and was ably assisted by a small male chorus. Mr. Leinsdorf conducted with obvious relish, and was rewarded with prolonged applause.

The concert began with two works by Mozart, the Overture to *The Marriage of Figaro* and the *Violin Concerto No. 1.* Joseph Silverstein, concertmaster of the Boston Symphony appeared as soloist in the latter work, and played with great charm and seeming effortlessness.

3RD WEEK JULY 13TH – 19TH

NewEnglandNewsclipAgency,Inc.
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,499
JUL 7 1964

EUGENE ORMANDY, music director of the Philadelphia Orchestra, will conduct the Boston Symphony Orchestra on Sunday afternoon, July 19, at 2:30 p.m. in the music shed at Tanglewood. The program will include Beethoven's Symphony No. 4 in B-flat major, Opus 60; Ravel's "Alborada del gracioso" and Elgar's Variations on an Original Theme. Mr. Ormandy will also conduct the Boston Symphony Orchestra on Friday night (July 24) at 8 in the Music Shed.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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CHATHAM COURIER
Thursday, July 16, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

VALATIE ROUGH NOTES
Friday, July 17, 1964
VALATIE, N.Y.
ROUGH NOTES
W. 1,500

JUL 17 1964

TANGLEWOOD

Ormandy And Leinsdorf To Conduct BSO

THIS WEEKEND'S concerts at Tanglewood in Lenox, Mass. will feature Erich Leinsdorf and Eugene Ormandy conducting the Boston Symphony Orchestra. Mr. Leinsdorf's program for Saturday, July 18, includes Wagner's Overture and Bacchanale from "Tannhauser"; Richard Strauss' "Die Tageszeiten"; Three Nocturnes by Debussy; and "Til Eulenspiegel" by Strauss. The Harvard Glee Club and Radcliffe Choral Society will join the Orchestra for portions of the concert.

THE PHILDELPHIA Conductor will direct the Boston Symphony Orchestra in Sunday's, July 19 program consisting of Beethoven's "Egmont" Overture and Symphony No. 4; Ravel's "Alborada del gracioso"; and Elgar's Variations on an Original Theme. Mr. Ormandy has graciously consented to conduct this concert which was scheduled to have been directed by the late Pierre Monteux.

Tanglewood patrons are reminded that all evening performances will begin at 8 p.m.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION STAR
Monday, July 13, 1964

Tanglewood Schedules Full Boston Symphony

This season's Strauss cycle at the Berkshire Festival Tanglewood, Lenox, Mass., will be continued in concert this weekend.

Erich Leinsdorf will conduct the full Boston Symphony orchestra of 104 members for the first time this summer at the festival Friday at 8 p.m. in a concert in memory of Serge Koussevitzky, the orchestra's music director from 1924 to 1949. The program will include interludes from the Richard Strauss opera "Die Frau ohne Schatten," and "Mahler's Symphony No. 5."

Open Rehearsal

An open rehearsal will be held Saturday at 10 a.m. The concert at 8 p.m., also conducted by Leinsdorf, will include the Overture and Bacchanale from Wagner's "Tannhauser,' in which the Radcliffe Choral Society will take part. The opening number will be followed by "Die Tageszeiten" by Strauss with the Harvard Glee Club participating. The Radcliffe society will return to sing with the orchestra Debussy's "Three Nocturnes" and the program will close with Strauss' "Till Eulenspiegel."

Eugene Ormandy, guest conductor and music director of the Philadelphia Orchestra, will conduct the Boston Symphony at the concert Sunday at 2:30 p.m. The program will include Beethoven's "Egmont" Overture and "Symphony No. 4," Ravel's "Alborada del Gracioso" and Elgar's "Variations on an Original Theme."

Symposium Opens

Events open to the Friends of the Berkshire Festival this week include a three-day musicological symposium beginning today, chamber music programs tonight and Thursday at 8, a composer's forum program Wednesday at 8 and a Bach program Sunday at 10 a.m.

The Harvard club and Radcliffe society will present the third concert in the season's regular chamber music series tomorrow at 8 p.m. Works by Schutz, Schein, Bach, Poulenc, des Prez, Brahms, Mennin and Carter will be performed.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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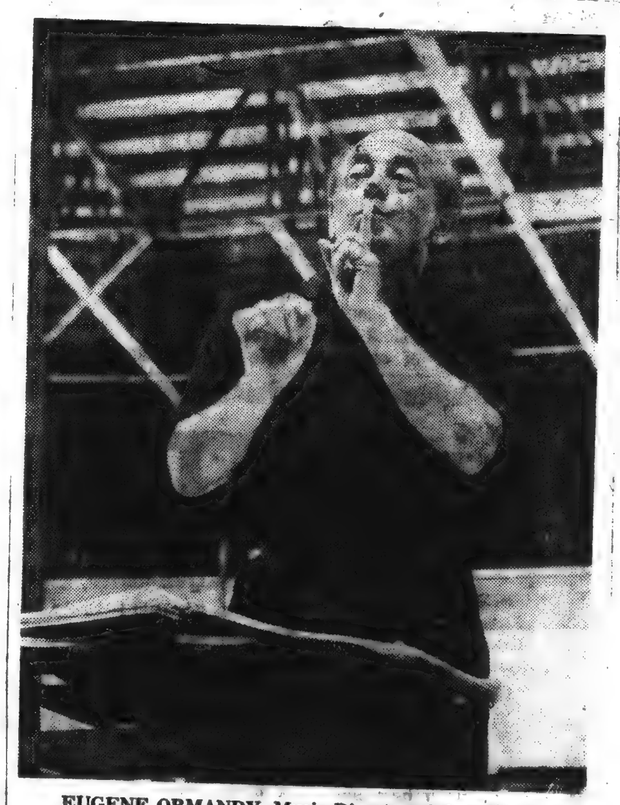
BROOKLYN BAY NEWS
Saturday, July 25, 1964

Eugene Ormandy, Music Director of the Philadelphia Orchestra, will conduct the Boston Symphony Orchestra on Sunday afternoon, July 19th, at 2:30 p.m. in the Music Shed at Tanglewood, Lenox, Massachusetts.

The program will include Beethoven's Symphony No. 4 in B-flat major, Opus 60; Ravel's "Alborada del gracioso" and Elgar's Variations on an Original Theme. Mr. Ormandy will also conduct the Boston symphony Orchestra, on Friday night (July 24th) at 8 p.m. in the Music Shed at Tanglewood.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 168,428
JUL 12 1964



EUGENE ORMANDY, Music Director of the Philadelphia Orchestra, will conduct the Boston Symphony Orchestra on Sunday afternoon (July 19) at 2:30 p.m. in the Music Shed at Tanglewood. The program will include Beethoven's Symphony No. 4 in B-flat major, Opus 60; Ravel's "Alborada del gracioso" and Elgar's Variation son an Original Theme. Mr. Ormandy will also conduct the Boston Symphony Orchestra on Friday night (July 24) at 8:00 p.m. in the Music Shed at Tanglewood.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,499
JUL 7 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUL 9 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 281,586
JUL 12 1964

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News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,200
JUL 16 1964

New England Newsclip Agency, Inc.
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Town Times
OAKVILLE, Conn.
Weekly Circ. 2,382
JUL 9 1964

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063
JUL 11 1964

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Bee
NEWTOWN, Conn.
Weekly Circ. 6,248
JUL 10 1964

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 488,105
JUL 12 1964

Schenectady Gazette
SCHENECTADY, N. Y.
D. 47,923
JUL 15 1964

THE TROY RECORD
TROY, N. Y.
D. 7,422
JUL 18 1964

THE TIMES RECORD
TROY, N. Y.
D. 41,075
JUL 18 1964

The Record
HACKENSACK, N. J.
D. 124,391
JUL 9 1964

New England Newsclip Agency, Inc.
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Sunday Courant
HARTFORD, Conn.
Circ. 168,428
JUL 12 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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CAIRO HERALD
July 16 1964

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SPRINGFIELD, Mass.
Circ. 83,691
JUL 11 1964

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
JUL 13 1964

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 10 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787
JUL 16 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
JUL 16 1964

ATHENS, N. Y.
HERALD
W 300
JUL 16 1964

Full Orchestra At Tanglewood Now

Erich Leinsdorf will conduct the full Boston Symphony Orchestra of 104 members for the first time this summer at the Berkshire Festival concert this Friday evening at 8:00 p. m. in the Music Shed at Tanglewood. This will mark the beginning of six weekends of concerts by the full Orchestra at Tanglewood, as compared with five weekends in the past two years. Mr. Leinsdorf will conduct also on Saturday evening, and Eugene Ormandy will make his first guest conducting appearance of the summer on Sunday afternoon. The Harvard Glee Club and Radcliffe Choral Society will be in residence at Tanglewood this week, making two appearances at the conclusion of a four-week North American tour.

This weekend Mr. Leinsdorf will present three works by Richard Strauss, continuing his observance of the 100th anniversary of the composer's birth (June 11, 1864).

The Friday evening concert has been designated by Mr. Leisndorf in memory of Serge Koussevitsky, Music Director of the Boston Symphony Orchestra from 1924 to 1949 and first Director of the Berkshire Music Center. Mr. Leinsdorf will begin the program with Interludes from the opera "Die Frau ohne Schatten" by Richard Strauss. Following the intermission he will conduct the Mahler Symphony No. 5, in C-sharp minor, which the Orchestra recorded this season for the first time.

Sunday morning at 10:00 a. m. the regular Boston Symphony Orchestra Open Rehearsal will be held in the Music Shed. Tickets for Open Rehearsals are available each Saturday morning at the Tanglewood Box Office beginning at 9:00 a. m., and the net proceeds go to the Orchestra's Pension Fund.

The Harvard Glee Club and Radcliffe Choral Society will join Mr. Leinsdorf and the Orchestra for the concert Saturday evening at 8:00 in the Music Shed. The Harvard Glee Club, founded in 1858, is the oldest college chorus in America. The Radcliffe Choral Society was founded in 1889 and the two groups have been under common leadership since 1912. Saturday evening the Radcliffe group will be heard in the opening work, Wagner's Overture and Bacchanale from "Tannhauser." Following this the Harvard Glee Club will sing in "Die Tageszeiten," Op. 76, a song cycle for orchestra and men's chorus by Richard Strauss which will be a first Tanglewood performance. The Radcliffe Choral Society will then return to sing in Debussy's 'Three Nocturnes' and Mr. Leinsdorf will close the program with Strauss' 'Till Eulenspiegel,' Op. 28.

The Sunday afternoon concert, originally scheduled to be conducted by the late Pierre Monteux, will be conducted by Eugene Ormandy, Music Director of the Philadelphia Orchestra. The program will begin with two works by Beethoven, the "Egmont" Overture and the Symphony No. 4 in B-flat, Op. 60. After intermission Mr. Ormandy will conduct Ravel's "Alboranda del gracioso" (Serenade of a Clown). The final work will be Elgar's Variations on an Original Theme, Op. 36.

Friends of the Berkshire Music Center, those who make a voluntary contribution to the support of the Center, are invited to five regular events this week. Members of the Music Center were heard in chamber music programs in the Chamber Music Hall last night and will be heard again on Thursday at 8:00 p. m. and Sunday evening at 8:00. The first Composers Forum of the season will take place in the Chamber Music Hall Wednesday evening at 8:00 p. m. Sunday morning at 10:00 a. m. the Friends of the Music Center will have an opportunity to hear the third program in the series of "Music of J. S. Bach," a special enterprise of the Music Center which is being presented for the first time this season. All the Bach programs on Sunday mornings will take place in the Theatre.

In addition to the five regular Music Center events mentioned above, Friends of the Music Center have been invited this week to six sessions of the three - day Musicological Symposium which is being held in the Chamber Music Hall on Monday, Tuesday, and Wednesday, July 13-14-15.

One of the highlights of Erich Leinsdorf's plans for the current summer season, the Symposium features lectures and discussions on 18th and 19th century performance practices by fifteen leading musicologists in this country.

New England Newsclip Agency, Inc.
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American (e)
WATERBURY, Conn.
Circ. 41,200
JUL 13 1964

Tanglewood Featuring New Works

LENOX, MASS. — The second week end of concerts at Tanglewood before the start of the major six-week festival with the full Boston Symphony Orchestra yesterday completed a series with the music of Schubert, Mozart and a special performance of the Strauss complete music to "Le Bourgeois Gentilhomme" which received its American premier. Erich Leinsdorf conducted the three concerts and presented again as he did last week a number of selections not previously heard here in the Berkshires.

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S.M.

REVIEWS.

New England Newsclip Agency, Inc.
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Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

JUL 18 1964

Full Orchestra Plays Mahler At Tanglewood

By R. C. HAMMERICH

LENOX—The giant orchestrations of the music of Mahler and Strauss failed to pack the house Friday night at Tanglewood.

No "Name" Stars

There were no "name" stars to perform spectacular solos. There were, in fact, only 4132 listeners to hear Mahler's Fifth Symphony and a 20-minute arrangement of orchestral interludes drawn by Erich Leinsdorf from Strauss' opera "Die Frau Ohne Schattern."

There was, however, a "name" orchestra to perform the spectacular orchestrations, the contingent of Boston Symphony Orchestra players who have been in Boston for the esplanade concerts joined the Mozart-Haydn chamber orchestra (up to 60 players) which has been at Tanglewood the first couple of weeks of the festival.

The orchestra was up to size for the first full-strength performance of the festival and size is what is needed for Mahler.

Kept It Light

Leinsdorf's leadership kept the giant forces from becoming ponderous, the Mahler symphony easily can become a series of muddy lumps from its own cumulative weight, which is considerable, especially during the first and second movements. But he kept it light on its feet. It skipped along nicely in frequent light-hearted passages, and the big passages were infused with propulsive momentum.

Both the funeral march (the first) and the second movements were brilliant. Notable for its smoothness and depth of color was James Stagliano's French horn obbligato during the third movement.

The program didn't need a "name" as the Boston orchestra is a virtuoso instrument, and a demanding score like Mahler's Fifth becomes a revelation in its hands.

Rearranged Sequence

The program opened with orchestral interludes plucked from Strauss' score for his opera about the transformation of a supernatural being into a human, "The Woman Without a Shadow."

Leinsdorf didn't change the score, but he rearranged the sequence of the interludes and produced a tidy little piece with a wide variety of moods and timbres.

The Strauss piece also required a very large orchestra, but although the piece wasn't intended to show the same depth and breadth of the Mahler Symphony, it did show some of its sumptuous sounds.

The program was a demonstration that the music of Mahler as well as Strauss can be played with brilliance and clarity.

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Gazette (e)
WORCESTER, Mass.
Circ. 93,580

JUL 18 1964

wrote all I knew about how t

AT TANGLEWOOD

4,132 Hear Full Boston Symphony

by JOHN F. KYES
Gazette Music Critic

LENOX — The Berkshire Festival at Tanglewood is not yet in high gear. Last night's attendance, 4,132 for the first concert of 18 scheduled for the 104-member full Boston Symphony, barely topped last Friday's turnout for the 50-piece chamber orchestra.

With no soloists except in incidental passages, the early 20th century music by Richard Strauss and Gustav Mahler had limited box office appeal. There should be a moderate upsurge

Gazette Review

tonight, when Leinsdorf features the Radcliffe Choral Society and Harvard Glee Club with the orchestra in tidbits by Wagner, Richard Strauss and Debussy, and winds up with "Till Eulenspiegel." A real throng may greet Eugene Ormandy tomorrow as he conducts works of Beethoven, Ravel and Elgar.

Mastery

Leinsdorf demonstrated anew last night his complete mastery of the orchestral forces, and their capacity for clean and spirited playing. He continued to bring out less familiar works of Richard Strauss, this season's central theme, by presenting the first Tanglewood performance of interludes from "The Woman Without a Shadow." The Mahler Symphony No. 5 in C sharp minor, more than an hour long, was played in memory of Serge Koussevitzky, who programed it at Boston but never at Tanglewood.

A high point in the interludes was a smooth, thoughtful violin solo by Joseph Silverstein, concert master. The mystical and supernatural aspects of the story held sway in episodes which varied from tenderness to fervent strife. This was modern music without listening problems.

Strong Opening

The elegiac nature of the Mahler was strong in its opening, with Roger Voisin's trumpet leading the tribute. In the Scherzo, James Stagliano's French horn obligatos wove interestingly into the rich tapestry of the orchestra's wind section. The "Adagietto" for strings and two harps was especially lovely.

The stormy opening of the second movement led to a sense of hardwon victory. Later portions of the symphony allowed themselves a little more freedom in occasional use of high spirits.

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Times (e)
HARTFORD, Conn.
Circ. 128,545

JUL 18 1964

Tanglewo'd Hosts Memorial Concert

By GEORGE W. STOWE
Times Music Critic

Lenox, Mass. — Erich Leinsdorf chose the Mahler Fifth Symphony Friday night as the principal work for the Koussevitsky Memorial Program and the performance itself was majestic and moving in its eloquence.

Although Leonard Bernstein has programmed this massive symphony at Lincoln Center, it has only now begun to assume the proportions of a reperatory work. And it is deserving of greater currency, for it has an affirmative cost and an emotional urgency that should win new converts to Mahler's cause.

The metaphysical questioning that is so much a part of the composer's make-up is not very evident in this work. From the opening trumpet fanfare to the exultant finale, the mod is optimistic. Although the opening movement is solemn, there is no trace of the overpowering pathos and gloom that are so much a part of "Das Lied v o n der Erde," for instance.

* * *

MR. LEINSDORF underlined the lyrical warmth in his reading Friday night. There was a healthy, extroverted quality to his approach that was eminently suited to the music. Although the work is more than an hour long, there were few, I think, who felt that is was an unduly attentuated symphony, which was a tribute to the conductor's skill and understanding.

In the Adagietto, which is the movement most ofter excerpted from the symphony, he happily avoided the tendency to sentimentalize or prettify. And the finale was carefully wrought, so that the sonoral climax was reached at the end and not beforehand. (I will always recall a Bernstein performance of the composer's "Resurrection" Symphony in which the dynamics were not as carefully controlled and the audience applauded prematurely).

* * *

THE ORCHESTRA, which was at its 104-man strength for the first time in the Shed this Summer, played with the rapturous tone quality that is the hallmark of the Boston Symphony at its best. Special commendations were earned by Roger Voisin for his trumpet work and by the first horn (James Stagliano, I believe). This was easily the best performance we have heard at Tanglewood this Summer.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132

JUL 23 1964

TANGLEWOOD CONCERTS.

TANGLEWOOD
Friday Evening
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The apparent discomfort of the musicians with Beethoven was absent in the second half of the concert. The music was obviously more congenial to the conductor's exciting bravura approach. There was real sparkle in the reading of Ravel's orchestration of his *Alborado del Gracioso* from *Miroirs*.

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REVIEWS.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,193
JUL 18 1964

Full Orchestra Plays Mahler At Tanglewood

By R. C. HAMMERICH

LENOX—The giant orchestrations of the music of Mahler and Strauss failed to pack the house Friday night at Tanglewood.

No "Name" Stars

There were no "name" stars to perform spectacular solos. There were, in fact, only 4132 listeners to hear Mahler's Fifth Symphony and a 20-minute arrangement of orchestral interludes drawn by Erich Leinsdorf from Strauss' opera "Die Frau Ohne Schattern."

There was, however, a "name" orchestra to perform the spectacular orchestrations. The contingent of Boston Symphony Orchestra players who have been in Boston for the Esplanade concerts joined the Mozart-Haydn chamber orchestra (up to 60 players) which has been at Tanglewood the first couple of weeks of the festival.

The orchestra was up to size for the first full-strength performance of the festival and size is what is needed for Mahler.

Kept It Light

Leinsdorf's leadership kept the giant forces from becoming ponderous. The Mahler symphony easily can become a series of muddy lumps from its own cumulative weight, which is considerable, especially during the first and second movements. But he kept it light on its feet. It skipped along nicely in frequent light-hearted passages, and the big passages were infused with propulsive momentum.

Both the funeral march (the first) and the second movements were brilliant. Notable for its smoothness and depth of color was James Stagliano's French horn obbligato during the third movement.

The program didn't need a "name" as the Boston orchestra is a virtuoso instrument, and a demanding score like Mahler's Fifth becomes a revelation in its hands.

Rearranged Sequence

The program opened with orchestral interludes plucked from Strauss' score for his opera about the transformation of a supernatural being into a human, "The Woman Without a Shadow."

Leinsdorf didn't change the score, but he rearranged the sequence of the interludes and produced a tidy little piece with a wide variety of moods and timbres.

The Strauss piece also required a very large orchestra, but although the piece wasn't intended to show the same depth and breadth of the Mahler Symphony, it did show some of its sumptuous sounds.

The program was a demonstration that the music of Mahler as well as Strauss can be played with brilliance and clarity.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 93,580
JUL 18 1964

wrote all I knew about how I

AT TANGLEWOOD

4,132 Hear Full Boston Symphony

by JOHN F. KYES
Gazette Music Critic

LENOX — The Berkshire Festival at Tanglewood is not yet in high gear. Last night's attendance, 4,132 for the first concert of 14 scheduled for the 104-member full Boston Symphony, barely topped last Friday's turnout for the 50-piece chamber orchestra.

With no soloists except in incidental passages, the early 20th century music by Richard Strauss and Gustav Mahler had limited box office appeal. There should be a moderate upsurge

Gazette Review

tonight, when Leinsdorf features the Radcliffe Choral Society and Harvard Glee Club with the orchestra in tidbits by Wagner, Richard Strauss and Debussy and winds up with "Till Eulenspiegel." A real throng may greet Eugene Ormandy tomorrow as he conducts works of Beethoven, Ravel and Elgar.

Mastery

Leinsdorf demonstrated anew last night his complete mastery of the orchestral forces, and their capacity for clean and spirited playing. He continued to bring out less familiar works of Richard Strauss, this season's central theme, by presenting the first Tanglewood performance of interludes from "The Woman Without a Shadow." The Mahler Symphony No. 5 in C sharp minor, more than an hour long, was played in memory of Serge Koussevitzky, who programed it at Boston but never at Tanglewood.

A high point in the interludes was a smooth, thoughtful violin solo by Joseph Silverstein, concert master. The mystical and supernatural aspects of the story held sway in episodes which varied from tenderness to fervent strife. This was modern music without listening problems.

Strong Opening

The elegiac nature of the Mahler was strong in its opening, with Roger Voisin's trumpet leading the tribute. In the Scherzo, James Stagliano's French horn obligatos wove interestingly into the rich tapestry of the orchestra's wind section. The "Adagietto" for strings and two harps was especially lovely.

The stormy opening of the second movement led to a sense of hardwon victory. Later portions of the symphony allowed themselves a little more freedom in occasional use of high spirits.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 128,545
JUL 18 1964

Tanglewood Hosts Memorial Concert

By GEORGE W. STOWE
Times Music Critic

Lenox, Mass. — Erich Leinsdorf chose the Mahler Fifth Symphony Friday night as the principal work for the Koussevitsky Memorial Program and the performance itself was majestic and moving in its eloquence.

Although Leonard Bernstein has programmed this massive symphony at Lincoln Center, it has only now begun to assume the proportions of a reperatory work. And it is deserving of greater currency, for it has an affirmative cost and an emotional urgency that should win new converts to Mahler's cause.

The metaphysical questioning that is so much a part of the composer's make-up is not very evident in this work. From the opening trumpet fanfare to the exultant finale, the mod is optimistic. Although the opening movement is solemn, there is no trace of the overpowering pathos and gloom that are so much a part of "Das Lied von der Erde," for instance.

* * *

MR. LEINSDORF underlined the lyrical warmth in his reading Friday night. There was a healthy, extroverted quality to his approach that was eminently suited to the music. Although the work is more than an hour long, there were few, I think, who felt that is was an unduly attentuated symphony, which was a tribute to the conductor's skill and understanding.

In the Adagietto, which is the movement most ofter excerpted from the symphony, he happily avoided the tendency to sentimentalize or prettify. And the finale was carefully wrought, so that the sonoral climax was reached at the end and not beforehand. (I will always recall a Bernstein performance of the composer's "Resurrection" Symphony in which the dynamics were not as carefully controlled and the audience applauded prematurely).

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUL 18 1964

63

Music Review

Tribute to Koussevitzky

By JAY C. ROSENFELD

THE FIRST concert of the season, at which the complete Boston Symphony Orchestra appeared was used by conductor Erich Leinsdorf to pay homage to the memory of Serge Koussevitzky, the orchestra's conductor when it made its Berkshire summer debut in 1936.

Mahler's Fifth Symphony was chosen for this purpose. The orchestral literature does not include a work which could have implied a greater gesture of respect than this giant of Mahler's.

The evening began with Interludes from Richard Strauss' "Die Frau ohne Schatten," a series of episodes, played without a pause, chosen from the opera written only a very few years after Mahler's Fifth. There was good reason to play them both on the same program as they both require huge orchestras. The two men were contemporaries and both friends and rivals.

* * *

THE STRAUSS is essentially a popular composition, full of ingratiating melodies and luscious effects. Strauss resorted to the contrasts he knew so well how to construct. He builds up an involved and tumultuous chaos and then dissolves all the ingredients and lets an exquisite violin solo emerge which concertmaster Joseph Silverstein played with remarkably sustained tone.

Strauss uses 4 flutes and 2 piccolos, 2 oboes and English horn, 4 clarinets, basset horn and bass clarinet, 3 bassoons and contrabassoon, 8 horns, 4 trombones, 4 trumpets, 4 tenor tubas and a bass tuba, an all-inclusive battery of percussion, 2 harps, and, of course, the usual strings. Mahler's demands are only a trifle less gargantuan. But neither man writes for size alone. Each is a master orchestrater who uses his pigments to insert colors and combinations which have magic impact.

* * *

THE INTRODUCTORY trumpet calls played by Roger Voisin lead into an unforgettable Funeral March. This and the sublime Adagietto could have been the special movements devoted to the memory of Koussevitzky. The 65 strings played as that many soloists in this latter poignant slow movement which leads into the Finale. Every man strained to give Leinsdorf his utmost and it was gratifying to notice that this could be done with the conductor apparently simply asking the musicians to do what had been agreed upon in rehearsal, and no last-minute exhortations being exerted on stage.

There does not seem to be any record of any association between Mahler and Rostand yet I have always thought Cyrano could have pressed Christian's entreaties just as well with these pleas of love and fealty as well as by the words the play allots him.

The audience of 4,132 exploded with enthusiasm at the conclusion of the 70-minute symphony and Leinsdorf asked French horn player James Stagliano to come forward and acknowledge the appreciation for his outstanding obbligato in the Scherzo.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
JUL 20 1964

At Tanglewood

Musicians in Shirtsleeves Have Struggle With Heat

By FRANK N. PATTERSON

If one finds it necessary to ask whether a beautiful work is indeed beautiful, one can not with any amount of verbiage supply an adequate answer. Unfortunately, however, should the same question be asked of a less than beautiful work, deprecation can, and probably will, spill out in a flood of smug, but nevertheless natural conviction. There was little problem for even the casual listener to find obvious faults in some of Strauss and more of Mahler this weekend at Tanglewood. A plausible theory to the current excruciating criticism of these two composers might ironically lie in the listener's realization that many of their works reach so close to the pinnacle of unblemished success. What makes the listener's frustration seem even worse is that the gross faults are found in the most obvious faults imaginable.

Much Noble, Brilliant

But the full mustered blare of Mahler's interminable 5th Symphony with its redundant and inconsequential passages still has too much that is noble and brilliant in it to be simply tagged as total vulgarity. The first two movements contain more than the sum solemnity of dirges. The moods are variously melodic, dramatic, reflective, as well as tragic. Happily Mr. Leinsdorf's typical handling of most music, which rather exposes a work than displays it, produced a freshness to the scherzo and a simple, less personal, emotion to the adagietto.

If the Interludes from Strauss' opera, "The Woman without a Shadow" or the song cycle Die Tageszeiten, appear guyed, then perhaps they are. One feels much of this rigging in Strauss' tone poems, yet the man's reputation could stand on Til Eulenspiegel or Don Juan alone. Die Tageszeiten and Eulenspiegel were preented Saturday by Mr. Leinsdorf along with Wagner's Overture and Bacchanale from Tannahauser, plus Debussy's Three Nocturnes. Eulenspiegel was performed with a deliberate, straight-faced amusement that pleasantly produced more roughish than raucous results.

However, the remainder of this program sagged a bit, perhaps due to the misapprehension that choral timber adequate for symphonic projection may be drawn from college choral groups. Parents of the Radcliffe Chorus members were probably little flustered by their daughters' Saturday night impression of Tannhauser's profane sirens. As seductive provocateurs in Debussy's Sirenes, the girls conjured up a healthy picture of teen-agers flirting over a sea of soft drinks. But Fetes and Nuages were more than respectable in Mr. Leinsdorf's grasp and the boys from Harvard lifted from pure academic impressions by members of the Tanglewood Choir, produced at times a robust reading of Strauss' song cycles.

Strauss and Mahler

Should one argue that such an approach to Strauss and Mahler is a milk-toast rationalization of fact, he would probably find little fight left in those already rationalizing the weekend's heat and humidity. But rationalization of any kind was unnecessary Sunday when Eugene Ormandy took over the podium in a program of Beethoven, Ravel and Elgar. It was still hot, the musicians in their shirtsleeves were struggling to control their slipping instruments; and, true, Elgar's Original Theme for the Enigma Variations is still awkwardly gauche. Mr. Leinsdorf lists Elgar among the composers with whom he doesn't care to truck. Phillip Hale calls the Variations respectable in a middle-class manner, the sort of music that gives a composer a degree of Music Doctorate from an English University. However, Mr. Ormandy pushed through the 14 Variations utilizing every opportunity the peerless BSO could offer to help the music express what the composer could not within the limitations of marks on paper.

Ormandy's talents for infusing music with vigorous life and yet an obvious respect for the composer's intent spelled grandeur and beauty for the once gauche theme in each variation. It also gave Beethoven's Egmont Overture and the Fourth Symphony a rousing performance.

This program had been originally scheduled to be conducted by Pierre Monteux before his failing health and eventual death July 1st. One could have asked for nothing more than its performance in his honor in so grand and noble a manner.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 102,435
JUL 19 1964

Music: 'Tannhauser' At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — It will be difficult for anything in the Berkshire Music Festival to transcend the majesty, sweep and excitement of last nights performance of Wagner's overture and bacchanale from "Tannhauser."

Erich Leipsdorf conducted the Boston Symphony Orchestra.

The Bacchanale was enhanced by 41 members of the Radcliffe Choral Society who were stationed outside, to the rear left of the huge shed. Communication with the podium was done by television with a camera placed over the stage. Also with the singers was a small group of instruments.

Last night's program catered to those who like to combine pictorial stimulation with vivid sound. Plus the Wagner, Leinsdorf conducted the orchestra in Richard Strauss' song cycle.

"Die Tageszeiten," Opus 76, featuring 96 male singers from the Harvard Glee Club (prepared by Elliot Forbes) and Tanglewood Choir (Lorna Cooke De Varon) - Debussy's Three Nocturnes with the Radcliffe women in the sirens section, and Strauss' symphonic poem, "Till Eulenspeigel's Merry Pranks," Opus 28.

Something Extra Special

Leinsdorf's treatment of the "Tannhauser" music was something extra special. So was the performance by the orchestra. More so than most, "Tannhauser" overture gives an emotional symposis of the entire opera. It unreels themes that are to have later dramatic function, and places each in its own showcase. At least, that was the impression given last night.

This may be as good a time as any to say that during the past two seasons, under Leindsorf's direction, the Boston Symphony has become an even more highly perfected mechanism in tonal production than it had been under Koussevitzky and Munch.

Friday night's performance of Mahler's Fifth Symphony displayed the wares in wholesale and quantity. But it was "Tannhauser" that made the gem shine most brightly, though briefly by comparison.

The companion action at the start of the overture made the point - square - cut harmonies of the "Pilgrims' Chorus," beautifully intoned by brasses, against the "Faith Motive" in strings. When these and the "Contrition Theme" had been disposed of, the overtures development soared with a grand sweep.

Rich Adjunct

Most masterful of all was Leinsdorf's control over the crashing entrance of the bacchanale, or vevelries. The seductive strains of the bacchantes were richly voiced by the Radcliffe women. Their tonal blend and adaptability to balance (not an easy thing to accomplish by remote control, as it were) made them a rich adjunct to the ensemble.

Strauss was 64 when he wrote his cycle about times of day. It is sheer sentiment not to admit that he had passed his prime. This festival is observing the 100th anniversary of Strauss' birth in 1864. There is merit in reviving some of his scores that are already catalogued by mediocrity.

"Tageszeiten" is a setting of four poems by Joseph Von Eichendorf. They are sentimentally in the area of "purple prose." The text says that the poet "greets the morning gaily," midday calm is "heavy with heat," "man's joyfulness is stilled" in the evening, and is "covered with cool shadows" at night.

Zealous Singing

Without the zealous singing by the men and conscientious support of the orchestra, last night's performance could have been a regrettable anticlimax. German pronunciation was good and no doubt a help to those who understand the language. A brief English resume was given on the program.

Balance was put out of focus by a few tenors who took it upon themselves to sing like soloists. With Leinsdorf's help they achieved discipline in attacks, phrase endings, shadings, balances and other virtues of attractive vocal ensemble.

The orchestra sounded best in the introduction to "Midday Calm" and sections of "Night."

Unfortuantely, all of this could not make a great work of "Tageszeiten."

Proceeds to Pension Fund

Yesterday morning's public rehearsal was attended by 4,297. Proceeds go to the orchestra's pension fund. This is "big business." Last year alone, $210,000 was paid to 92 Boston Symphony Orchestra pensioners and widows.

Eugene Ormandy rehearsed the orchestra in this afternoon's program.

Although the audience was comparatively small at Friday night's concert (4,132) the big buzz at Tanglewood yesterday was about Leinsdorf's spectacular conducting of Mahler's fifth Symphony.

The unqualified praise came from symphony players as well as audience.

Unique Personality

Leinsdorf is a unique podium personality. He is not an exponent of the "windmill," "crouching," or "emotional disintegrating" schools.

Nor does he emulate the scanty but efficient gesturing of the Late Pierre Monteux.

One fact alone was enough to establish his eminence during the past 30-odd years of Boston Symphony conducting. The cue-missing, completely secure conducting of the Mahler Symphony was an extraordinary accomplishment.

This afternoon, Ormandy conducts the Boston Symphony in Beethoven's "Egmont" overture and Fourth Symphony; also Ravel' "Alborrada Del Gracioso," and Elgar's "Ennigmaz Variations.

NEW YORK
Herald Tribune
D. 282,005 SUN. 363,384
JUL 18 1964

Daring at Tanglewood

Boston Symphony Orchestra, Erich Leinsdorf conducting. Interludes from "Die Frau Ohne Schatten" Strauss; Symphony No. 5 in C Sharp Minor—Mahler.

By Wriston Locklair

LENOX, Mass.

There were just two works on last night's program, opening the third week end of Boston Symphony Orchestra concerts at Tanglewood. The first half was devoted to interluds from "Die Frau Ohne Schatten" of Richard Strauss. Following intermission, Erich Leinsdorf led a performance of Gustav Mahler's Fifth Symphony, played in memory of Serge Koussevitzky.

Although a more beautiful day or night in the Berkshires would be hard to imagine, the size of last night's audience must have been something of a disappointment. The shed had acres of sparsely-filled seats, and the lawns-loungers were no more than a few clusters deep.

Mr. Leinsdorf must be credited with a certain amount of daring in his choices last night. While the Mahler score has its admirers, the Strauss opera is little known in the East. Its first hearing in New York came only last winter, when a concert version was offered in Philharmonic Hall. Both pieces were receiving their first Berkshire Festival performances.

"Die Frau Ohne Schatten" is one of those symbolic fairy tales from Hugo von Hofmannsthal that excited Strauss into writing some of his most bombastic music. Here's a sample of the plot:

Two husbands, the one a king, the other a poor dyer, have wives who have no children. A woman without a child is a woman without a shadow. The woman the king has married is half human and half of another world. His falcon pursued her and wounded her when she had the form of a gazelle. If Anna Russel doesn't know about this someone should rush around to the 41st Street Theater and give her the whole story. She wouldn't need to change a line.

Mr. Leinsdorf arranged last night's concert version, a 25-minute melange of stresses and strains from all three acts. A rather perfunctory performance received the most polite applause, hardly enough to bring Mr. Leinsdorf back for a second bow.

But the Mahler, for orchestra and conductor, was another matter. The symphony was given a glowing reading by the Boston in New York during last season, and last nights repetition found Mr. Leinsdorf at the top of his form, whipping up great masses of sound in the finale and searching out all the tenderness and serenity of the adagietto movement. Whistles and cheers greeted him at the end.

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106

JUL 20 1964

Tanglewood Honors 2 Former Conductors

By EDGAR S. VAN OLINDA
Times-Union Staff Writer

Tanglewood — Two former conductors of the Boston Symphony Orchestra were signally honored during the first of six weekend concerts at Tanglewood, under the direction of Erich Leinsdorf which engaged "the full strength of the company," to use an old minstrel show phrase.

The late Serge Koussevitzky was musically memorialized with the use of Mahler's "Fifth" Symphony, Friday evening. The late Pierre Monteux, for the second time this season was honored, by the performance of the French conductor's previously-scheduled July 19th program, presented, intact, by Eugene Ormandy, of the Philadelphia Orchestra, yesterday afternoon.

The Bostonians may be said to approximate an earlier motion picture: "100 Men and a Girl" the girl being Deanna Durbin. In place of the cinematic conductor, Leopold Stokowski, Mr. Leinsdorf, less calesthenically inclined than his motion picture predecessor, presided over 101 men and the three girls: Doriot Anthony Dwyer, flutist; Winifred Winograd, 'cellist and Olivia Luetcke, harpist.

Friday night's concert featured two composers of this century: Richard Strauss and his monumental pot pourri of the music to his opera, "The Lady Without A Shadow" arranged by Mr. Leinsdorf. The story is about a lady whose virtues were encased in a kind of plastic torso, a simulation of the demonstration dummies used in many medical colleges. However, the lady in question was endowed with great intestinal fortitude by "Doctor" Strauss. The Mahler symphony, receiving its first performance at Tanglewood emerged as a both Richard and Johann Strauss, a touch of Beethoven, a suggestion of Wagner, and a considerable spicing of Leinsdorf.

Saturday night's concert reverted to the standard repertory of the orchestra and included excerpts from "Tannhauser," by Wagner; Debussy's "Nocturnes," Richard Strauss' musical caricature, "Till Eulenspiegel's Merry Pranks" with its deluge of harmonic and diatonic water and Till's seriocomic demise. Mr. Leinsdorf's magnificent conception of every nuance, phrase and change of directorial pace met the enthusiastic approbation of the large audience, even from the "Proper Bostonians" in the box section. The orchestra was aided and abetted by the Women's and the Men's Festival choruses, the Harvard Glee Club and the Radcliffe Choral Society, a veritable feast for the eyes and the ears, occupying every available foot of space on the elastic stage.

Yesterday afternoon's gala included the "Egmont Overture" by Beethoven and his Symphony, No. 4 in the German composer's most infectious mood; the "Alborada del Gracioso by Ravel whose title best annotates the delightful whimsey of the work, and Sir Edward Elgar's controversial "Enigma Variations" in which the distinguished English composer uses the initials of 14 friends as a kind of crossword puzzle to confound even those to whom the various movements are dedicated. But there was no difference of opinion expressed by the uninhibited members of the audience at the conclusion of the Sunday afternoon concert with its near-California "demonstration" following the conclusion of every programmed work, Mr. Ormandy was accorded an ovation.

Next Wednesday's night's concert, marking the Boston Pop's annual Tanglewood benefit appearance under the direction of Arthur Fiedler, has been completely sold out. The only possible solution to the dilemma is an early arrival at Tanglewood, prior to the 8 o'clock opening and the use of the unreserved seats section and the lawns. Allen Sherman, a regular of the Johnnie Carson "Tonight" program will be the guest artist.

T-U AT THE CONCERT

New England Newsclip Agency, Inc.
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Hampshire Gazette (e)
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Full Boston Orchestra Heard At Tanglewood

The past weekend marked the beginning of six weekend concerts by the full Boston Symphony Orchestra at Tanglewood in the Berkshires. Friday evening's concert was given in memory of Serge Koussevitsky, and continued Mr. Leinsdorf's observance of Richard Strauss' 100th birth anniversary, with a first performance of several interludes from the three acts of his opera "Die Frau ohne Schatten." The first of several revisions by Gustav Mahler of his Fifth Symphony in C sharp minor, the only other work on the program achieved the composer's oft-expressed goal of reaching his audience through musical speech and not through a welter of program notes. A small but appreciative audience denoted their pleasure in lengthy applause.

Approaching Saturday's concert with eye and ear tuned to promised thunderstorms, all such concern was immediately dispelled with a magnificent performance, of the opening Overture and Bacchanale (with Women's Chorus) from Tannhauser by Richard Wagner. Leinsdorf, with slower than usually heard tempo, gave the motif-rich work its rightful worth in deliberate drama, marvelously conceived, so often muddled in two fast passages, and repetitious dynamics. Irresistible was the Bacchanale sung by the Radcliffe Choral Society, directed by Elliot Forbes, strategically placed under the box entrance canopy.

Another first performance at the festival concerts and one of two Strauss numbers on the program, was overshadowed by the Wagner overture. A song cycle for Men's Chorus and Orchestra, Op. 76, "Die Tageszeiten," is a setting of four poems by Joseph von Eichendorff, begins and ends with solo chorus. The Harvard Glee Club was, assisted by male members of the Berkshire Festival Chorus, the augmented size perhaps accounting for its off-pitch ending, noticeable with the orchestra's entrance after their first unaccompanied song, and a rather general unwieldiness throughout. Considered by many to be a composer unexcelled as an orchestral colorist, Strauss in this work, has written much that is overly sentimental, viscous and rather depressing. The moments of elegant beauty are quite too rare, but eagerly grasped, and Mr. Leinsdorf aimed to clarify and, when neessary, co-ordinate music, chorus and orchesra, with intense concentration. The final solo chorus was the most appealing, musically and technically complete.

Scattered among the members of the orchestra, at the rear of the stage, the Radcliffe group, with excellent effect, joined the orchestra for Debussy's Nocturnes, more specifically, the third section "Sirens." All three, including 'Clouds" and "Festivals" were evoked with controlled impressionist mood and manner. The ever so popular, exuberant and richly orchestrated "Till Eulenspiegel's Merry Pranks, after the old-fashioned roguish manner in Rondo Form" made an infectious ending to an evening enjoyed by 7596 music devotees from far and wide.

Sunday's concert at 2:30 started with Beethoven's Egmont Overture and his Fourth Symphony, Op. 60; the second half including Ravel's "Alborada del gracioso" and Elgar's enigmatical Variations on an Original Theme, Op. 36. Originally scheduled to be conducted by the late Pierre Monteux, and chosen by him, the concert was conducted by Eugene Ormandy director of the Philadelphia Orchestra, in his first appearance at Tanglewood this summer.

Claudio Arrau will give an all Mozart piano sonata recital Tuesday evening, for his third engagement. For the annual Pops concert on Wednesday Arthur Fiedler has invited Allan Sherman to direct his "Variations on 'How Dry I Am'", and with Fiedler and the orchestra will give his version of "Peter and the Commissar" and "The End of a Symphony."

— M. deB. B.

The New York Times
NEW YORK, N. Y.
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JUL 19 1964

Music: More Tanglewood Premieres

Works by Strauss and Mahler Are Played

By HAROLD C. SCHONBERG
Special to The New York Times

LENOX, Mass., July 17— These days, daggers, as often as not, preface the works listed on the programs of the Berkshire Festival. The daggers indicate that the work is receiving its first performance at these concerts. Ever since Erich Leinsdorf took over last season, there have been enough daggers to fit out the Turkish Army. On Friday night's program were two works—and two daggers.

Mr. Leinsdorf opened the evening with a suite of interludes that he has selected from Richard Strauss's opera "Die Frau Ohne Schatten." It is not an opera that has received a stage performance in New York, though it has elsewhere in the United States and all over Europe.

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"Die Frau Ohne Schatten" is one of Strauss's many post-"Rosenkavalier" operas (it was finished in 1917); and the post-"Rosenkavalier" operas have been receiving a good deal of attention in the last decade. Before that, music-lovers and critics were inclined to shuck them off as tired or self-derivative or flabby or uninspired.

But in recent years, there has arisen a strong school that maintains that the last Strauss operas are the most important part of his repertory, that they are deep, rich and beautiful, warm in an autumnal way, full of wisdom and beauty.

And it is certain that these operas have been making a strong impact. "Die Frau Ohne Schatten" is typical in its rich, juicy, very Straussian harmonies and melodies. But it is still possible to raise a dissenting voice.

The music is not all that good. It is not that the self-derivations are annoying. As in most late Strauss, there are reminiscences of "Rosenkavalier," "Don Quixote" and "Also Sprach Zarathustra." Strauss repeated himself unconsciously, but the same could be said of many a composer.

More annoying is the frequent lack of inner substance. Despite the gorgeous orchestration and the ever-present mark of a master hand, the music often sounds like make-believe music. It is music that counterfeits emotion—counterfeits it most skillfully, so that one is almost in the presence of the real thing.

Strauss's tricks are too obvious after a while, though.

He continues to serve up the formulas that had served him so well through the years.

Anyway, this seems to be a minority opinion, and the composer's cause was well served by Mr. Leinsdorf. His performance had all the richness and color that could possibly have been desired. Much the same could be said of his performance of the Mahler Fifth, of course a much better known quantity.

The Mahler was programed in memory of Serge Koussevitzky, and the choice was a bit strange, for Koussevitzky and Mahler were never a particularly compatible pair. Obviously, though, Mr. Leinsdorf was going out of his way to do something special in honor of his great predecessor.

This is not the time nor place for a full discussion of the strange Mahler Fifth, which has always struck this writer as one of the composer's more turgid and less successful symphonies. It is true that the Fifth is full of brilliant ideas, and this writer listens to it with a sort of perverse fascination.

●

Mahler was never more of an emotional poseur than he was here. But he was a poseur with an extraordinary mind that every so often sent the Fifth Symphony burning with a searing flash. Then the fire is damped, and there is nothing but desultory smoke.

Mr. Leinsdorf conducted from memory and had every note in hand. It was one of his most impressive achievements. And by now he has made the Boston Symphony into a unit that operates with absolutely ferocious efficiency. The orchestra has resumed its former greatness, and hearing its technical accomplishment in almost any kind of music is an esthetic pleasure.

Interludes Culled From 'Frau Ohne Schatten'

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Telegram (m)
WORCESTER, Mass.
Circ. 59,451

Music: Boston Symphony At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The third weekend of the Berkshire Music Festival opened last night with Erich Leinsdorf conducting the full Boston Symphony Orchestra of 104 members for the first time this summer at Tanglewood.

It was strictly "connoisseur" fare with a number of news angles.

There was an attendance of 4,132.

Strauss and Mahler

The program: Interludes from Richard Strauss' opera "Die Frau Ohne Schatten" (the woman without a shadow), and Gustav Mahler's Symphony No. 5 in C sharp minor.

Both were first Berkshire Festival performances. The Strauss work continued this summer's Tanglewood observance of the 100th anniversary of the composer's birth. The concert was in memory of Serge Koussevitzky, conductor of the Boston Symphony from 1924 to 1949, and first director of the Berkshire Music Center.

Main work was the Mahler symphony — a brow-furrowing, emotion whipping "giant symphony" of great length. Selections from Strauss' "Shadowless Woman" could have had little "raison d'etre" in this company other than to remind the audience that Strauss' mother did, indeed, have a "shadow" on June 11, 1804, and to refurbish the best from an operative production that has been lying in state since 1919.

When Strauss wrote the thing (To a Libretto by Hugo Von Hofmannsthal), he tangled with a complicated yarn to unravel. In this story, the "Woman Without a Shadow" is a queen with a husband who is half human and half of another world.

Symbolic Arguments

The queen buys the "shadow" of a poor dyer's wife, bringing about a long harangue of symbolical arguments over the penalties of such trading. Strauss' opera ends in a happy solution, but the orchestral resume played last night finished on a pensive note.

This is what Strauss set to music, and in so doing somehow managed to acheive muical freshness, with veiled assistance from Wagner, Brahms, Mendelssohn, and Meyerbeer.

The Strauss began with lugubrious chords set upon heavy timpani. From this emerged typically soaring Strauss melodies. There were sections of ladder-wise climax, such as Strauss used with glowing effect in his tone poems. Others were over - powering, without really having that much to say.

Warm, Rich Solo

Concert master Josph Silverstein elicited warmth and richness from his solo. The juxtaposition of materials was bravura and quiet poetry. The playing was vibrant, brilliant and expressive. Other barren areas probably would have been remedied if accompanied by dramatic action.

Mahler's formidable and forbidding Fifth Symphony received a sonorous, sympathetic, stirring performance. In fact, Leinsdorf performed a miracle with it, not the least factor being that he conducted it from memory.

Its five, long, almost unwieldy movements follow Mahler's practice of expounding emotions with frenzy. For example, one movement is marked "stormily agitated; with great vehemence." The entire work took 67 minutes.

Leinsdorf Brilliant

The performance had such audio excellence as to diguise some of the work's commonplace matter. Some of the orchestration is amassed to a bursting point (First, Second and Fifth Movements) or to a degree that the thread is nearly broken.

Leinsdorf worked hard and brilliantly to display the symphony's massive properties beginning with the portentious funeral march. He reached an effective compromise between looming tragedy and languishing sentiment.

The funeral march opened with heavy trumpet fanfares, played by Roger Voisin. Lightning struck several times in the form of brass and timpani blasts. It was unbroken solemnity (excepting romantic outburts) up to the rollicking finale. Heavy drama was never long absent.

Stagliano Shines

Highlight of the entire performance was James Stagliano's horn obbligato.

Mahler's Fifth was received with great enthusiasm. Leinsdorf and the orchestra certainly deserve acclaim. However, some may have felt that no other Mahler symphony will be played during the balance of this festival because there isn't time. After all, it's mid-July.

Tonight's performance will again be by the Boston Symphony and Leinsdorf. The Radcliffe Choral Society will join for Wagner's overture and Bacchanale from "Tanhauser," and De Bussy's three nocturnes. The Harvard Glee Club will be heard in the first Tanglewood performance of Richard Strauss' song cycle, "Die Tageszeiten," Opus 76. The orchestra will end with Strauss' "Till Eulenspiegel," Opus 28.

The Kansas City Times
KANSAS CITY, MO.
D. 337,038
JUL 18 1964

Monteux, Festival Fixture, Gone

By Joseph Kaye
(The Star's New York Correspondent)

LENOX, MASS. — The 5-week Tanglewood festival season of the full Boston Symphony orchestra began last night, after the customary two weeks of the reduced orchestra in more intimate programs.

Tanglewood is the same place, with the same quota of music disciples in the great concert shed and on the lawns surrounding it. But there has been a change — Pierre Monteux no longer is part of the festival.

Died This Month

The small, smiling, pudgy, walrus-moustached octogenarian who led such impressive performances here season after season died July 1. He was an inspiring Tanglewood fixture.

Monteux was scheduled to conduct tomorrow afternoon. Taking his place will be Eugene Normandy, conductor of the Philadelphia orchestra.

The concert last night, conducted by Erich Leinsdorf, the permanent conductor of the orchestra and director of the festival, also offered a tribute to the late Serge Koussevitzky, the chief architect of the Berkshire festival, which is the official name of the summer concerts and the school for advanced students.

The tribute was a performance of the Mahler Symphony No. 5, listed in the program as "In Memory of Serge Koussevitzky." It was a performance that brought the statue of Mahler higher. There was an ovation for Leinsdorf as the symphony, which begins with a funeral march, ended in the triumph of a happy apotheosis.

From Strauss Opera

The symphony was preceeded by a set of interludes from the Richard Strauss opera, "Die Frau Ohne Schatten" ("The Woman Without a Shadow") arranged by the conductor. The compositions of Strauss are being played in Tanglewood this season in commemoration of the 100th birthday anniversary of the composer. Both the Mahler symphony and the Strauss music were first performances in Tanglewood.

Today Leinsdorf will conduct a varied program of Strauss, Debussy, Wagner, with the Radcliffe Choral society participating. Tomorrow afternoon the program will be a panorama of Beethoven, Ravel and Elgar.

The festival will end on August 23.

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HOLYOKE, Mass.
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JUL 20 1964

Heat Holds Down Tanglewood Crowds; Annual Pops Concert Wednesday Night

A hot, sticky weekend drew modest crowds to Tanglewood for the Berkshire Festival concerts Friday and Saturday evenings and Sunday afternon. The largest group turned out Saturday night —7586, as reported—for the kind of program conductor Erich Leinsdorf is making much of this summer—colorful music and the combination of orchestra and chorus. There were only 4132 on hand for the Friday night concert that opened the full-orchestra part of the Festival; on Sunday a brave 6052 attended in the searing heat and experienced a mid-concert shower.

On Friday evening a novel structure made of interludes from the opera "Die Frau ohne Schatten" was presented for the first time. This was entirely delightful but too brief—a 20-minute flight of fancy with memorable Strauss tonal effects in a relatively gentle mood. It was followed by the long Mahler Symphony No 5, another first at Tanglewood, presented in memory of Serge Koussevitzky. Under Leinsdorf's direction, the Boston Symphony played this work with great depth of feeling and artistic force. The instrumental texture was kept clear; the composition was kept full of interest and did not seem long. James Stagliano won recognition for a French horn obbligato in the scherzo.

On Saturday night Leinsdorf was again on the podium, the orchestra joined by the Harvard Glee Club and the Radcliffe Choral Society, plus some members of the Tanglewood Choir. Wagner's Overture and Bacchanale from Tannhauser opened the program, which followed with 'Die Tageszeiten' for men's chorus and orchestra by Richard Strauss, Three Nocturnes by Debussy, including "Sirenes" with women's wordless voices, and that old Strauss favorite "Till Eulenspiegel's Merry Pranks."

Eugene Ormandy was guest conductor on Sunday afternoon, taking the place of the late Pierre Monteux, who had selected most of the program. The Egmont

has too much need for i services.

This is the one time a car deserving of a vacation. Give a day or two in the shop. least don't abuse it further b expecting it to go through all th daily chores as if it were prime condition. Often a car wi come back from a trip with som fairly serious trouble which th owner preferred not to have a tended to while on his annua escape from reality. This wi catch up with him if he become so preoccupied with busines that he forgets to schedule in repair job.

The post vacation period is critical one for the car. It ca be an expensive one for it owner.

For Future Reference

When the owner of a four speed manual gearbox notice

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397
JUL 19 1964

RADCLIFFE GROUP ASSISTS PLAYERS IN DEBUSSY WORK

7586 at Tanglewood Also Hear Music by Strauss, Wagner

By R. C. HAMMERICH

LENOX — Distributed discreetely all through the ranks of players in the Boston Symphony Orchestra after intermission in the Shed at Tanglewood Saturday night were nearly 50 members of the Radcliffe College Choral Society.

Sit Quietly

They sat quietly with their hands folded demurely in their laps while the orchestra around them played the first two sections of Debussy's "Three Nocturnes."

Then in the third section they added their wordless voices. They sang the ethereal tones of the sirens which well up out of the myriad avelets of sound imagined by Debussy as come from the sea.

The pieces, called "sirenes," anticipates the great "Le Mer."

The first two sections of "The Nocturnes," (which stole the show Saturday night) are masterful expressions of early expressionism. The first, "Nauges," is an amorphous recreation of the shadow indefinite motion of whispy clouds on a grey day. The second, "Fetes," is an iridescent portrayal, in Debussy's words, of "special effects of light."

"Luminous Dust"

He referred to it also as "luminous dust," and that is what Erich Leinsdorf and the Boston players made it. The Wagner and Strauss which preceded it; even that lively rouge "Till Eulenspiegel," which followed, as fine as they were, did not reach the standard of interest achieved by "The Nocturnes."

Of the other music on the program, Strauss's "Die Tageszeiten" arroused more anticipation because of its relative rarity, than did Wagner's overture from "Tannhauser" ("Pilgrims chorus" and Strauss's "Till Eulenspiegel."

"Die Tageszeiten" is a cycle of four songs which opens with a dramatic, unaccompanied declaration by the men's chorus (Harvard Glee Club and men from Tanglewood Chorus) and then never again achieves the interest of that beginning.

After its auspicious start, the first song, "Morning," went dead. "Midday Calm", the second, started with a wonderful tranquility and gradually became filled with foreboding. "The Evening", the third, was characterized by an uneventful security that was without much excitement.

"The Night," probably the most satisfying of the four, was restless and unsettled for a long time, then, at the end, became cooly calm, contented and soothing.

Both the Wagner overture and Strauss's "Till" were offered with Boston's usual clarity and sonority, but, to repeat, it was Debussy who won the brass ring from 7586 listeners Saturday night.

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Berkshire Eagle (e)
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Glorious Weekend at Tanglewood

By JAY C. ROSENFELD

THE WEATHER for the final concert of the third weekend at Tanglewood was a considerable hazard yesterday afternoon. Mild booms of thunder rumbled far in the distance during the vigorous minuet and finale of the Beethoven Fourth Symphony and rain fell at intermission. But the air cleared for the last half so that the crowd of 6,052 was able to listen undisturbed and depart, after an all-out demonstration, under fair skies.

Eugene Ormandy was the guest conductor, replacing the late Pierre Monteux, and the program remained, in the main, without change, the Beethoven Symphony and the Elgar "Variations on an Original Theme."

* * *

ORMANDY ADDED curtain raisers to both halves of the program: the Beethoven Egmont Overture and Ravel's "Alborado del gracioso." Ormandy has been invited to Tanglewood for the last few seasons. He has a summer home nearby in the county, but, of course, has been Philadelphia musical director since 1938.

The Boston orchestra seemed never to have produced more beautiful pure sound than in its two concerts on Saturday evening under its own conductor, Erich Leinsdorf, and yesterday under Ormandy. In the "Nimrod" variation of Elgar, also known as the "Enigma Variations," the orchestra reached a sonority not surpassed on many occasions.

* * *

ELGAR GIVES every section and many soloists within the orchestra salient opportunities, notably violist Joseph de Pasquale in "Dorabella" and cellist Samuel Mayes in "B.G.N."

Bassoonist Sherman Walt was signaled to rise at the conclusion of the exciting "Alborado" in which Ravel's flights of ecstasy were brilliantly realized, but there are several points at which the music seems to come to a natural ending, beyond which only fustian was added.

Ormandy's Beethoven was clear and forceful. The introduction was tense, but the orchestra, in the lusty areas, differentiated in their execution between his uniformly vigorous accents.

* * *

SATURDAY NIGHT Leinsdorf's Overture and Bacchanale from Wagner's "Tannhauser" was stunning and awesome. The Salvation and Repentance themes are of never-tiring musical magnificence, and when they lead to the Venusberg music the evidence of Wagner's consistent genius was renewed. To enhance still more the beauty of the performance the voices of the Radcliffe Choral Society, of which Elliott Forbes is the director, added luminous warmth to the already rich experience by joining the orchestra from their station far to the rear of the Shed, supported by a single harp. This was an ethereal effect. For pure tonal splendor, breadth of scope, and architectural planning, this performance will stand unsurpassed in many minds.

The same women's chorus was used when Leinsdorf played all three of the Debussy Nocturnes after intermission. The "Sirenes," the only one in which they participate, were placed on the stage this time, interspersed among the musicians. Debussy uses them as instruments, allowing them a long melodic line around which the orchestra weaves a lacy pattern.

He undoubtedly had painters in mind when he wrote this. The "Nuages" are deliberately colorless and languorous. Debussy succeeds in giving them a mythical spirit and Leinsdorf adorned them with a poetic patina. There has been only a modest exhibit of French music so far this season, and, except for two more examples this coming Friday evening, this will be the sum total. By compensation, to be sure, we have been led happily into other waters which in bygone years have been more or less still.

* * *

LEINSDORF introduced another Strauss work new to Tanglewood after the Tannhauser music: "Tageszeiten," a song cycle of four poems by Joseph von Eichendorff for men's chorus and orchestra. In this the Harvard Glee Club was assisted by members of the Tanglewood choir, prepared by Lorna Cooke de Varon.

After the spell cast by the tremendous Wagner, we found the first poem, "Der Morgen," an intrusion. Strauss wrote here a chaotic mundane experience which disrupted the mood the previous music had established. At best we were prepared for a song of a more sedative nature, such as the second one, "Mittagsruh, heimlich und leise."

* * *

LEINSDORF last played Strauss' "Till Eulenspiegel" in this vicinity when he conducted the Rochester Orchestra in Williamstown in 1948. If ever there was a virtuoso piece, this is it. The crowd of 7,500 went somewhat wild at the completion of the tone poem, and Leinsdorf beckoned to the various performers whose work has shone.

Whitestone

CLOSED CIRCUIT TV was used by the Boston Symphony at Tanglewood Saturday night as small groups were scattered over the area in the presentation of the Overture and Bacchanale from Wagner's "Tannhauser." This group is under canopy. Among them were Doriot Anthony, flute, Ralph Gomberg, oboe, Louis Speyer, English horn, Pasquale Cardillo, clarinet, James Stagliano, horn, and Roger Voisin, trumpet.

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Morning Globe
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At Tanglewood

Ormandy Conducts Monteux Program

By MARGO MILLER

LENOX — Pierre Monteux was to have conucted Sunday afternoon's concert at Tanglewood. First illness, then death July 1 at 89, prevented his return. A Berkshire Festival neighbor, Philadelphia Orchestra conductor Eugene Ormandy, who Summers in Monterey, assumed Sunday's engagement; the young Japanese conductor, Seiji Ozawa, is the replacement for Aug. 16. Ormandy kept virtually intact, as will Ozawa, the programs Monteux had planned. Boston's last visit with Monteux was, in fact, to include Beethoven's Fourth Symphony and Elgar's "Enigma" Variations. That was in December; Sunday's concert added the "Egmont" Overture of Beethoven and Ravel's "Alborado del gracioso."

Monteux's conducting of the Beethoven Fourth was a supple performance, not without drama, but more understanding than Ormandy's driving reading. Monteux was the quiet center in a serene symphony. Ormandy, as insistent as his still red hair, is a general rather than a persuader. Both conductors know, of course, the good humor of Elgar in writing his musical portraits. To each of the 15 variations is attached token identification of the sitters — initials or a nom d'amitie — but each variation, as pure music, would reveal, anyway, a personality, whether we knew the names or not. Ormandy's was a broad performance, just the thing to take the mind off the heat outside the Music Shed.

Erich Leinsdorf conducted Friday's and Saturday's programs, music, with one exception, all heard this past season in Symphony Hall. In one of his few excursions, so far in his tenure as Boston Symphony music director, into the French repertoire, he led the Three Nocturnes of Debussy. His version of the landscape—Nuages, Fetes and Sirenes—is that of an etcher. At first one might consider the approach rather spooky but the mystery is soon replaced by really nothing at all except a careful trodding, single-file, it seemed, of Debussy's wildly colorful domain.

Whatever else they were, the Nocturnes come under Leinsdorf's category of "Music for Festival." On the deep Tanglewood stage, he was able to deploy the Radcliffe Choral Society in groups of eight among the orchestra. They had been well prepared and the spacious sound of their vocalise as the Sirenes was effective, though their youth casts them more as Sea Scouts than beckoning ladies.

The girls also sang in the Bacchanale from "Tannhauser." Here again the great areas of the Shed add what Symphony Hall corridors cannot. A television camera watched Leinsdorf, sending his cues by remote control to assistant conductors. The off-stage band and the women's voices had the real quality of airy distance. Doubtless, Wagner never thought these passages would be accompanied by yet another sound, the rustle of 6000 people stretching to see where the music came from.

"Music for Festival" continues this week, when Leinsdorf will conduct Mozart's Serenade for Four Orchestras on Saturday's program. Van Cliburn will be soloist that evening in the Brahms' Piano Concerto No. 1. The concert is sold out. The week-end's concerts will include the return of Ormandy on Friday and William Steinberg, conductor of the Pittsburgh Orchestra on Sunday.

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Union (m)
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Music Vies With Weather At Tanglewood Concert

By R. C. HAMMERICH

LENOX — Some well-known music by Beethoven, Ravel and Elgar had to compete with the weather for the attention of 6052 listeners at Tanglewood Sunday afternoon.

As the concert approached, the intense heat of the sun sent the lawn dwellers under the trees for shade. Then, as guest conductor Eugene Ormandy led the Boston Symphony Orchestra through the third movement of Beethoven's Fourth Symphony, the kettle drums were assisted by thunder.

Rain at Intermission

It rained during intermission, cooled the air and stopped. The skies were still gray and the grass wet at concert's end.

The music had been pleasant, uneventful and, although performed superbly, mostly bland.

Except for the opening "Egmont" overture by Beethoven, the program had been chosen by Pierre Monteux, who died July 1. His planned appearance as guest conductor Sunday was filled by Eugene Ormandy.

Before Intermission

The two Beethoven works were played before intermission, Ravel's "Alborada del Gracioso" and Elgar's "Enigma" variations followed.

Beethoven's Fourth Symphony is a gay and joyful work which otherwise does not have a special, distinctive element to attract attention, and it has never achieved the stature of some of the other Beethoven symphonies.

Sunday afternoon Ormandy gave it and the "Egmont" overture a gracefulness which, coupled with the Boston Orchestra's habitual precision, supported the belief that this happy symphony has been somewhat neglected.

Doesn't Match Weather

The short work by Ravel which immediately followed the intermission was the only work on the program that was too lively for a hot day; and Ormandy asked the orchestra to increase its excentricities sometimes almost to grotesque proportions.

On another occasion, perhaps, it might have seemed like virtuosic fireworks. Sunday it was too much.

The long Elgar variations which ended the program returned the mood to placidity.

14 Variations

Elgar wrote 14 variations of a simple melody, each intended to portray an aspect of the character of one of his friends. They are friendly portrayals, sometimes whimsical, sometimes quick and sometimes sentimental.

All of the variations are polite, not only to Elgar's friends, but also to the traditions of music and the listeners. Not a single note was intended to startle or disturb the listener. The orchestra Sunday didn't disagree with the instructions.

Tanglewood This Week

Arthur Fiedler, conductor of the Boston Pops Orchestra, has announced the complete program for the Pops concert at Tanglewood next Wednesday night at 8. The celebrated Pops maestro's annual appearance at Tanglewood will be for the benefit of the orchestra's pension fund. For this concert, Fiedler has invited the folk parodist Allan Sherman to be his guest.

Wednesday's concert will begin with Strauss' Radetzky March, followed by the overture to "La Belle Helene" by Offenbach. Fiedler and the Pops Orchestra then will be joined by Allan Sherman of "Hello Muddah, Hello Faddah" fame for the comic's arrangement of "Peter and the Commissar" with apologies to S. Prokofiev, L. V. Beethoven, J. L. F. Mendelssohn-Bartholdy, J. Strauss, 2d, P. I. Tchaikovsky and G. Verdi.

After intermission, Fiedler will conduct selections from "The Sound of Music." Allan Sherman then will take the podium to conduct his arrangement of Variations on the Theme "How Dry I Am" and then be heard with the orchestra in a performance of a Sherman arrangement of "The End of a Symphony." The program will close with two well-known Fiedler favorites, "Hello, Dolly" by Herman, and Sousa's "The Stars and Stripes Forever."

* * *

Henry Portnoi of the Boston Symphony Orchestra again will give a series of lectures in advance of each of the concerts by the Berkshire Music Center Orchestra. The lectures will begin at 7 p. m., one hour before the beginning of the concert, and will be held in the Chamber Music Hall of Tanglewood. Using examples from the music programmed for the Music Center Orchestra's concerts, Portnoi is making a pioneer effort to develop in the listener an appreciation for music and its performance. These lectures attracted wide interest last season, and they are designed primarily for older teen-age and adult audiences.

This week's concert by the Berkshire Music Center Orchestra will be given on Thursday in the theater. Erich Leinsdorf, director of the Music Center, will conduct a program consisting of music by Mozart, Strauss, Schuller, and Stravinsky. The remaining Berkshire Music Center Orchestra concerts will be conducted by Max Rudolf, conductor of the Cincinnati Symphony Orchestra, on Aug. 6, and Richard Burgin on Aug. 22.

The lectures preceding each of these concerts are another in the series of events open to the members of the Friends of the Berkshire Music Center, those who contribute to the support of the Music Center's activities and scholarship funds. Contributions to the Friends may be made by mail or in person at the Friends Office, Tanglewood, Lenox.

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Times (m)
NEW YORK, N. Y.
Circ. 603,574
JUL 20 1964

Music: Ormandy at Tanglewood Shed

Conducts in Place of Late Pierre Monteux

By HAROLD C. SCHONBERG
Special to The New York Times

LENOX, Mass., July 19—Erich Leinsdorf started the Berkshire Music Festival weekend, and Eugene Ormandy closed it. This afternoon's concert had been scheduled for Pierre Monteux. Mr. Ormandy stepped in to conduct the same program that the late French conductor would have led.

It consisted of Beethoven's Fourth Symphony, Ravel's "Alborado del Gracioso" and Elgar's "Enigma" Variations. To these pieces, Mr. Ormandy added Beethoven's "Egmont" Overture.

Last evening's program was Mr. Leinsdorf's, and he led the Boston Symphony through the Overture and Bacchanale from Wagner's "Tannhäuser," Strauss's "Die Tageszeiten" and "Till Eulenspiegel," and the Three Debussy Nocturnes. This summer has, of course, seen a heavy emphasis on strauss in commeroration of the 100th anniversary of his birth.

●

Mr. Leinsdorf and Mr. Ormandy make a most interesting comparison. Mr. Leinsdorf treats the orchestra like a precision instrument, where Mr. Ormandy treats it as a virtuoso instrument. Mr. Leinsdorf is interested-in-detail, as he did in sections of "Till eulenspiege." At those moments, one could admire the clarity, but the line suffered.

With Mr. Ormandy, there seldom is a break in the line, even though details may suffer. Since he favors a much more opulent sound than Mr. Leinsdorf does, it is inevitable that precision sometimes is sagrificed for effect. Thus, in the last movement of the Beethoven Fourth, his tempo and the weight or orchestral tone were not commensurate with clear articulation. The effect was there, unmistakably so, but the full complement of Boston Symphony strings was too much for the fast-moving bass line.

For the Saturday concert, Mr. Leinsdorf had a chorus on hand—the Radcliffe Chorale Society for the Wagner and the "sirenes" of the Debussy Nocturnes; the Harvard Glee Club and members of the Tanglewood Choir for Strauss's "Die Tageszeiten."

The Strauss work, composed in 1928, is a setting of four Eichendorf pomes — "Morning," "Midday Calm," "Evening" and "Night." Unfortunately, this 20-minute work is, on the whole, dull and pallid.

For the last movement of the Debussy, Mr. Leinsdorf had the girls placed all over the orchestra rather than en mass in the rear. Thus the "Sirènes" had a more unearthly sound than is usually heard, welling from the body of the orchestra. The effect was enchanting. Conversely, in the Wagner Bacchanale, the girls sang from the side of the Tanglewood Shed—offstage, as the score directs.

As in the Friday concert, Mr. Leinsdorf was in top form, conducting music entirely congenial to him. And this afternoon's program was very much an Ormandy program.

●

It had two orchestral showpieces—the Ravel and the Elgar—and two others that he has led many times. If the Shed has ever heard a louder climax than Mr. Ormandy evoked in the tub-thumping Elgar finale, it remains unknown to this listener. It was nice to hear the Elgar work again, finale and all, and Mr. Ormany led it in a broad, exciting manner.

The weather was nasty but considerate in its nastiness. Thunder boomed during the first half of the concert. At intermission it started to pour, and those on the grass were invited into the Shed. By the end of the concert, the rain had stopped. That is what is known as cooperation.

Eugene Ormandy

Beethoven, Ravel and Elgar Works Given

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK PARK EAST
Thursday, July 23, 1964

Erich Leinsdorf conducts the Boston Symphony Orchestra

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, and Eugene Ormandy, conductors. Tanglewood, Lenox, Mass. Saturday, July 18, and Sunday, July 19.

To one who has not heard the Boston Symphony Orchestra in two years, the concert of Saturday evening, July 18, was shimmering, brilliant, exciting. Reality, in this case surpassed memory. The additional ingredient — excitement — was supplied by Maestro Leinsdorf, who combines passion and clarity.

Opening with the **Overture and Bacchanale** — including the Women's Chorus — from **Tannhäuser**, Mr. Leinsdorf's operatic experience was put to good advantage. The familiar music glowed. With the sound pouring all around, Mr. Leinsdorf seemed like the eye in the center of a controlled hurricane.

As part of the Richard Strauss centenary celebration, a relatively unfamiliar work was heard, **Die Tageszeiten** song cycle for men's chorus and orchestra, Op. 76. An effective composition effectively played.

The rest of the program was devoted to familiar compositions: Debussy's **Three Nocturnes, Nuages, Fetes** and **Sirenes** (With Women's Chorus); and the Strauss tone-poem, **Till Eulenspiegel's Merry Pranks.** In both cases, the music sounded fresh and luminous.

The Harvard Glee Club and the Radcliffe Choral Society assisted by the Tanglewood Choir sang the difficult music in a professional and musicianly style. In **Sirenes** particularly, the woomen's voices had a pure and velvet quality which matched the smoothness of the orchestra.

On Sunday afternoon, Eugene Ormandy conducted the program originally scheduled to be conducted by the late Pierre Monteux. After a slow start in Beethoven's **Egmont Overture** (Op. 84), Mr. Ormandy took command. He led the orchestra in an authoritative, leisurely paced performance of Beethoven's **Fourth Symphony.** Rousing readings of Ravel's **Alborada del Gracioso** and Elgar's **Enigma Variations** made up the second half of the concert.

Leila R. Seigel

Miss Seigel, formerly a Park East music critic, is the paper's correspondent in Geneva, where she makes her home. She currently is vacationing in the U.S.

New York Herald Tribune
D. 282,005 SUN. 363,384

JUL 20 1964

Ormandy at Tanglewood With Monteux in Shadow

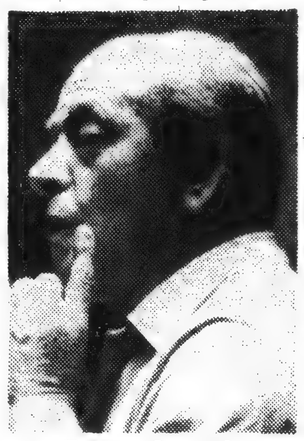
LENOX, Mass.

Eugene Ormandy was on the podium at Tanglewood yesterday to close the third weekend of Berkshire Festival concerts with a familiar program of Beethoven, Ravel and Elgar.

This was the afternoon Pierre Monteux would have led the Boston Symphony. His death on July 1, poignantly noted by Erich Leinsdorf and the orchestra on July 3 as the season opened, was brought strongly to mind again yesterday when Mr. Ormandy decided to leave intact Mr. Monteux's original selections—the Overture to "Egmont" and Fourth Symphony of Beethoven, Ravel's "Alborada del Gracioso" and Elgar's "Enigma" ariations.

Many in yesterday's audience recalled other Tanglewood summers when the beloved Monteux appeared in this magnificent setting in the Berkshires Hills. It was impossible to hear Mr. Ormandy's sympathetic, deeply felt treatment of Beethoven and Ravel without seeing, in the mind's eye, the familiar Monteux figure, bending gently, modestly, while blending so memorably the colors and textures of these old favorites of his.

Mr. Ormandy's readings



Eugene Ormandy

could in no way be characterized as sentimental. The Beethoven had real verve and propulsion in contrast to Ravel's exotic, intoxicating impressions.

A sudden summer shower scattered all the lawn-listners at intermission, but most of the shed audience remained for the Elgar "Enigma" Variations.

It was worth the wait, for Mr. Ormandy created some spectacular effects. His tempos were all on the brisk side, and he drew some dazzling climaxes from a work that, somehow, did not sound nearly so drab and dated as its critics would have us believe.

On Saturday night Mr. Leinsdorf included two Richard Strauss works, introducing still another of that composer's scores to Festival audiences. "Die Tagszeiten," a setting for men's chorus and orchestra of four poems by Joseph von Eichendorff, dates from 1928 when a sizable portion of the musical fraternity had decided that Strauss, at age 60, was well beyond any provocative or noteworthy ideas

They were partly correct, for there are some lovely pages in this work that describes "Morning," "Midday Calm," "The Evening," and "The Night." The Harvard Glee Club was assisted by members of the Tanglewood Choir, singing most expressively under Mr. Leinsdorf's dedicated direction.

Also assisting in Saturday night's program was the Radcliffe Choral Society, singing the off-stage music that followed the overture and bacchanale of Wagner's "Tannhouser." And supplying some gorgeous sounds in the Sirene's section of Debussy's "Three Nocturnes." A robust "Till Eulenspiegel" rounded out the evening.

NEW YORK
Journal American
D. 506,746 SUN. 640,586

JUL 20 1964

TANGLEWOOD FESTIVAL

Memories in Music

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 20.—Two memorial concerts at the Berkshire Festival charged the atmosphere with memories last weekend.

Friday night brought the annual tribute to Serge Koussevitzky, for whom Tanglewood was created.

Yesterday afternoon found Eugene Ormandy playing the program originally drawn up by Pierre Monteux, thereby making the occasion his tribute to the late maestro.

This was Mr. Ormandy's first of three appearances in his third season here. The program he took over consisted of Beethoven's fourth symphony, Ravel's "Alborada del Gracioso" and Elgar's "Enigma" variations. He added Beethoven's overture to "Egmont."

★

WITH THE HALO meaning of friendships attached to the Elgar, its inclusion added an emotional inflection to thoughts about Monteux.

He would not have given it quite the virtuoso treatment in which Mr. Ormandy indulged, but he would have highlighted the affection with which Elgar sketched the musical portraits of his friends.

Virtuoso conducting is Mr. Ormandy's forte. Audience enthusiasm indicated approval.

He did make the Boston Symphony sound warmer in tone than it has of late as he injected his enthusiasm for performance into the music. The romantic approach dominated, of course.

In some ways the musicians responded too eagerly to him. Some of the Ravel and Elgar came out far too loud. Some of the final cadences were almost wallops. Some of the playing lost clarity because certain tempos were too fast.

On the other hand, the pianissimos paid tribute to his tonal sensitivity, and the singing strings had a melting quality quite devastating at times.

★

THE THEATRICAL element in "Egmont" made a fine beginning. Mr. Ormandy had the assistance of a passing thunderstorm to add tympani rolls to the Beethoven performance. Nature timed some of them acutely in the adagio.

Tempo problems arose in the finale and throughout the remainder of the program. He persuaded the Bostonians to make some gorgeous sounds, especially in the Elgar.

Erich Leinsdorf conducted the Koussevitzky Memorial. Somewhat characteristically it consisted of interludes from Strauss' opera "Die Frau Ohne Schatten" and Mahler's Fifth Symphony, both played here for the first time.

As a "promoter" of new music, Koussevitzky would have been most pleased with this program.

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Telegram (m)
WORCESTER, Mass.
Circ. 59,451

JUL 20 1964

Music: Ormandy on Tanglewood Podium

By RAYMOND MORIN
Telegram Music Critic

LENOX — The third weekend of concerts at Tanglewood ended yesterday afternoon with Eugene Ormandy as the first guest conductor of the Boston Symphony orchestra at this summer's Berkshire Music Festival. The previous eight concerts were conducted by Erich Leinsdorf.

Attendance yesterday was 6,052, bringing the weekend total to 23,001.

No 'Sensationalism'

There were no "super - spectaculars" on Ormandy's program. Unlike some guest conductors who seek sensationalism in high - pressured demonstrations, Ormandy dealt with material that rests its case on sound judgment and musicianship.

The program was Beethoven's "Egmont" overture, Opus 84, and Symphony No. 4 in B Flat Major, Opus 60; also Ravel's "Alborada del Gracioso," and Elgar's "Enigma" variations, Opus 36.

One of the most conspicuous features of Ormandy's accomplishments with the orchestra was the true "pianissimo" that he sought and achieved. Every work had it. This wasn't merely a quiet tone by contrast. But a new dynamic that hasn't frequently been heard at previous concerts.

Strict discipline was exercised in the "Egmont" overture. With constant vigilance over volume and balances, solo fragments were brought more to the fore than customary. This may sound merely like a podium accomplishment, but it was responsible for the overture's rare vitality.

Winds Excellent

Excellent work was done by winds in the quiet, exposed passages. Strings were fully synchronized and brilliant.

While it may be a matter of personal opinion, the introduction to the Beethoven Fourth dawdled at such a slow tempo it sounded extended and laborious. The main body of the first movement moved with purpose and unflagging spirit.

In the slow movement, Ormandy's preoccupation was with singing melody that achieved richness in every part. Outstanding moments with the expressive flute solo by Doriot Anthony Dwyer and Arthur Press' handling of the tympani.

The scherzo was unhurried. Instead, Ormandy laid out the plan clearly, with fine continuity. The finale was seemingly played at ultimate speed. It takes an orchestra like the Boston to apply such pressure without leaving frayed phrases and unplayed notes.

Ravel's "Alborada" a parts of the Elgar variatio gave the orchestra opportuni to play as a virtuoso instr ment.

Bravura Performance

Ormandy conducted "A borada" with tremendous ene gy. He clearly set out to giv a bravura performance, i every sense. Sherman Walt bassoon solo was gorgeousl toned.

There was dazzling soun from strings and deep - se ryhthms.

The conductor was just a much in his element with quie romantic interludes and granc ioso passages. The result wa that each enhanced the othe

At first, Elgar's "Enigma" variations sounded pale an sheephisly bucolic after the in strumental richness of the Rav el. In short time, Ormandy raised it in stature.

A coming extra attractio will be the Boston Pops and Arthur Fiedler's annual apearance at Tanglewood to benefit the Berkshire Music Center. It will be Wednesday, of this week. Comedian Allan Sherman will be guest performer.

The Berkshire Music Festival resumes Friday when Ormandy conducts the Boston Symphony in Richard Strauss' "Don Juan," Sibelius' Fifth Symphony, Debussy's "Iberia," and the second "Daphnis and Chloe Suite by Ravel.

4TH WEEK JULY 20TH - 26TH '64

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D. 32,009

JUL 20 1964

Five Programs Listed At Berkshire Festival

Five major programs this week at the Berkshire Festival, Tanglewood, Lenox, Mass., will begin with an all-Mozart sonata recital by pianist Claudio Arrau tomorrow at 8 p.m.

The annual Boston Pops concert for the benefit of the Boston Symphony Orchestra's pension fund will take place Wednesday at 8 p.m. Conductor Frank Fiedler has invited Allan Sherman, folk singer, to be the guest artist. With the orchestra, Sherman will present "Peter and the Commissar" and "The End of a Symphony." As a conductor he will direct the Boston Pops in "Variations on How Dry I Am."

Ormandy Slated

Eugene Ormandy will conduct the Boston Symphony Friday at 8:30 p.m. in a program including Richard Strauss' "Don Juan," Siberius' "Symphony No. 5," Debussy's "Iberia" and Ravel's "Daphnis and Chloe Suite No. 2."

Conducted by Erich Leinsdorf, the Boston Symphony will present Saturday at 8:30 p.m. the first Tanglewood performance of Mozart's "Nocturne for Four Orchestra, K. 286." This performance will require the use of a closed circuit television and communications system since the three orchestras not on the stage will be widely spread about the Music Shed.

Van Cliburn to Play

Also on Saturday's program will be Strauss' "Also Sprach Zarathustra" and Brahms "Piano Concerto No. 1" with Van Cliburn as soloist. All reserved seats for this concert have been sold.

Making the first of two guest appearances this summer, William Steinberg will conduct the Boston Symphony Sunday at 2:30 p.m. in Mendelssohn's "Symphony No. 4," Beethaven's "Symphony No. 5" and Siegfried's Rhine Journey and Death" from Wagner's "Gotterdammerrung."

Other events this week include a Tanglewood Choir program tonight at 8, one by the Berkshire Music Center Orchestra Thursday at 8 p.m. and a chamber music program Friday at 3:30 p.m. and a Bach program Sunday at 10 a.m. These will be open to Friends of the Berkshire Festival.

There will be a rehearsal of the Boston Symphony, open to the public, Saturday at 10 a.m.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

JUL 23 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
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COMPILED IN NEW YORK
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Van Cliburn At Tanglewood For Concert

Erich Leinsdorf will open Boston Symphony Orchestra's concert with the first Tanglewood performance of Mozart's Nocturne for Four Orchestras today at 8 p.m. The performance of this work will require the use of an intricate closed circuit television and communications system since the three orchestras not on the stage will be widely spread about the huge music shed.

Continuing his observance of the 100th anniversary of the birth of Richard Strauss, Mr. Leinsdorf will conduct the philosophical poem "Also Sprach Zarathustra" which will be followed by Piano Concerto No. 1 by Brahms.

For this performance Mr. Leinsdorf has invited Van Cliburn to be soloist. All reserved seats for this concert have been sold. Admission to the Great Lawns at Tanglewood will be on sale at noon for this concert only.

At tomorrow's concert, the first of two guest appearances at Tanglewood this summer, William Steinberg will begin the program with Mendelssohn's Symphony No. 4, Op. 90, commonly designated as the "Italian" Symphony. Mr. Steinberg will also conduct performances of Siegfried's Rhine Journey and Death from Wagner's "Gotterdammerrung" and Beethoven's Symphony No. 5.

HUGE CROWDS at Tanglewood last weekend, at major concerts Friday and Saturday nights and Sunday afternoon, totaled more than 30,0[illegible] and contributed to the largest tourist weekend of the season in [illegible]shire Hills. Hotels, motels and tourist homes throughout the area were filled.

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Morning Globe
BOSTON, Mass.
Circ. 194,870

JUL 21 1964

Buffalo Evening News
D. 283.236 SUN. 296.860

JUL 25 1964

BERKSHIRE FESTIVAL series by the Boston Symphony Orchestra will present former Buffalo conductor William Steinberg as guest maestro tomorrow afternoon in the Beethoven Fifth Symphony, works of Wagner and Mendelssohn. Mr. Steinberg also will conduct Friday evening, in a program including the Brahms Symphony No. 1, Strauss "Don Quixote" and Toccata of Walter Piston.

Cuyahoga Course

The Pittsburgh Orchestra's William Steinberg will direct the Boston Symphony Sunday afternoon at Tanglewood in music of Piston, Strauss and Brahms.

Steinberg and Ormandy Guest Conductors of BSO at Tanglewood

At next weekend's Berkshire Festival concerts in the Music Shed at Tanglewood Erich Leinsdorf has again invited William Steinberg and Eugene Ormandy to be guest conductors. Mr. Steinberg, music director of the Pittsburgh Symphony, will conduct on Friday evening, July 31, 8 p.m. Mr. Ormandy, music director of the Philadelphia Orchestra, will conduct Saturday evening, Aug. 1, at 8 p.m. and Mr. Leinsdorf will conduct the concert of Sunday afternoon, Aug. 2 at 2:30 p.m. Three first-desk members of the Boston Symphony Orchestra will be soloists during the weekend.

This coming Tuesday evening, July 28, the Beaux Arts Trio of New York will make an appearance at Tanglewood, for the fifth Chamber Music Concert of the season in the Theatre at 8 p.m. The Trio, which consists of Menahem Pressler, pianist; Daniel Guilet, violinist, and Bernard Greenhouse, 'cellist, will begin the program with Mozart's Trio in B-flat, K. 254. They will continue with Ravel's Trio in A minor and conclude with the Dvorak Trio in E minor, Op. 90 ("Dumky"). The net proceeds from the eight Tuesday evening Chamber Music Concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

William Steinberg will begin Friday evening's Boston Symphony Orchestra concert, July 31, with Walter Piston's Toccata, which will be a first performance at Tanglewood. He will then conduct Richard Strauss' Tone Poem "Don Quixote," Op. 35. Joseph de Pasquale, first viola, will play the viola solo and Samuel Mayes, first cello, will be heard in the cello solo. Mr. Steinberg will close the program with Brahms' Symphony No. 1 in C minor, Op. 68.

The orchestra will hold its regular Saturday morning open rehearsal on July 31 at 10 a.m. Tickets are available at the box office beginning 9 a.m. and the proceeds benefit the Orchestra's Pension Fund.

Eugene Ormandy will open the Saturday evening program, Aug. 1, with the Overture to "Leonore", No. 1, of Beethoven, a first performance at the Berkshire Festival concerts. He will then conduct Beethoven's Symphony No. 1 in C major, Op. 21. The program will conclude with the Mahler Symphony No. 1 in D major.

Sunday afternoon, Erich Leinsdorf will return to the podium and will open the program with the Dvorak Symphony No. 6 in D major, Op. 60. After the intermission he will conduct Bartok's Violin Concerto No. 2, with Joseph Silverstein, Concertmaster, as soloist. This will be a first performance at Tanglewood. The program will close with Richard Strauss' Prelude and Waltz Sequence from "Der Rosenkavalier," Op. 59.

The works by Richard Strauss on the Friday and Sunday programs are presented in keeping with Mr. Leinsdorf's intention to perform the major orchestral works of Strauss this summer in recognition of anniversary (June 11, 1864). the composer's 100th birthday

This Saturday evening, July 25, Mr. Leinsdorf will conduct Mozart's Serenade for Four Orchestras, K. 286; Strauss' Tone Poem "Also Sprach Zarathustra"; and the Brahms Piano Concerto No. 1 in D minor, Van Cliburn, soloist. All reserved tickets for this concert have been sold. General Admission to the lawns will be available at 5 p.m.

At Sunday afternoon's concert, July 26, at 2:30 p.m. William Steinberg will conduct Mendelssohn's Symphony No. 4 in A major, Op. 90, "Italian"; the Rhine Journey and Funeral March from Wagner's "Gotterdammerung"; and Beethoven's Symphony No. 5 in C minor, Op. 67.

NEW ENGLAND NEWSCLIP
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LOWELL, MASS.
Sun
Eve. Circ. 44,966

JUL 25 1964

Music

Many Guest Soloists At Lenox Festival

By Alfred Burke

LOWELL — This week-end at the Berkshire Festival, Lenox, will not only offer a wide variety of instrumental gems, but an imposing list of guest artists.

Dr. Erich Leinsdorf will conduct this evening's concert of Mozart, Strauss and Brahms and his guest soloist will be Van Cliburn, who will be heard in the Brahms "Piano Concerto No. 1 in D minor."

Erich Leinsdorf

Tomorrow at 2:30 o'clock, William Steinberg of the Pittsburgh Symphony orchestra will conduct a program of Mendelssohn, Wagner and Beethoven. The Mendelssohn "Italian" Symphony; Rhine Journey and Funeral March from Wagner's "Gotterddammerung" and the Symphony No. 5 by Beethoven will be featured.

The music pavilion at the Southern Vermont Art center, Manchester, Vt., is enjoying a wonderful season. This marks the 35th anniversary of one of New England's most attractive art and culture centers.

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Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132

JUL 23 1964

Van Cliburn at Tanglewood

Erich Leinsdorf will conduct the Boston Symphony Orchestra at Tanglewood on Saturday evening with Van Cliburn as soloist. Mr. Leinsdorf has invited Eugene Ormandy, music director of the Philadelphia Orchestra and a summer resident of the Berkshires, and William Steinberg, music director of the Pittsburgh Symphony Orchestra, to conduct the concerts on Friday, July 24, and Sunday, July 26.

For Friday's Berkshire Festival concert Mr. Ormandy has chosen to begin the program with Richard Strauss' tone poem *Don Juan, Op.* 20. He will also conduct the Boston Symphony in performances of the *Symphony No.* 5 *in E flat, Op.* 82 by Sibelius and Debussy's *Iberia.* The program will conclude with Ravel's *Daphnis and Chloe Suite, No.* 2.

The regular Saturday morning Open Rehearsal will be at 10 a.m. in the Music Shed.

Erich Leinsdorf will open Saturday's, July 25, concert with the first Tanglewood performance of Mozart's *Nocturne for Four Orchestras,* K. 286. The performance of this work will require the use of an intricate closed circuit television and communications system, since the three orchestras not on the stage will be widely spread about the huge Music Shed. Continuing his observance of the birth of Richard Strauss, Mr. Leinsdorf will conduct the philosophical poem, *Also Sprach Zarathustra,* which will be followed by the *Piano Concerto No.* 1, *Op.* 15 by Brahms. For this performance Mr. Leinsdorf has invited Van Cliburn to be soloist. All reserved seats for this concert have been sold. Admission to the Great Lawns at Tanglewood will be on sale at noon for this concert only.

At Sunday's July 26 concert, the first of two guest appearances at Tanglewood this summer, William Steinberg will begin the program with Mendelssohn's *Symphony No.* 4, *Op.* 90, commonly designated as the "Italian" Symphony. Mr. Steinberg will also conduct performances of Siegfried's *Rhine Journey and Death* from Wagner's *Gotterdammerrung* and Beethoven's *Symphony No.* 5, *Op.* 67.

THE TROY RECORD
TROY, N. Y.
D. 7,422

JUL 25 1964

THE TIMES RECORD
TROY, N. Y.
D. 41,075

JUL 25 1964

Van Cliburn At Tanglewood For Concert

Erich Leinsdorf will open Boston Symphony Orchestra's concert with the first Tanglewood performance of Mozart's Nocturne for Four Orchestras today at 8 p.m. The performance of this work will require the use of an intricate closed circuit television and communications system since the three orchestras not on the stage will be widely spread about the huge music shed.

Continuing his observance of the 100th anniversary of the birth of Richard Strauss, Mr. Leinsdorf will conduct the philosophical poem "Also Sprach Zarathustra" which will be followed by Piano Concerto No. 1 by Brahms.

For this performance Mr. Leinsdorf has invited Van Cliburn to be soloist. All reserved seats for this concert have been sold. Admission to the Great Lawns at Tanglewood will be on sale at noon for this concert only.

At tomorrow's concert, the first of two guest appearances at Tanglewood this summer, William Steinberg will begin the program with Mendelssohn's Symphony No. 4, Op. 90, commonly designated as the "Italian" Symphony. Mr. Steinberg will also conduct performances of Siegfried's Rhine Journey and Death from Wagner's "Gotterdammerrung" and Beethoven's Symphony No. 5.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

BENNINGTON, VT.
Banner
Eve. Circ. 5,191

JUL 29 1964

Music Review

Erich Leinsdorf Gives Tanglewood 'A New Sense of Musical Direction'

By LISA TATE

LENOX, Mass. — Good things, new things, are going on at Tanglewood this summer. The Boston Symphony Orchestra is here in full measure presenting three concerts each week, each featuring at least one unusual or seldom-heard work; the education of some 250 young pre-professional musicians goes on apace at the Berkshire Music Center; chamber - music forms the weekday diet; in addition to a symposium (now past) on the performance of 18th and 19th century music, there is a forthcoming (Aug. 9-13) Festival of Contemporary American Music with 10 young composers present.

This concentrated summer dosage of music is under the direction of Erich Leinsdorf. The public thinks of him as the new conductor of the Boston Symphony Orchestra (his second season, at present) but in fact and in truth, his title is music director of the Boston Symphony Orchestra.

Leinsdorf is effectively giving Tanglewood a new sense of musical direction, in the programming of the orchestra's performances, in stressing the importance of the educational aspect of Tanglewood, where the would-be musicians studying at the Berkshire Music Center are concentrating on chamber music because "it makes the greatest demands on their technique and musicianship," and in recognizing the importance of contemporary music. Tanglewood has not been this lively in a long time.

The weekend concert-goer gets only a small but usually very satisfying taste of this rich and varied musical offering. Ideally one should spend more time there, hearing rehearsals, getting to some of the student performances, being present at a sequence of concerts rather at just a single one. Unfortunately I have not been able to do this this season, but the samplings I have had make me wish for more.

Leinsdorf has devoted a good deal of his programs for this summr to the symphonic music of Richard Strauss, who was born just 100 years ago this June. Last weekend I heard the full orchestra perform in a most fiery way the tone-poem inspired by Nietzsche's "Thus Spake Zarathustra."

The sonority of the orchestra was superb, the orchestration itself calling for full forces which included organ, harps, tympani and percussion, plus a tidal wave of strings supported by winds and brass. Leinsdorf conducted the ebb and flow of this monumental work to great climaxes, without a score but with full and careful control. He was virtually waltzing on the podium as he conducted the section known as The Dance Song, as moving and luxurious a passage of music as one could hope to hear.

This Friday night William Steinberg of the Pittsburgh Symphony Orchestra will conduct another Strauss tone-poem, Don Quixote, and Leinsdorf on Sunday afternoon will conduct the Prelude and Waltz from the opera "Der Rosenkavalier."

The other monumental offering on last Saturday night's program came in the form of Van Cliburn, who performed the exceedingly romantic and exceedingly difficult First Piano Concerto by Brahms. Written early in his career, Brahms apparently did not feel ready to write a symphony and had thought of this work originally as one for two pianos; but his piano - playing friends persuaded him to put it in concerto form since it far exceeded the range of two pianos.

I mention this because it has audible complexities for the pianist and the orchestra. But Van Cliburn was up to it, investing the work with the romantic verve that first brought him to the Russians' attention, though he sometimes muddied the faster cascading passages in order to meet necessities of the score. The audience raved, bringing him back time after time for one modest bow after another.

The concert started with an experiment in spatial music, Mozart's Nocturne for Four Orchestra, K. 286. The four orchestras (small ones, of perhaps a dozen strings and a few brass) were placed in different parts of the huge shed at Tanglewood, the fourth outside.

Leinsdorf coordinated the whole, but as a composition it was so dull as to be hardly worth all that effort. The real interest was acoustical — because of the time lag before the distant sounds arrived at the eager ear.

There is no absolute guarantee that the BSO (as the orchestra is called) can please all the people all the time, but it pleases thousands every weekend, thanks to good programming and fine musical polish.

Tanglewood is worth the trip, if even for just that one work which appeals to your musical taste — and the mechanics of getting there and back are much smoother than they used to be.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
LOWELL, MASS.
Sun
Eve. Circ. 44,966
JUL 25 1964

Music

Ma... Soloists At L...ox ...tival

By ...ed Burke

LOWELL — This week-end at the Berkshire Festival, Lenox, will not only offer a wide variety of instrumental gems, but an imposing list of guest artists.

Dr. Erich Leinsdorf will conduct this evening's concert of Mozart, Strauss and Brahms and his guest soloist will be Van Cliburn, who will be heard in the Brahms "Piano Concerto No. 1 in D minor."

Tomorrow at 2:30 o'clock, William Steinberg of the Pittsburgh Symphony orchestra will conduct a program of Mendelssohn, Wagner and Beethoven. The Mendelssohn "Italian" Symphony; Rhine Journey and Funeral March from Wagner's "Gotterddammerung" and the Symphony No. 5 by Beethoven will be featured.

Erich Leinsdorf

The music pavilion at the Southern Vermont Art center, Manchester, Vt., is enjoying a wonderful season. This marks the 35th anniversary of one of New England's most attractive art and culture centers.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
JUL 29 ...

Van Cliburn at Tanglewood

Erich Leinsdorf will conduct the Boston Symphony Orchestra at Tanglewood on Saturday evening with Van Cliburn as soloist. Mr. Leinsdorf has invited Eugene Ormandy, music director of the Philadelphia Orchestra and a summer resident of the Berkshires, and William Steinberg, music director of the Pittsburgh Symphony Orchestra, to conduct the concerts on Friday, July 24, and Sunday, July 26.

For Friday's Berkshire Festival concert Mr. Ormandy has chosen to begin the program with Richard Strauss' tone poem *Don Juan, Op.* 20. He will also conduct the Boston Symphony in performances of the *Symphony No. 5 in E flat, Op.* 82 by Sibelius and Debussy's *Iberia.* The program will conclude with Ravel's *Daphnis and Chloe Suite, No.* 2.

The regular Saturday morning Open Rehearsal will be at 10 a.m. in the Music Shed.

Erich Leinsdorf will open Saturday's, July 25, concert with the first Tanglewood performance of Mozart's *Nocturne for Four Orchestras,* K. 286. The performance of this work will require the use of an intricate closed circuit television and communications system, since the three orchestras not on the stage will be widely spread about the huge Music Shed. Continuing his observance of the birth of Richard Strauss, Mr. Leinsdorf will conduct the philosophical poem, *Also Sprach Zarathustra,* which will be followed by the *Piano Concerto No.* 1, *Op.* 15 by Brahms. For this performance Mr. Leinsdorf has invited Van Cliburn to be soloist. All reserved seats for this concert have been sold. Admission to the Great Lawns at Tanglewood will be on sale at noon for this concert only.

At Sunday's July 26 concert, the first of two guest appearances at Tanglewood this summer, William Steinberg will begin the program with Mendelssohn's *Symphony No.* 4, *Op.* 90, commonly designated as the "Italian" Symphony. Mr. Steinberg will also conduct performances of Siegfried's *Rhine Journey and Death* from Wagner's *Gotterdammerrung* and Beethoven's *Symphony No.* 5, *Op.* 67.

THE TROY RECORD
TROY, N. Y.
D. 7,422
JUL 25 1964

THE TIMES RECORD
TROY, N. Y.
D. 41,075
JUL 25 1964

Van Cliburn At Tanglewood For Concert

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NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
BENNINGTON, VT.
Banner
Eve. Circ. 5,191
JUL 29 1964

Music Review

Erich Leinsdorf Gives Tanglewood 'A New Sense of Musical Direction'

By LISA TATE

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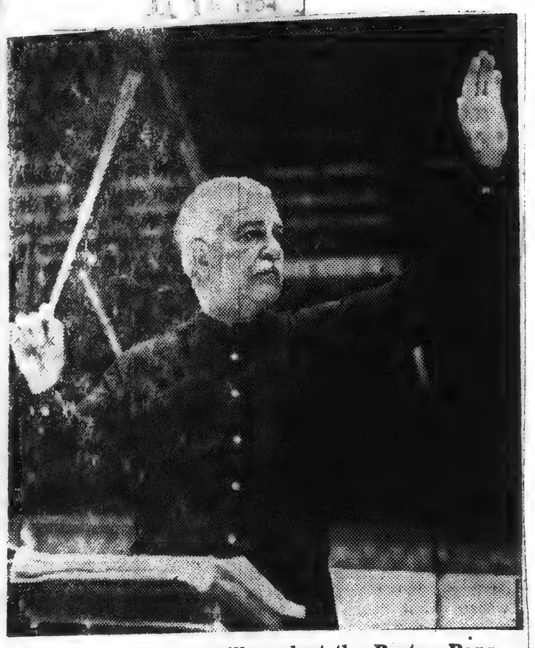
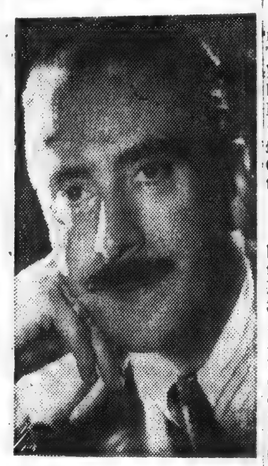
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 109,204
JUL 19 1964



ARTHUR FIELDER will conduct the Boston Pops Orchestra at Tanglewood for the 11th consecutive season Wednesday at 8 p.m. in the Music Shed.



CLAUDIO ARRAU, pianist, will present a Mozart sonata recital at the Berkshire Festival's Chamber Music Concert at 8 p.m. Tuesday in the Tanglewood Theater in Lenox.

Erich Leinsdorf will have the assistance of two guest conductors in the coming regular three weekend concerts at the Berkshire Music Festival. Eugene Ormandy, conductor of the Philadelphia Orchestra, will conduct the program on Friday (8 p.m.). Next Sunday's concert (2:30 p.m.) will have the conductor of the Pittsburgh Symphony, William Steinberg, on the podium. Leinsdorf will conduct his Boston musicians in the concert on Saturday (8 p.m.).

Friday's program lists the following: "Don Juan" — Strauss; Symphony No. 5 in E flat — Sibelius; "Iberia" — Debussy; Daphnis et Chloe Suite No. 2 — Ravel.

Saturday's concert will highlight the first Tanglewood performance of Mozart's Nocturne for Four Orchestras. The performance will require the use of an intricate closed circuit television and communications system since three of the orchestras will be spread around the Music Shed. "Also sprach Zarathustra", by Strauss, and the Brahms Piano Concerto No. 1, with Van Cliburn as soloist, are to be the other offerings.

Steinberg will conduct the following works in Sunday's concert: Symphony No. 4 ("Italian") — Mendelssohn; Siegfried's Rhine Journey and Death from Wagner's "Gotterdammerrung"; Symphony No. 5 — Beethoven.

Arthur Fiedler will conduct the annual concert by the Boston Pops Orchestra on Wednesday evening with the popular comic singer and performer, Allan Sherman, as the guest artist. Sherman's offerings are to include his "Peter and the Commissar" and "End of a Symphony." A highlight of the program should be Sherman's conducting of his own "Variations on How Dry I Am."

Claudio Arrau will give a recital of Mozart sonatas on Tuesday evening as the regular weekly event in the Chamber Music Series. His program lists the Sonatas in G major (K. 283), A minor (K. 310), B flat (K. 570), D major (K. 576), C minor (K. 457), and the Fantasie (K. 475).

* * *

It is hoped that there will be a large turnout for the testimonial program for Curtis M. Saulsbury, to be held next Sunday at 5 p.m. in the Bethel A.M.E. Zion Church. Both as a soloist and choir director for many years here, the venerable musician has made a distinctive and meritorious contribution to the musical life of the community. We shall have more details about the program next Sunday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 488,105
JUL 19 1964

Berkshire Concerts

Guest artists at Tanglewood this week will include three conductors, two pianists and a comic. The Berkshire Festival, Summer operation of the Boston Symphony, will be in its fourth week of concerts in Lenox.

The annual Boston Pops for the benefit of the Boston Symphony Orchestra's pension fund will take place in the Music Shed on Wednesday. For this concert Pops conductor Arthur Fiedler has invited Allan Sherman to be guest artist. Erich Leinsdorf will conduct the Boston Symphony Orchestra on Saturday evening with Van Cliburn as soloist. Eugene Ormandy, music director of the Philadelphia Orchestra and a Summer resident of the Berkshires, and William Steinberg, music director of the Pittsburgh Symphony Orchestra, will conduct the concerts on Friday and Sunday.

For Friday's Berkshire Festival concert Ormandy has chosen to begin the program with Richard Strauss' tone poem "Don Juan", Op. 20. He will also conduct the Boston Symphony in performances of the Symphony No 5 in E flat, Op. 82 by Sibelius and Debussy's "Iberia." The program will conclude with Ravel's Daphnis et Chloe Suite, No. 2.

The regular Saturday morning Open Rehearsal will be held at 10 a.m. in the Music Shed.

Erich Leinsdorf will open Saturday's concert with the first Tanglewood performance of Mozart's Nocturne for Four Orchestras, K. 286. The performance of this work will require the use of an intricate closed circuit television and communications system since the three orchestras not on the stage will be widely spread about the huge Music Shed. Continuing his observance of the 100th anniversary of the birth of Richard Strauss, Leinsdorf will conduct the philosophical poem "Also Sprach Zarathustra" which will be followed by the Piano Concerto No. 1, Op. 15 by Brahms, with Van Cliburn as soloist. All reserved seats for this concert have been sold. Admission to the Great Lawns at Tanglewood will be on sale at noon for this concert only.

At Sunday's concert, the first of two guest appearances at Tanglewood this Summer, William Steinberg will begin the program with Mendelssohn's Symphony No. 4, Op. 90, commonly designated as the "Italian" Symphony. He will also conduct performances of Siegfried's Rhine Journey and Death from Wagner's "Gottehdammering" and Beethoven's Symphony No. 5, Op. 67.

Arthur Fiedler, conductor of the Boston Pops Orchestra, will journey from his guest appearances in San Francisco to Tanglewood on Wednesday for the Boston Pops at Tanglewood program. The well-known comic singer and performer Allen Sherman will make his first appearance at Tanglewood at this concert. He will join Arthur Fiedler and the orchestra in performances of his "Peter and the Commissar" and "End of a Symphony." Mr. Sherman will conduct his own "Variations on How Dry I Am."

The fourth concert, July 21, of the Tuesday Evening Chamber Music Series will feature Claudio Arrau in a piano recital of Mozart sonatas. Arrau's program will include the Sonatas in G major, K. 283; A minor, K. 310; B-flat, K. 570; D major, K. 576; and Fantasie and Sonata in C minor, K. 475 and 457. Proceeds from these chamber music concerts benefit the Berkshire Music Center's Revolving Scholarship Fund.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787
JUL 23 1964

Leinsdorf Directs, Van Cliburn Soloist

PAGE ONE

Ormandy and Steinberg To Be Guest Conductors

Music Director of Boston Symphony Will Lead First Tanglewood Performance of Mozart's Nocturne For Four Orchestras.—Young Pianist to Play Brahms' Concerto No. 1.

Three conductors will lead the Boston Symphony Orchestra in this week end's concerts at Tanglewood in Lenox.

Erich Leinsdorf, music director of the Boston Symphony, will direct Saturday evening's program with Van Cliburn as soloist. He has asked Eugene Ormandy, music director of the Philadelphia Orchestra and a summer resident of the Berkshires, and William Steinberg, music director of the Pittsburg Symphony Orchestra, to conduct concerts on Friday and Sunday, respectively.

For Friday's Berkshire Festival concert Mr. Ormandy has chosen to begin the program with Richard Strauss' tone poem "Don Juan", Op. 20. He will also conduct the Boston Symphony in performances of the Symphony No. 5 in E flat, Op. 82 by Sibelius and Debussy's "Iberia." The program will conclude with Ravel's Daphnis et Chloe Suite, No. 2.

The regular Saturday morning open rehearsal will be held at 10:00 in the Music Shed.

Mr. Leinsdorf will open Saturday's concert with the first Tanglewood performance of Mozart's Nocturne for Four Orchestras, K. 286. The performance of this work will require the use of an intricate closed circuit television and communications system, since the three orchestras not on the stage will be widely spread about the huge Music Shed.

Continuing his observance of the 100th anniversary of the birth of Richard Strauss, Mr. Leinsdorf will conduct the philosophical poem "Also sprach Zarathustra" which will be followed by the Piano Concerto No. 1, Op. 15 by Brahms. For this performance Mr. Leinsdorf has invited Van Cliburn, young pianist, to be soloist. All reserved seats for this concert have been sold. Admission to the Great Lawns at Tanglewood will be on sale at noon for this concert only.

At Sunday's concert, the first of two guest appearances at Tanglewood this summer, William Steinberg will begin the program with Mendelssohn's Symphony No. 4, Op. 90, commonly designated as the "Italian" Symphony. Mr. Steinberg will also conduct performances of Siegfried's Rhine Journey and Death from Wagner's "Gotterdammerrung" and Beethoven's Symphony No. 5, Op. 67.

Mr. Leinsdorf will conduct the Berkshire Music Center Orchestra this evening. The program will include works by Mozart, Strauss, Schuller, and music from Stravinsky's ballet, "Pulcinella", with solo vocies drawn from the Music Center's vocal department.

Berkshire Music Center chamber music concerts will be given at 3:30 p. m. on Friday and on Sunday evening at 8:00. The fourth in the new and increasingly popular music of J. S. Bach programs will be given in the Tanglewood Theatre on Sunday at 10:00 a. m. All Berkshire Music Center performances are open to the members of the Friends of the Berkshire Music Center. The Friends are those who contribute to the support of the Music Center's scholarship funds and thereby aid the members of the center in two ways: providing financial assistance and making up the audiences for the many Music Center performances.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
CAIRO HERALD
Thursday, July 23, 1964

Soloists at Tanglewood

VAN CLIBURN

For Friday's Berkshire Festival concert Mr. Ormandy has chosen to begin the program with Richard Strauss' tone poem "Don Juan", Op. 20. He will also conduct the Boston Symphony in performances of the Symphony No. 5 in E flat, Op. 82 by Sibelius and Debussy's "Iberia." The program will conclude with Ravel's Daphnis et Chloe Suite, No. 2.

The regular Saturday morning Open Rehearsal will be held at 10:00 a. m. in the Music Shed.

Erich Leinsdorf will open Saturday's concert with the first Tanglewood performance of Mozart's Nocturne for Four Orchestras, K. 286. The performance of this work will require the use of an intricate closed television and communications system since the three orchestras not on the stage will be widely spread about the huge Music Shed. Continuing his observance of the 100th anniversary of the birth of Richard Strauss, Mr. Leinsdorf will conduct the philosophical poem "Also sprach Zarathustra" which will be followed by the Piano Concerto No. 1, Op. 15 by Brahms. For this performance Mr. Leinsdorf has invited Van Cliburn to be soloist. All reserved seats for this concert have been sold. Admission to the Great Lawns at Tanglewood will be on sale at noon for this concert only.

At Sunday's concert, the first of two guest appearances at Tanglewood this summer, William Steinberg will begin the program with Mendelssohn's Symphony No. 4, Op. 90, commonly designated as the "Italian" Symphony. Mr. William Steinberg will also conduct performances of Siegfried's Rhine Journey and Death from Wagner's "Gotterhammerrung" and Beethoven Symphony No. 5, Op. 67.

The members of the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music will be heard in four performances this week. Erich Leinsdorf will conduct the Berkshire Music Center Orchestra on Thursday evening. The program will include works by Mozart, Strauss, Schuller, and music from Stravinsky's ballet, "Pulcinelle", with solo voices drawn from the Music Center's Vocal Department.

Berkshire Music Center chamber music concerts will be given at 3:30 p. m. on Friday and on Sunday evening at 8:00 p. m. The fourth in the new and increasingly popular Music of J. S. Bach programs will be given in the Tanglewood Theatre on Sunday at 10:00 a. m. All Berkshire Music Center performances are open to the members of the Friends of the Berkshire Music Center.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal Record
AMHERST, Mass.
Weekly Circ. 2,205
JUL 16 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUL 16 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,193
JUL 18 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press (e)
BRISTOL, Conn.
Circ. 14,439
JUL 17 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
JUL 18 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 168,428
JUL 19 1964

NewEnglandNewsclipAgency,Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUL 18 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
HOLYOKE, MASS.
Transcript-Telegram
Eve. Circ. 26,427
JUL 22 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397
JUL 19 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Times
OAKVILLE, Conn.
Weekly Circ. 2,382
JUL 16 1964

NewEnglandNewsclipAgency,Inc
Box 2078, Boston 6 • RIchmond 2-420
Gazette (e)
WORCESTER, Mass.
Circ. 93,580
JUL 20 1964

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106
JUL 19 1964

TANGLEWOOD'S BUSIEST WEEK OF SEASON

Conductor

EUGENE ORMANDY

Eugene Ormandy, music director of the Philadelphia Orchestra, will conduct the Boston Symphony Orchestra this afternoon at 2.30 in the Music Shed at Tanglewood. The program will include Beethoven's Symphony No. 4 in B-flat Major, Op. 60; Ravel's "Alborada del gracioso" and Elgar's Variations on an Original Theme.

Ormandy to Conduct BSO This Afternoon

Pops Program Wednesday Will Feature Allan Sherman as Fiedler's Guest

LENOX—This will be the busiest week of the 1964 Berkshire Festival to date with six major concerts scheduled for Tanglewood.

The Philadelphia conductor Eugene Ormandy will direct the Boston Symphony Orchestra in today's program consisting of Beethoven's "Egmont" Overture and Symphony No. 4; Ravel's "Alborada del gracioso"; and Elgar's Variations on an Original Theme. Mr. Ormandy has graciously consented to conduct this concert which was scheduled to have been directed by the late Pierre Monteux.

Third Engagement

Claudio Arrau returns for his third engagement of the season Tuesday evening for an all-Mozart sonata recital. The annual Boston Pops at Tanglewood concert for the benefit of the Boston Symphony Orchestra's Pension Fund will take place in the Music Shed Wednesday. For this concert pops conductor Arthur Fiedler has invited Allan Sherman to be guest artist. Erich Leinsdorf will conduct the Boston Symphony Orchestra on Saturday evening with Van Cliburn as soloist. Mr. Leinsdorf has invited Mr. Ormandy, a summer resident of the Berkshires, and William Steinberg, music director of the Pittsburgh Symphony Orchestra, to conduct the concerts on Friday and next Sunday.

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The regular Saturday morning open rehearsal will be held at 10 in the Music Shed.

First Performance

Mr. Leinsdorf will open Saturday's concert with the first Tanglewood performance of Mozart's Nocturne for Four Orchestras, K. 286. The performance of this work will require the use of an intricate closed circuit television and communications system since the three orchestras not on the stage will be widely spread about the huge Music Shed. Continuing his observance of the 100th anniversary of the birth of Richard Strauss, Mr. Leinsdorf will conduct the philosophical poem "Also sprach Zarathustra" which will be followed by the Piano Concerto No. 1, Op. 15 by Brahms. For this performance Mr. Leinsdorf has invited Van Cliburn to be soloist. All reserved seats for this concert have been sold. Admission to the great lawns at Tanglewood will be on sale at noon for this concert only.

At next Sunday's concert, the first of two guest appearances at Tanglewood this summer, Mr. Steinberg will begin the program with Mendelssohn's Symphony No. 4, Op. 90, commonly designated as the "Italian" symphony. Mr. Steinberg will also conduct performances of Siegfried's Rhine Journey and Death from Wagner's "Gotterdammerrung" and Beethoven's Symphony No. 5, Op. 67.

Pops Program

Mr. Fiedler, conductor of the Boston Pops Orchestra, will journey from his guest appearances in San Francisco to Tanglewood on Wednesday for the Boston Pops at Tanglewood program. The well-known comic singer and performer Allan Sherman will make his first appearance at Tanglewood at this concert. He will join Mr. Fiedler and the orchestra in performances of his "Peter and the Commissar" and "End of a Symphony." Mr. Sherman will conduct his own "Variations on How Dry I am." Reserved seats are available. General admission tickets will be on sale Wednesday at 4 p. m. at the Festival Ticket Office, Tanglewood, Lenox.

The fourth concert of the Tuesday Evening Chamber Music Series will feature Claudio Arrau in a piano recital of Mozart sonatas. Mr. Arrau's program will include the Sonatas in G Major, K. 283; A minor, K. 310; B-flat, K. 570; D Major, K. 576; and Fantasie and Sonata in C minor, K. 475 and 457. Proceeds from these chamber music concerts benefit the Berkshire Music Center's Revolving Scholarship Fund.

Five Performances

The members of the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music, will be heard in five performances this week. The Tanglewood Choir, under the direction of faculty and student conductors, will give its first concert of the season on Monday. Mr. Leinsdorf will conduct the Berkshire Music Center Orchestra on Thursday evening. The program will include works by Mozart, Strauss, Schuller and music from Stravinsky's ballet, "Pulcinella," with solo voices drawn from the Music Center's Vocal Department. Berkshire Music Center chamber music concerts will be given at 3.30 p. m. Friday and next Sunday evening at 8 p. m.

The fourth in the new and increasingly popular music of J. S. Bach programs will be given in the Tanglewood Theater next Sunday at 10 a. m. All Berkshire Music Center performances are open to the members of the Friends of the Berkshire Music Center. The Friends are those who contribute to the support of the Music Center's scholarship funds and thereby aid the members of the Center in two ways: providing financial assistance and making up the audiences for the many Music Center performances.

Recitalist

CLAUDIO ARRAU

Claudio Arrau, pianist, will present a Mozart sonata recital at the Berkshire Festival's Chamber Music Concert Tuesday at 8 p. m. in the Tanglewood Theater. His program will consist of the Sonata in G Major, K. 283; the Sonata in A minor, K. 310; the Fantaisie and Sonata in D Major, K. 475; the Sonata in B-flat, K. 570; and the Sonata in D Major, K. 576.

Soloist

VAN CLIBURN

Van Cliburn, pianist, will perform the Brahms Piano Concerto No. 1 in D minor, Op. 15 with the Boston Symphony Orchestra, Erich Leinsdorf, music director, conducting, on Saturday at 8 p. m. in the Music Shed at Tanglewood. Beginning the program will be Mozart's Nocturne for Four Orchestras (Serenade), K. 286; and Strauss' Tone Poem "Also sprach Zarathustra."

Guest

ALLAN SHERMAN

Allan Sherman, famous for his satirical and comical recordings, will make his debut Wednesday evening. He will appear with Arthur Fieldler and the Boston Pops Orchestra in the annual pop program in Lenox. Sherman will conduct his own "Variations on How Dry I Am." The internationally-famous comic follows Danny Kaye to the pops podium. year's event.

REVIEWS

NEW ENGLAND NEWSCLIP
Box 2070, Boston 02106 - 742-4200
WORCESTER, MASS.
Telegram
Morn. Circ. 58,744
JUL 25 1964

Music: Strauss' 'Don Juan' At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — To open the fourth weekend of the Berkshire Music Festival at Tanglewood, Eugene Ormandy guest-conducted the Boston Symphony Orchestra last night in choice items from his repertory. In spite of a cloudy, rain-threatening day there was an audience of 5,094.

The program was Richard Strauss' tone poem, "Don Juan," Opus 20 (observing the centenary of the composer's birth), Sibelius' Symphony No. 5 in E flat major, Opus 82, Debussy's orchestral pictures, "Iberia," and the second "Daphnis and Chloe" suite by Ravel.

All of this (particularly the slow movement of the Sibelius) was challenging matter even for the Boston Symphony, and levied heavy responsibility on the conductor to control with signals and persuasion.

Don Personality

Ormandy's concept of "Don Juan" had many of the same brush-strokes as his conducting of it here four summers ago. It was a striking merging of gallantry and bleak resignation — a true concept of Strauss' Don personality.

The two opening themes were dashed off swiftly, making way for Strauss' tonal likeness of the hero. Strings and harp made a gorgeous spectacle of the Don's first lover. His second woman was a beauteous creature in the voice of Ralph Gomberg's Oboe.

While the performance didn't give the impression of catalogued events or fingerprinted personalities, it had dramatic continuity. This was no twin to Mozart's rakehelly operative portrayal of the Don, but a heroic yet pathetic personality. Highlights were the resplendent tone from strings depicting the "Lady of Refinement," freedom given Gomberg by Ormandy for the oboe solo, unusual prominence of harp and brilliant playing by horns.

Mysterious Coda

At the huge climax when it sounds as if the work were finished, Ormandy held the baton high and tensely to prevent applause before the final, mysterious coda.

Ormandy's interpretation of Sibelius' Fifth Symphony was an event of moment because of his personal contacts with the late composer and affinity for his music. This did not, however, turn the symphony into a great work.

Impressions of the Fifth last night were strength and valor. Following the bucolic calm that opens the first movement (with clear, impressive sounds from woodwinds) it grew into turmoil and emotional oratory.

Builds Stringent Climax

Ormandy wasn't satisfied with letting the dance-like second movement cavort cheerily but built it into a stringent climax. The real test, however, was the slow movement which can sound trivial. This was prevented with clean technique and intonation especially in the thin woodwind solos against pizzicato in full string section.

Epic Grandeur

There was dazzling work from violas at the start of the finale and it grew to epic grandeur. The concluding harsh, violent and separated chords couldn't have been more together if shot from the same cannon.

Orchestra and conductor cast spells with the Debussy and Ravel scores. Tangy Spanish flavoring permeated "Iberia's" opening, "In the Streets and Byways." Thereafter, rhythms were solid as rock, over which intriguing melodies soared. The percussion contributed much color, horns were brilliant, and the work's fragmentary construction were held together with drama aimed at focal points.

If one considers that Tanglewood's chief importance lies in its services to music and young musicians, rather than audiences, this week's most significant event was Thursday night when Erich Leinsdorf conducted the Berkshire Music Center Orchestra.

Come From All Lands

Its membership of 70 players, compared to last summer's 100, indicates a raised standard. The center is the educational project of the Boston Symphony Orchestra. These 70 young men and women had not played before as an ensemble. They come from all parts of the country and several foreign nations. Their first rehearsal for Thursday's concert had been on Tuesday.

Leinsdorf said that the program had been designed for their benefit, rather than to comply to audience standards. The theater concert hall overflowed with an audience of 1,500 contributing friends of the center.

Mozart's Symphony No. 35 in D Major ("Haffner") held engrossing interest. Leinsdorf made no compromises for age or amount of experience.

Composer's Symphony

Only reason we can see for playing interludes from Richard Strauss' opera, "Intermezzo," Opus 72 was a contribution to Tanglewood's current observance of the composer's birth centenary. It is common place and (in spots) ugly music.

In the "Wanderlust" scene, the orchestra managed to bring order and articulation to geysers of notes. The piano prevailed at the start of the waltz section. Borrowed passages from "Rosekavalier" sounded well, but the thin ending was shaky. A measure of warmth and emotion seeped through the concluding "Reverei."

Center faculty member Gunther Schuller was present to accept credit or blame for his symphonic study (1947). He was treated most cordially. The work had a brief, brace, and loud recess from its generally high registered, ambiguous chordaldoldrums.

Excerpts From Stravinsky

Excerpts from Stravinsky's ballet with song, "Pulcinella," were smartly played, and well sung. There was evidence of the Ergolesi (early Italian) style after which Stravinsky fashioned his score. Neat interplay existed between the solo string quintet and full ensemble.

Vocal solos had understanding and musicianship as handled by soprano Grace DiBattista of Elnora, N.Y., tenor John Neal, Wilmington, N.C., and Francis Hester of Dorchester.

Tonight the festival continues with Leinsdorf conducting the Boston Symphony Orchestra in Mozart's Nocturne for Four Orchestras, K286, Richard Strauss' "Also Sprach Zarathustra," and Van Cliburn as soloist in Brahms' First Piano Concerto.

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 603,438 SUN. 983,643
JUL 25 1964

At Berkshire

Ormandy Leads Boston Players In Color Splash

By DANIEL WEBSTER
Of The Inquirer Staff

LENO , Mass., July 24 — Eugene Ormandy pulled on another cloak Friday when he led the Boston Symphony Orchestra in his second appearance at the Berkshire Music Festival.

His cloak Friday was that of the virtuoso orchestral colorist. He chose a program from music he had played often and lavishly at the Academy of Music but rarely has he grouped so many pure color pieces in one evening.

EARLY 20TH CENTURY

The music he chose came from the two decades at the beginning of the century when massive orchestras were the sign of the composers' maturity. His composers were Strauss, Siberlius, Debussy and Ravel, a man who painted with the broadest brushes, and Ormandy used the razor-sharp Boston Symphony as his means of spreading that color the way Jackson Pollack approached his canvas.

For a listener accustomed to hearing the conductor with his own orchestra in the Academy, there were some striking differences in his performance. The orchestra's tradition and the Music Shed favor the brass.

The brillance of the trumpets and the trombones lend a feverish brightness to the French music and to the "Don Juan" that he used to open his virtuoso performance.

STRINGS ARE ASSERTIVE

The strings, too, are brighter, more assertive than the Philadelphia group but without the velvet richness heard at the Academy.

Instead of reshaping the orchestra at hand into the sound he enjoys at home, he exploited its differences, holding the Strauss tone poem into concepts different from those heard at the Academy last Spring. The inner string lines and the stunning brass formed a frame on which Ormandy built a reading full of freshness and fury.

Having achieved a pitch of excitement in the Strauss, he held it through the Sibelius Symphony No. 5 and built on it in the two French works, "Iberia" and Ravel's "Daphnis et Chloe" Suite No. 2.

MELLOW SOUNDS

Ormandy reveled in the mellow sounds of Sibelius, and he dwelt on the symphony affectionately, making the colors he developed disguise the thinness of the musical fabric that clothes thsi symphony.

The work offers great rewards to a precise strin gsection, and Ormandy exploited the bright, violent sound, the varied string effect, and the wind ensemble to the fullest.

The performance held the audience tightly, and the conductor could enjoy toying with it in the last widely-spaced chord.

BUSMAN'S HOLIDAY

The conductor was clearly having a busman's holiday, enjoying the brilliance, the torrents of sound he drew effortlessly from the orchestra.

"Iberia" was tightly controlled, cunningly developed as the conductor enriched his palette.

The Ravel work swelled and subsided, shimmered and burst in flashing brass and percussion, arousing an audience of 5100 cheering acclaim at the end.

NEW ENGLAND NEWSCLIP
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WATERBURY, CONN.
Republican
Morn. Circ. 24,059
JUL 21 1964

Tanglewood Offers Varied Music Week

LENOX, MASS.— Weather in the Berkshires during the past week end played a perfect accompaniment to the excellent performances of the Boston Symphony Orchestra presenting three concerts that included selections not previously heard here. All were under the direction of Erich Leinsdorf who this week end will step aside twice for guest conductors. Eugene Ormandy will be guest conductor on Friday evening with a program of Strauss, Sibelius, Debussy and Ravel. Sunday afternoon William Steinberg will conduct Mendelssohn, Wagner, and Beethoven. Mr. Leinsdorf himself will conduct Saturday night when Van Cliburn will appear as piano soloist in the Brahm's Piano Concerto No. 1 in D minor.

The program Saturday night included the Tanglewood Choir with the Harvard Glee Club and the Radcliffe Choral Society assisting. Strauss' "Song Cycle for Men's Chorus and Orchestra" with some 95 male voices received its first Tanglewood performance. There were also Wagner's "Overture and Bacchanale" from "Tannhauser" with a women's chorus and three Nocturnes by Debussy played with beauty and perfect control. Strauss' "Till Eulenspiegel's Merry Pranks" was this reviewer's favorite of the evening and the orchestra seemed to be enjoying itself in depicting the escapades of the rogue. The 7,586 who made up the evening audience applauded with warmth. There were times though when we were certain that some of the music was not getting out to some of those seated on the lawns. We know because we tested it. Mr. Leinsdorf sometimes seems to think he is conducting for a large, intimate chamber group rather than for thousands who are not even seated in the Shed. Perhaps some one will have to tell him before the season is over. They may also have to inform him, judging by some of the admittance records this season, that his concerted effort to educate the listening public with the inclusion of music previously unplayed here may be having a deleterious effect upon the box-office. For Friday night's concert there were only 4,132 in the audience for music of Strauss and Mahler, and both were works previously not heard at Tanglewood.

This week will be a busy one at the Festival. This evening Claudio Arrau will be heard in an all-Mozart program in the theater which seats some 1,200. Tomorrow night will bring Arthur Fiedler as conductor of the Boston Pops at Tanglewood with a varied program for the benefit of the pension fund. Included on the program will be Alan Sherman with some of his folk - songs. The major programs of the week end beginning on Friday night will present the three conductors, Ormandy, Leinsdorf, and Steinberg, and Van Cliburn as soloist on Saturday. All in all it presages a rich and full series of musical experiences for the thousands who will make their way to Tanglewood.

S.M.

NEW ENGLAND NEWSCLIP
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SPRINGFIELD, MASS.
Union
Morn. Circ. 83,193
JUL 25 1964

Ormandy Leads Strauss, Sibelius At Tanglewood

By R. C. HAMMERICH

LENOX — Eugene Ormandy chose two works of brilliant color with which to open his second appearance this summer as guest conductor of the Boston Symphony Orchestra Friday night at Tanglewood, Strauss' tone poem "Don Juan" and Sibelius' Symphony No. 5.

Like Thunderbolts

With music such as this, Ormandy is not one to neglect opportunities for drama. At the famous finish of the Sibelius, for instance, he stood solidly on the podium like a compact but allpowerful little Thor and hurled the six final, giant chords to the ground like thunderbolts.

The audience exploded with applause.

Leading up to that climax had been about an hour of blinding orchestral color. It was so bright it sometimes overstepped the bounds of comfort and became harsh, almost noisy. This was especially apparent during the latter sections of "Don Juan."

Muscular Extrovert

The Don that Strauss had in mind when he composed this piece was a philosophical Don, a man in never-ending, always failing quest for the perfect woman.

The Don heard at Tanglewood Friaday was a muscular extrovert.

Some of the edginess of "Don Juan" continued into the sound of the Sibelius symphony, but it soon developed into a strong, sharply etched clarity quite helpful to the rich sonorities of Sibelius.

Said Similar

Debussy's "Iberia" from his "Images" for Orchestra No. 2 and Ravel's "Daphnis et Chloe" ballet Suite No. 2 which came after intermission seemed surprisingly similar to the Strauss and Sibelius in mood and instrumentation.

They were, however, more satisfying in performance, perhaps because they seemed much less concerned with a need to be bright and sparkly.

The lively instrumentation of "Iberia" was approached with gentle assurance and amiability and although the piece is much less substantial than Sibelius's symphony, it seemed to come across with more warmth.

Becomes More Mellow

So, also, with Ravel's ballet suite, which received a luminous and glistening performance.

The temperature was about 60, and most of the 5094 listeners were in sweaters, topcoats and blankets.

Perhaps it was the orchestra, but more likely it was this listener who took so long to warm up to the music. In any case the music seemed to become more and more mellow phrase by phrase and each work more satisfying than its predecessor.

NEW ENGLAND NEWSCLIP
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PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304

JUL 28 1964

Our Berkshires

Tanglewood Magic

By Katharine H. Annin

RICHMOND.

TANGLEWOOD is a place of enchantment. I have always found it so, but I felt its spell especially last Friday night, from the moment I took my seat in the Shed. Dusk gathered between us and the rim of darkening pines outside, while the muffled din of 6,000 voices in conversation, blending with the rumble of 100 instruments tuning up, engulfed us like the roar of the ocean on a beach. All consciousness of the routine of daily living slipped away and I was caught up in the magic of the place, the sights and the sounds.

* * *

HIGH ABOVE the platform light glinted in patterns through the triangular planes suspended below the ceiling, and shone brightly on the white jackets of the orchestra below; it was reflected from the golden frames of the two tall harps and the polished wood of the cellos, and made white streaks of the violinists' uplifted bows.

The startling, headlong opening of "Don Juan" took me back years to my first hearing of it in New York, when Strauss was a subject of controversy and his radically new style of music was listened to with skepticism. A lot of dissonance has flowed over the strings since then, and there is nothing difficult to take about "Don Juan" today. The rest of the program continued in the Romantic tradition, all of it composed within 25 years, around the turn of the century. I found this uniformity satisfying and, in spite of the rich orchestration and the excitement of mounting climaxes, in a way restful, since it required no sudden readjustments on the part of the audience.

I was not in a mood for mental exertion or for trying in my feeble way to analyze what I heard; instead, I felt like sinking into the music and letting it engulf me. This I have heard called, scathingly, the Turkish-bath approach to music, but it can leave you refreshed and stimulated even if not mentally exercised.

* * *

IT WAS GOOD to see the familiar faces of the musicians, though some of them are here this season for the last time. Guest conductor was Eugene Ormandy, businesslike in his brisk entrance and brief intermissions. He was magnificently in command, and as I watched I kept thinking that the role of conductor must be one of the most gratifying opportunities to exert power that anyone can find. With all those players before you, surely widely divergent as individuals in a hundred ways, how tremendous to be able to rule and control and mold them into one whole to produce the most glorious forms of art — how much more satisfying than to be a general leading an army on a mission of destruction!

Then my attention was diverted to the percussionists, standing high at the back, so immobile during their long inactivity and so instantly alert when their contribution was called for. With breathtaking precision, tense pauses followed by crashing chords brought the Sibelius to a close.

Intermission — slow-moving throngs crowding the aisles, unexpected encounters evoking ecstatic greetings. Snatches of conversation reached my ears: "What they write now isn't real music," and "The traffic is a lot improved this year." Then a view of the crowds on the lawn — and what a boon aluminum chairs are; vacated during intermission, they stood in rows and groups, gay with their green, yellow or red webbing, so numerous that perhaps we should say, what a boon Tanglewood must be to the manufacturers of aluminum chairs! There were also the hair-dos and the costumes to observe, and the strolling people bundled in lap robes, typically. I may add, since it seems to me that over the years I have been too cold oftener than too hot at Tanglewood.

* * *

THE GONG and lowered lights sent me back to my seat for Debussy, who is always Debussy, and Ravel who, I feel tempted to say, is always "Bolero." This time it was Daphnis and Chloe, which builds up toward the end to the same sort of climax as it sweeps on to the last crashing chords. Then the final ovation and the shouted bravos and a loud "Viva Ormandy!" from the row just behind me.

There was no letdown even on the drive home over the mountain, for my headlights picked up the white birches against the woods on either side and made a fairyland of the road as it climbs and bends and descends into the Richmond valley. Let us hope no one ever gets a notion to widen and straighten this most enchanting Berkshire byway.

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PITTSFIELD, MASS.
Berkshire Eagle
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JUL 25 1964

Music Review

Ormandy's Second Visit

By JAY C. ROSENFELD

ERICH LEINSDORF, musical director of the Boston Symphony Orchestra, invited two conductors to share the podium with him for the fourth weekend of the Berkshire Festival. Sunday afternoon William Steinberg, director of the Pittsburgh Symphony, will make his Tanglewood debut. Last night Eugene Ormandy, director of the Philadelphia Symphony, was back for his second visit this season.

His program was a kaleidoscopic carnival: Strauss' "Don Juan," Sibelius' 5th Symphony, Debussy's "Iberia" and Ravel's second suite from "Daphnis et Chloe." Ormandy made them all exciting. Indeed, the unrelenting brilliance finally blurred our auditory capacities, and it would not have been unwelcome to hear some portion a little less ecstatic and to see how the Philadelphia conductor treats the other side of the musical sphere.

* * *

"DON JUAN" was Strauss' big tone-poem. He continued to compose for the ensuing 60 years, but this astonishing work has not ebbed from the mark it reached in its early impact. Strauss did not use Byron's "Don," nor Da Ponte's, but that of Nicolaus Lenau, a young Viennese poet who forsook cosmopolitan Vienna of the early 19th century at about the same time De Tocqueville was leaving Paris, to come see the young American state.

Strauss did not yet require the huge orchestra he later demanded. His hero struts onstage at the very introduction, irresistible to women. The contrasting and lovely feminine themes which then alternate, including a demure reticence which he assigns to the solo violin and which Concertmaster Joseph Silverstein realized so poignantly, make a wonderfully romantic musical story.

Strauss told the Boston Symphony in rehearsal when he was here many years ago, "Gentlemen, I must confess, I did not intend this passage to be so beautiful. She was a common hussy, you know."

THE SIBELIUS speaks more of nature and the elements. The second movement has even a characteristic placid mood which we have come to agree is appropriate for music of a Finland. For some reason we seem to believe that the temperature of passion in music cools as it recedes geographically from the equator and thus "Don" is a torrid-zone character while Sibelius' subjects repose in temperate latitudes.

When Sibelius came through Lenox 50 years ago this summer, he was in the midst of writing his 5th Symphony. It does not have morbid paroxysms like Tschaikowsky nor the earthy passions of Wagner, but it has a nobility and dignity which is both chivalrous and elevating.

* * *

IT HAS BEEN facetiously said that the best Spanish music has been written by Frenchmen and Russians. Spaniards do not agree, but Debussy's "Iberia" is not Spanish because he employs castanets and tambourines. It's Spanish because it senses the streets and paths of Iberia, because the strumming of a guitar conveys the perfumes of the evening, and the soft velvety airs and holiday bells help visualize the glittering sounds and rhythms.

The "Daphnis et Chloe" suite is an intoxicating orgy of sensuous harmonies and rhythms. Ormandy's whole program was picked from the two decades which straddled the turn of the last century. Indeed, he avoided anything which even remotely hinted of classicism and thus the ovation he received from an audience of 5,094 was not only expected but was a repetition of the reception he has received here in very recent years for the same works.

After "Don Juan," Ormandy brought oboist Ralph Gomberg to the front to receive the credit due for his outstanding solos and for the same reason after the "Daphnis" flutist Doriot Anthony was singled out for distinction.

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BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

JUL 27 1964

Tanglewood 1

Ormandy Leads Noisy, Coarse-grained Concert

The ARTS

By MICHAEL STEINBERG

The first chord of Debussy's "Iberia" reveals all about a conductor. It is short, sharply accented, played by strings, about half the woodwinds, the horns and trumpets, most of the percussion, and it is marked "forte." Its force is in its bite rather than its weight. There must be air and space around it. One of its functions is to provide a proper springboard for the chattering triplets of the bassoons and castagnettes in the rest of the measure, and for the string pizzicatos of the next.

What is needed, then, is a propulsive rhythmic whipcrack. If, however, the conductor's baton goes slash across a three-foot arc and the players are encouraged to whack at the chord for all they are worth, then the opening of "Iberia" becomes a ponderous thud, dulling sonority, blotting out rhythm, destroying atmosphere. And, you can be sure, nothing else in the performance will be worth listening to.

And that is what happened when Eugene Ormandy conducted "Iberia" at Tanglewood on Friday evening. Actually, "Iberia" had been preceded by Strauss' "Don Juan" and by the Sibelius Fifth Symphony, and by then proof was really no longer needed of Mr. Ormandy's lack of musical sensibility. Nor did the performance of the second suite from Ravel's "Daphnis and Chloe" do anything toward altering the impression of interpretive brutality.

Throughout the evening, everything was tense and driven, over-phrased in detail, but neither intelligently nor intelligibly articulated into larger units. The first real disaster warning came about five minutes into "Don Juan" at the second of the three feminine themes. Here Strauss has written a beautiful sighing figure for the flute, coming in always just after the beat. Ormandy slammed through these pages so breathlessly that the pathetic little laments from the flute were practically forced onto the beat.

One must view with some skepticism Sibelius' claim that he wrote music in opposition to the prevailing lushness and grand rhetoric of his period. His symphonies have more in common with the expressive traditions of late Romanticism than he was willing to acknowledge. Still, it is not necessary to make the Fifth Symphony sound quite as much like the score of "Kismet" as did Mr. Ormandy.

Above all, the music all evening was terribly loud. Everything from mezzo-piano on approached forte, and many a passage of mezzo-forte was allowed — no, encouraged — to swell uncontrolled to fortissimo. It was the coarse dynamics above all that killed the sunrise magic of "Daphnis and Chloe" that Koussevitsky and Munch used with such effect. The rhythm stifled even Mrs. Dwyer's normally so fin playing of the flute solo in the Pantomine.

Ormandy lacks the ability to tell the difference between one piece and another. Strauss, Sibelius, Debussy, Ravel—all of them came out sounding amazingly alike, gaudy as Philadelphian transcriptions of Bach organ toccatas. I do not deny Ormandy's ability to make the Boston Symphony play the way he wants it to. There is more to music than brilliant noise, though, and there was to me only utter futility in Friday night's mindless orgy.

Knickerbocker News
July 27 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.

At the Concert

The Special Touch of Ormandy and Steinberg

By DANIEL L. CUSICK

Eugene Ormandy's guest [illegible] with the Boston Symphony Orchestra, over the weekend, was in direct contrast to that offered by William Steinberg. As conductors of the Philadelphia and Pittsburgh Symphonies, respectively, the men are a state apart in location and a world apart in programming and approach to orchestral literature.

Ormandy's program was one of lush sounds and sensational orchestration. Beginning with the Richard Strauss tone poem, "Don Juan," Ormandy illustrated that he had done no more than transfer his concept of orchestral playing from the "City of Brotherly Love," to the Berkshires. The Boston Strings were made to sing in a more warm and lyrical manner than is their custom, and the winds and brass were put through their paces with a determined lack of pity.

"Don Juan" roared from the orchestra with new vigor and roguishness. The Sibelius "Symphony No. 5" was given the same treatment, though it must be said that, like the Strauss work and the Debussy "Iberia" and Ravel "Daphnis et Chloe Suite No. 2" which completed the program, the Sibelius begs for such a tonally brilliant rendering.

★ ★ ★

THE FULL forces of the orchestra were employed for each work and the hall reverberated with the exotic sounds coming from the ensemble.

This was a concert keyed to large orchestral sounds. Ormandy is a recognized interpreter of the composers chosen for show, which served to reaffirm his command over the material. After the program, Ormandy got a surprise when William Steinberg, an old friend, showed up back stage to compliment him on his performance.

Yesterday was Steinberg's turn before the Boston Symphony and a complete change of ideas was the order of the day. An all-German program had the Boston Symphony musicians turning their other face, as compared to the night with Ormandy.

The Mendelssohn "Italian Symphony" received a finely wrought and tightly controlled interpretation at the hands of Steinberg. His tiny, almost imperceptible beat, was enough to call forceful passages from the group at a second's notice.

★ ★ ★

IN MANY WAYS, the orchestra had been prepared for the Steinberg touch by its permanent conductor, Erich Leinsdorf. The two conductors have many of the same concepts.

It is not the beat that is required so much from either of these men, for they have rehearsed the orchestra well. Rather the left hand, which gives the interpretative and dynamic levels was made more prominent, giving a unique and rare treat to the audience of 13,000 people, because of the shadings obtained.

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NEW ENGLAND NEWSCLIP
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WATERBURY, CONN.
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TIMES UNION
ALBANY, N. Y.
JUL 27 1964

T-U AT THE CONCERT

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Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132

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Albany Knickerbocker News
Monday, July 27, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.

AT THE CONCERT

The Special Touch of Ormandy and Steinberg

By DANIEL L. CUSICK

Eugene Ormandy's guest stint with the Boston Symphony Orchestra over the weekend, was in direct contrast to that offered by William Steinberg. As conductors of the Philadelphia and Pittsburgh Symphonies, respectively, the men are a state apart in location and a world apart in programming and approach to orchestral literature.

Ormandy's program was one of lush sounds and sensational orchestration. Beginning with the Richard Strauss tone poem, "Don Juan," Ormandy illustrated that he had done no more than transfer his concept of orchestral playing from the "City of Brotherly Love," to the Berkshires. The Boston Strings were made to sing in a more warm and lyrical manner than is their custom, and the winds and brass were put through their paces with a determined lack of pity.

"Don Juan" roared from the orchestra with new vigor and roguishness. The Sibelius "Symphony No. 5" was given the same treatment, though it must be said that, like the Strauss work and the Debussy "Iberia" and Ravel "Daphnis et Chloe Suite No. 2" which completed the program, the Sibelius begs for such a tonally brilliant rendering.

★ ★ ★

THE FULL forces of the orchestra were employed for each work and the hall reverberated with the exotic sounds coming from the ensemble.

This was a concert keyed to large orchestral sounds. Ormandy is a recognized interpreter of the composers chosen for show, which served to reaffirm his command over the material. After the program, Ormandy got a surprise when William Steinberg, an old friend, showed up back stage to compliment him on his performance.

Yesterday was Steinberg's turn before the Boston Symphony and a complete change of ideas was the order of the day. An all-German program had the Boston Symphony musicians turning their other face, as compared to the night with Ormandy.

The Mendelssohn "Italian Symphony" received a finely wrought and tightly controlled interpretation at the hands of Steinberg. His tiny, almost imperceptible beat, was enough to call forceful passages from the group at a second's notice.

★ ★ ★

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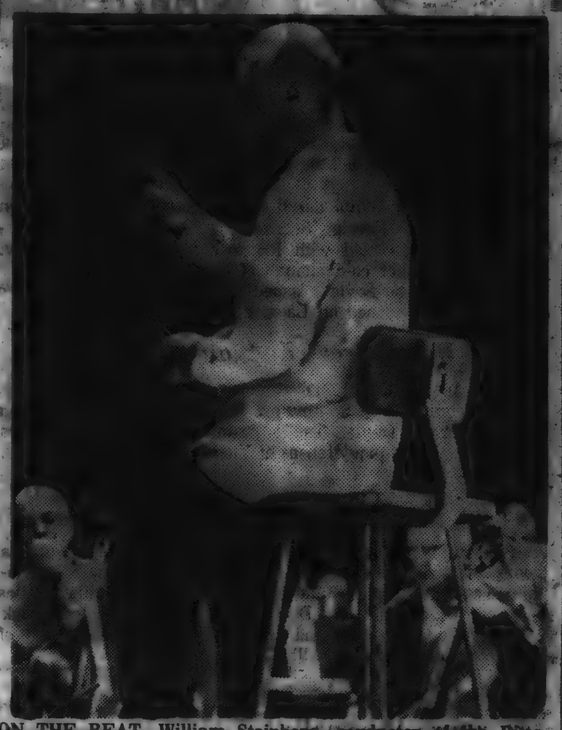

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D. 68,797 SUN. 116,106
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NEW ENGLAND NEWSCLIP
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BOSTON, MASS.
Sunday Herald
Sun. Circ. 281,586

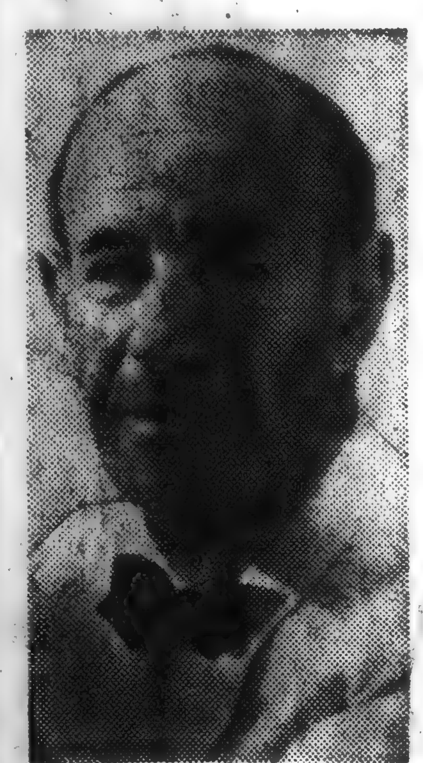
JUL 26 1964

Berkshire Festival

Three Conductors In Performances

By McLAREN HARRIS

The fourth weekend at Tanglewood this summer could truly be subtitled conductors' weekend. Not only does a different conductor stand before the symphony for each of the three Berkshire Festival concerts, but the composers represented on the programs are those which one might imagine most congenial to their interpreters.



ERICH LEINSDORF

Last night Erich Leinsdorf took the lead for performances of Mozart, Strauss and Brahms; this afternoon William Steinberg assumes control for orchestral works by Mendelssohn, Wagner and Beethoven. On Friday night the podium belonged to Eugene Ormandy, and for this occasion it was particularly tempting to identify his choices as being among his favorites.

Strauss, Sibelius, Debussy and Ravel all worked in the same general chronological period, though their artistic spirits moved on separate planes.

The four works heard Friday night were created in a span of less than 30 years and tread their respective paths under the continuing glimmer of romanticism.

Strauss employs a heavy-laden battery of winds for the compelling seep or register and dynamics in "Don Juan"; Sibelius departs from the opposite pole, keeping with almost classic economy for his Symphony No. 5, yet extracting a harmonic and tonal resplendence worthy of larger forces.

Vibrant Approach

Debussy's "Iberia" takes a singularly romanticized view of the Latin peasant's festive musical life, while Ravel's "Daphnis Et Chloe" (second suite)

WILLIAM STEINBERG

expands similar compositional materials into a fantasy both orgiastic and mysterious.

In all cases the curves of melody, nuance of phrase and cumulative ingredients of majesty require an approach now tolerant an permissive, now coaxing and occasionally drawing out with almost muscular effort; it is Mr. Ormandy's glory that he possesses the formula to develop lustrous total images where lesser insight could produce only a glittering surface or unresolved internal striving.

Such results presented most eloquently in the Sibelius Symphony, as the ever-more natural association between conductor and composer has solid ground. Simple, unadorned motives are linked and transformed into broad statements of grandeur so that the unifying effects of small elements cannot be mistaken. Developmental devices lend color, not just structure, to a non-programmatic tone painting, as it were, and the foreboding nature of violin tremolos and distant fanfares from the winds pass on toward a full flowering of joy and triumph.

As he moulded meanings for Sibelius, so Mr. Ormandy spelled out success for the program's remainder. The symphony followed his vigorous and meticulous lead with a drive and reserve of energy; oboist Ralph Gomberg and flutist Doriot Anthony Dwyer received congratulations for their work in the Strauss and Ravel, respectively.

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NORTH ADAMS, MASS.
Transcript
Eve. Circ. 13,240

JUL 27 1964

Concert Review

Tanglewood Over Halfway Point, Best Crowds Yet

By FRANK N. PATTERSON

Tanglewood's fourth weekend passed the halfway point with the largest attendance of the season thus far. Though approximately 13,000 attended Pops, 15,000 attended Cliburn and added to Friday and Sunday, the total BSO attendance was near 35,000 (with untold thousands for local merchants).

Fabulous Music

The program that brought these crowds, though weighed in favor of Strauss, was still a compelling mixture that ran from Mozart to Ravel. For the listener with a lush romantic ear, there was Sibelius' Fifth, for others with leanings for sound at the orgiastic level there was Mr. Ormandy's reading of Debussy's Iberia or Ravel's Daphnis and Chloe with color running from remote redolence to forthright rhapsody. It is impossible to verbalize this fabulous music. Debussy employed a translator when in 1910 he conducted Iberia in Budapest, but still words did not run deep. He wrote "I tried every means, I sang, made gestures of Italian pantomime etc. . . It was enough to touch the heart of a buffalo."

Any child will readily relate that a cross between an elephant and a jar pf peanut butter will yield either an elephant that sticks to the roof of your mouth or peanut butter that does not forget. Sage elders, however, realize that the 1864 cross between Mozart and Wagner produced R. Strauss. Ormandy's performance of Don Juan may perhaps never be forgotten, but Leinsdorf's reading of Zarathustra may ever stick to the wax in one's ear as the pretentious white elephant it has long known to be. It is rather difficult to believe that any rehearing of Zarathustra would enhance the memory of so skilled a musician as Richard Strauss, but one must admit the BSO gave it a magnificent opportunity.

This reviewer found that after changing location from inside to a position outside the shed, Van Cliburn's performance of Brahms Concerto Number 1 was more finely appreciated. Here the tone of the piano better pierced that of the orchestra and suggested the 30-year-old musician had developed a far broader scope to his music than he had exhibited at his last Tanglewood performance. It was only the rondo heard outside, however, and the maestoso and adagio portions seemed ineffectual and by the orchestra rather roughly handled.

Mozart's Nocturne

Mozart's Nocturne for Four Orchestras was repetitious as might be expected but the setting and production was far from predictable. Four orchestras composed of strings and two horns were dispersed about the shed. The left promenade contained a quarter muted group led by bass clarinetist, Rosario Mazzeo; the second in the right promenade was led by English hornist Louis Speyer in the semi-mute; the third was out in left field three quarter muted as echo three and led by violinist Harry Dickson. Mr. Leinsdorf displaying the happy smile of success, conducted the prime orchestra from the stage cuing all echoes through a closed circuit TV. What the work lacks in form or durable reason, it made up in novel and charming humor. This is the kind of intricate performance Mr. Leinsdorf likes and as usual pulls off quite well.

Mr. Steinberg's concert Sunday included a brilliant performance of Mendelssohn's Italian Symphony as well as a youthful rendition of Beethoven's Fifth in shimmer of the orchestral brass. Mr. Steinberg seemed perhaps a little disgruntled with the tempo of the 3rd movement of the Italian Symphony which after the first few measure he could not change. This somewhat soggy result, however, was brightly relieved by the presto finale which zipped along with the amiable pleasure Mendelssohn's music is most wont to be.

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NORTHAMPTON, MASS.
Hampshire Gazette
Eve. Circ. 13,499

JUL 28 1964

Three Festival Directors

The Berkshire Festival's fourth weekend, and second of concerts by the full complement of the Boston Symphony Orchestra, featured three different directors, each selecting his own program, Eugene Ormandy, Erich Leinsdorf and William Steinberg, consecutively.

Although Saturday night's soloist Van Cliburn drew 14,592 listeners, and Sunday afternoon saw 10,792 attendants, Friday evening's program was the most satisfying in every way, with only 5,094 fortunate in hearing.

A frequent guest conductor of the BSO, in gesture the most reserved, and infinitely clear of the three directors, but in depth of feeling and intensity of interpretative transmission (one senses rather than sees the surge of sentient artistry), the most profound Ormandy opened Friday's program with the honored Strauss' Tone Poem "Don Juan," after the poet Nikolaus Lenau, Op. 20.

Its fiercely emotional content, marvelously depicted by the orchestra's colorfully brilliant response to Mr. Ormandy's magnetic stimulus, intensified the starkly simple yet eloquently charming fifth symphony with its abrupt endings, and exquisite blending of solo instruments, of Sibelius, completing the first half.

Debussy's "Iberia" from his Images for Orchestra, delicately impressive, and Ravel's Suite No. 2 from his Ballet "Daphnis and Chloe" sensuously evocative, were fascinating as emotionally graphic opposites, bringing the evening to a close with tumultuous applause.

A first performance at Tanglewood, Mozart's Notturno in D for four orchestras, K.286, in three short movements, opened Saturday's concert, not too successfully, with Leinsdorf conducting onstage, two orchestras at right and left of stage, and a fourth under the box canopy entrance directed by Louis Speyer. Even with closed circuit television to rely on for co-ordination, the continuity of the phrase-passing from one uni[t to] another, didn't quite come [off.] It did intrigue the listeners.

Again Strauss' 100th bi[rth]date was observed, with [the] sonorous and majestic to[ne] poem "Thus Spake Zarath[us]tra," wonderfully orchestrate[d,] pervaded by the elemental k[ey] of C major, the "Tanzleid" [in]effably beautiful, violin a[nd] winds speaking back and for[th] as if from a mountain top.

With a technique that [at] times was garbled, and on[ly] moments of real complete a[r]tistry, such as the end of th[e] second movement, pianist Va[n] Cliburn played for the secon[d] consecutive summer, at th[e] Festival. This time it was th[e] symphonic first concerto [of] Brahms, with the balance we[ll] achieved by Mr. Leinsdorf's at[]tentive control. But the per[]formance lacked fire, inspira[]tioin and genuine depth; the notes were forthcoming, bu[t] Mr. Cliburn lacks a sensitvity to the composer and his instrument that he may, one hopes, develop with concentrated and prolonged study.

Sunday's concert, conducted by William Steinberg, served to prove that an orchestra, even the incomparable BSO, cannot co-ordinate itself without well-defined assistance from its leader. Mr. Steinberg's beat, whether third or second button level, was practically non-existent; he indicated a line o ra phrase, and musically sound dynamics with the usual gestures, and much head-shaking, but what the underlying pulse should be was most confusing, and certainly to the players; left to guess, each section chose its own, resulting in waves of disordered sound, with a tendency to hurried tempos, no doubt to offset the unrealized stress. Mendelssorn's Italian Symphony, Wagner's immensely moving Rhine Journey and Death of Siegfried from "Gotterdammerung," Beethoven's still exciting Fifth, all suffered from Mr. Steinberg's disregard of [a] metered accent. Nonetheless applause was warm and pro[]longed.

M.deB.B.

NEW ENGLAND NEWSCLIP
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BOSTON, MASS.
Herald
Morn. Circ. 176,

JUL 27 1964

SYN

4 Stars
At Tang

McLAREN HARRIS

NEW ENGLAND NEWSCLIP
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BOSTON, MASS.
Herald
Morn. Circ. 176,483
JUL 27 1964

SYMPHONY

4 Stars Shine Brightly At Tanglewood Weekend

By McLAREN HARRIS

During the weekend just ended Tanglewood saw perhaps its largest audiences of the current season as three conductors—Eugene Ormandy, Erich Leinsdorf and William Steinberg—led the symphony in a fair though not unusualy variety of music from the classic to the post-romantic eras.

Probably the biggest drawing card was Van Cliburn on Saturday night. This pianist's popular appeal, which has held securely since his initial success in 1957, seems to stem from both his physical stature, striking yet retiring, and his forthright but soulful pianism. One is hard put to find a dissenter among the admirers of Mr. Cliburn's virtuosic technique, a situation which was no different following his delivery of the Brahms D minor Concerto.

Sometimes Obscure

Such moments of bravura and serious display as abound in the outer movements fell like so much dry timber before Mr. Cliburn's digital attack, leaving him with sufficient energy to build a powerful expression for the more poetic passages in exposition and development. His dealings here are marked by extra-sincere devotion; he seeks to heighten the purpose of every note, and sometimes the result is partial obscurity, confusing principal materials with subordinates as accompaniment rules the solo voice. The weakness lies with vertical, as well as horizontal, perspective. It may be said that this is a sign of the time, his time, and that the outlook for Mr. Cliburn's eventual artistic totality remains greatly promising.

Preceding the Brahms Mr. Leinsdorf chose "Also Sprach Zarathustra," kingfish among among Straussian tone poems. I have heard heroism and grandeur exploded into more gigantic dimensions than were apparent Saturday night, but by ascending such bombastic peaks as the sunrise and return to life with steady, less abandoned focus, Mr. Leinsdorf preserved the consistency of an immense, enigmatic musical creation and the credibility of its program.

Saturday's opening was Mozart's Nocturne for Four Orchestras, K. 286, a neat experiment in conducting by proxy. One orchestra held the stage, three other occupied corners of the Music Shed; two sub-conductors watched Mr. Leinsdorf and the third viewed a television monitor. The piece contains little artistic distinction, but the pleasantries of echo were enjoyed, time lags and all.

Yesterday afternoon was William Steinberg's turn, and traditionalism gained its best foothold here. Mr. Steinberg's handlings are a sort of renewal of faith in what we have set to be standards; that confident, unswerving inhis Beethoven No. 5 rang with dividualism of a progressive mind in a classic world; his "Italian" Symphony moved with buoyant energy and precision, and Siegfried's Rhine Journey and Funeral Music of Wagner unearthed a most noble substance. There were a few surprises, as when a slight accelerando pushed the last bars of the Mendelssohn first movement, and when a resolute tempo in the Rhine Journey left listeners somewhat behind until the horn dispelled the mood of haste.

Members of the Symphony held exceedingly true to their direction on all roads for each program and the audiences hearty congratulations were well earned.

The Program

The Boston Symphony presented the second and third programs of the 4th weekend at this summer's Berkshire Festival at Tanglewood. Saturday's conductor was Eric Leinsdorf; Sunday's conductor was Willem Steinberg. Piano soloist on Saturday night was Van Cliburn.

Saturday:
Nocturne for Four Orchestras, K. 286 ..... Mozart
"Also sprach Zarathustra," Tone Poem, Op. 30 ..... Strauss
Piano Concerto No. 1 in D minor, Op. 15 ..... Brahms

Sunday:
Symphony No. 4 in A major ("Italian"), Op. 90 ..... Mendelssohn
Siegfried's Rhine Journey and Death, from "Gotterdammerung" ..... Wagner
Symphony No. 5 in C minor, Op. 67 ..... Beethoven

NEW ENGLAND NEWSCLIP
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WORCESTER, MASS.
Gazette
Eve. Circ. 92,729
JUL 27 1964

AT TANGLEWOOD

Van Cliburn Is Heard By 14,592

By JOHN F. KYES
Gazette Music Critic

LENOX — Attendance soared during the fourth weekend of the Berkshire Festival at Tanglewood. With the 6,000 - seat music shed sold out for Saturda's concert weeks in advance, sunny skies brought more than 8,000 to the lawns, setting one of the Festival's memorably high records with a total of 14,592.

The occasion was the appearance of Van Cliburn in the Brahms Piano Concerto No. 1 in D minor, with the Boston Symphony Orchestra, under the direction of Erich Leinsdorf.

The evening was also made outstanding by a Mozart Nocturne for Four Orchestras, K. 286, and the Richard Strauss philosophical tone poem, "Also Sprach Zarathustra."

Gazette Review

Audience Appeal

Leinsdorf has a canny sense of audience appeal, as in the mozart novelty, and creates programs with tremendous logic. The evening began with pure music, devoid of any story, then moved into the realm of spacious ideas regarding man's progress from the dim past toward the unfathomable future. The Brahms focussed the dreams and urges into a highly personal realm, and thus the audience felt that increasing sense of interest and tension which moves a program to a climax without loss of momentum.

For the delightful Mozart music, the strings and a few horns were divided into four groups, the largest on-stage, the others stationed at three corners of the shed. Perfect accord was secured by the use of closed-circuit television as well as visual communication. The three subordinate groups acted as echoes, the score requiring exact timing themes sometimes overlapping or following on split - beat sequences.

Tone Poem

The Strauss tone poem continued Leinsdorf's effort to bring this composer's music to the 100th anniversary year. The gorgeous colors and sweeping motifs were very much to the conductor's taste, and he transmitted to the audience the tremendous mixture of human striving and unearthly verities.

Cliburn's tone was superbly alive and intense, ranging from introspection to self-expression and dedication in the first movement, then a sublime statement of faith in the slow second section. The orchestration was typical Brahms, with a blending of mysticism and chromatic changes. The concluding Rondo was a brilliant performance, eliciting many recalls for Cliburn and Leinsdorf.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
WORCESTER, MASS.
Sunday Telegram
Sun. Circ. 102,435
JUL 26 1964

Music: Van Cliburn Plays At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Pianist Van Cliburn played for two enraptured, devout audiences yesterday at Tanglewood.

The first was at the open morning rehearsal of the Boston Symphony Orchestra, attended by 5,646. Last night there was an audience of 14,592 for the regular concert of the Berkshire Music Festival.

Balance of the program conducted by Erich Leinsdorf was Mozart's Nocturne for Four Orchestras, and Richard Strauss' tone poem, "Thus Spake Zarathustra," Opus 15.

An unprecedented feature of the Mozart Nocturne was the placement of three orchestras at separated posts in the huge music shed. Each had twelve players, with the large ensemble of 25 performers on stage. Control from the podium was effected with the use of an intricate closed curcuit television and communications system.

Musicianship

Cliburn's incentives and goals in the Brahm's Concerto were clearly defined at rehearsal and confirmed at the sensational evening performance. First and foremost was musicianship Least of all, sensationalism. The young pianist's ideals were essentially the same that he manifested in last summer's performance here of Brahms' Second Piano Concerto.

Leinsdorf and the orchestra got the First Piano Concerto off to a grand sweep. Cliburn followed with poise in the gentile, lyrical opening piano sequence. Melody was kept foremost, even when surrounded by intricate double trills and bravura statements.

This was the least "dramatized" effort that we have seen in a long time. Playing was finely-cut by soloist and closely allied by Leinsdorf to orchestral matter. A significant instance came during a horn solo when pianist kept his distance as nothing more than a contributing instrument to the ensemble.

In featured passages, Cliburn's technique was clean, incisive and purposeful. There was no keyboard hammering at points of crisis. Oratory, drama and brilliance were shared by soloist and ensemble.

Allowed Soloist Freedom

Leinsdorf allowed the soloist freedom to mold his phrases within limits of structure and established style. The first movement cadenza was a fine illustration of style conformity.

Orchestra set up a platform of rich chordal matter for the slow movements, a beautifully-hued choral. Cliburn confirmed the issue with dominating melody. Extensive keyboard interludes were flexible, unhurried and expressive. It was an emotional conversation, with tasteful restraint, between soloist and orchestra. The long keyboard monologue that closes the Adagio had rare expressiveness, serenely punctuated by orchestra. Herculean impressions emanated from the finale without keyboard pummelling or extravagant volume. In fact, the dynamic range was effected with clear boundaries and comparisons. The movement followed avenues of rich material to the Fugue that leads to a gallant close.

Cliburn's technique was not without flaws, but these were defects in a performance of true interpretive values without machination.

Many a young pianist of such glamorous image as Cliburn's would have used the Brahms First as a vehicle for "hoop la" and dramatic strategy. Instead he placed his trust in the music and truth. His great success yesterday can be attributed to this, and the marvelous support he received from the Boston Symphony and Leinsdorf.

Music of Charm

Rarely has music of such charm been heard at Tanglewood as the Mozart Nocturne (or Serenade) for Four Orchestras. This was written by Mozart at 20, probably as a novelty with the orchestras in adjoining rooms. Last night the off-stage orchestras were conducted by Louis Speyer, English hornist with the Boston Symphony, Rosario Mazzeo, bass clarinet, and Harry Dickson, violinist. The orchestras were stationed in alcoves on both sides of the stage, and to the right rear of the music shed.

True echo effects were given both in timing and volume. Phrases were instituted by the stage orchestra, then echoed in rotary manner by the others, with the final phrases taken by the fourth orchestra. The audience was delighted with this odd experience (despite an abundance of repetition and reiteration) of being literally surrounded by sound. Certainly there's never so much head moving and craning at Tanglewood.

The program's big orchestral work was, of course, Strauss' "Zarathustra," played as part of the composer's birth centenary.

This is the story of the human race, as depicted by Friederich Neitzche in a philosophical prose poem. Strauss denied that he had written philosophical music but merely followed the poet's theme up to the idea of the superman. There was nothing to be gained by trying to associate the music with any philosophy. The playing in itself was too magnificent to bother. Sounds were what counted. Leinsdorf's iron grip over fast-moving changes of style, tonal coloration, and theatrical contrasts was a wonder to watch.

Tonal Power

The performance impressed with enormity of concept and tonal power. The latter was increased by organ, played by Beri Zamgochian.

Start was in subterranean range by basses and timpani, indicating a state of foreboding-splashing chords, pierced by trumpets. Samuel Mayes' cello string broke away from the peg which he adjusted and tuned in a hurry — not an easy matter with the huge tonal melange.

The section, "of the great yearnings" was powerfully strengthened with a grand "magnificat" in organ. A thrilling passage was the Fugue that gets started in part of the cello section and runs like wildfire through the orchestra.

Another highlight was the gay fanciful Waltz that carries on an intrigue between solo violin and trumpet, played respectively by Joseph Silverstain and Roger Voisin. And finally, the marvelous work of Everett Firth with the timpani score, and twelve bell strokes after which the work ebbs away.

William Steinberg will guest conduct the Boston Symphony this afternoon. The program is Mendelssohn's Fourth, "Italian Symphony," Siegfried's Rhine Journey and Death from Wagner's "Gotterdammerung," and Beethoven's Fifth Symphony.

TIME
NEW YORK, N.Y.
W. 2,904,639

MUSIC

CONDUCTORS

A Choice & an Echo

The great outdoors does things to people. Stuffy board chairmen, foggy professors, bleary barflies are all likely to step out of character under a wide and starry sky. Musicians, too. On the podium of Boston's austere Symphony Hall, Conductor Erich Leinsdorf, for instance, is as musically adventurous as a metronome. But amid the shadowed lawns and towering pinewoods of Tanglewood at Lenox, Mass., where the Berkshire Music Festival has been held for 27 summers, Leinsdorf the precisionist gives way to a gay experimenter.

His latest experiment is a seldom-heard piece by Mozart—who in composing it might have been affected by the breezes of Salzburg's Mirabell Palace gardens. *Serenade ("Notturno") for Four Orchestras* consists of make-believe echoes, in which a short statement by the first orchestra is repeated in turn by the other three, each abbreviating the phrase until the fourth sounds only a faint fragment of it—just as an echoed shout fades out in the distance.

Timing & Fading. Orchestra Number One was on the stage in the Tanglewood shed under the maestro's baton; Two and Three were on the shed floor at either side of the stage; Four ended up nearly out of sight under a canopy normally used by the audience to walk from the parking lot to the shed. Four's conductor, English Horn Player Louis Speyer, had a closed-circuit TV screen in front of him to show him Conductor Leinsdorf, and earphones, which gave him the beat of the other orchestras.

The first problem was getting the "echoes" to come in on time. If each conductor waited to hear his cue, there would be too much of a time lag and resulting chaos. To make it come out right, the conductors had to learn to get their orchestras going just the right number of beats before they heard their cue. And when that was perfected, there came the problem of achieving the fading effect. Mozart, with probably a small garden in mind, had scored each "orchestra" as a string quartet with two horns. This did not work in Tanglewood's 6,000-seat arena. The problem was finally solved by beefing up Orchestra One to 26 pieces, giving Two 19, Three 9, and Four 13. All strings were muted in Four, three-quarters of them in Three, half in Two. Leinsdorf's orchestra played full strength.

Mapping the Campaign. The *Serenade for Four Orchestras* played before the biggest crowd of the season—14,592—but the drawing card was Van Cliburn as soloist in the main body of the program. When *Serenade's* opening statement in the Number One orchestra ended and the echoes began, everybody looked surprised, and there was much craning of necks to locate the elusive Four. In 18 minutes it was over, and the audience gave it a warm round of applause, but no accolade. Said one female Cliburnite to a colleague: "What the hell was that?"

But the orchestra loved it, and so did Leinsdorf. "I was very anxious about the whole thing, really, but it turned out delightfully," he said later in his dressing room. "It was more like mapping out a campaign than conducting an orchestra."

ORCHESTRAS ONE, TWO, THREE . . .

WHITESTONE

. . . AND FOUR

Where was that faint sound coming from?

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
WATERBURY, Conn.
Circ. 41,200
JUL 27

Van Cliburn In Brilliant Performance

(Special to The American)

LENOX, MASS. — Van Cliburn who made his first appearance at Tanglewood last season, returned Saturday night to play the Brahms "Piano Concerto No. 1, in D minor" and attracted the largest Festival audience to date. There were 14,592 in the audience for what was a brilliant concert performance by the young artist. The audience was warm in its response and called the soloist back to the platform many times. His performance seemed a better one than that of last season when he performed another Brahms concerto.

Audiences during the coming week will have opportunity to hear three conductors. Friday night it will be William Steinberg conducting music of Piston, Strauss. and Brahms. Eugene Ormandy will conduct Saturday night with music by Beethoven and Mahler. Sunday afternoon Erich Leinsdorf, musical director of the Boston Symphony Orchestra, will be back on the podium to conduct music of Bartok, Dvorak, and Strauss. That concert will present Joseph Silverstein, concertmaster, in the Bartok "Violin Concerto. No.2."

The open rehearsal Saturday morning drew an audience of 5,646 while the Friday night program with music of Strauss, Sibelius, Debussy, and Ravel brought 5,094. During the week the Boston Pops concert with Fiedler conducting drew 13,327.

Saturday night's concert brought a bit of novelty in the performance of Mozart's "Nocturne for Four Orchestras." Mr. Leinsdorf had arranged his musicians in small orchestras at different parts of the Shed and it proved an interesting experiment. Performance of Strauss' tone poem "Also Sprach Zarathustra" was a spine-tingling, colorful performance that was brilliant. The orchestra was in fine form and performed with opulence. It was in truth a colorful display of music.

The concert Sunday afternoon presented Mendelssohn's "Italian" symphony, Wagner's Rhine Journey of Siegfried and his death from "Gotterdammerung.' Beethoven's "Symphony No. 5" completed the weekend program.

Large groups were spread on blankets about the lawns under the full moon on Saturday night and about the grounds Sunday afternoon.

S.M.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
JUL 30 1964

Saturday Evening
By A. C. Sly

REVIEWED

Tanglewood was sold out Saturday evening, but not all the seats were filled until after the intermission. Van Cliburn was the drawing card. He was on hand to play the Brahms *Piano Concerto in D Minor* and many people decided it was all they wanted to hear.

The work makes great demands on the performer, but so thoroughly integrates the piano and orchestra that the soloist rarely has an opportunity to shine independently. Mr. Cliburn met most of the demands and was particularly effective in the more poetic slow movement.

The program began with a *Notturno in D for Four Orchestras* by Mozart. Erich Leinsdorf led one group on stage, while three other conductors kept their respective groups going in various areas around the shed via closed-circuit television. Although it was an interesting stereophonic experiment, distances occasioned some ragged responses, and the fourth orchestra (which was near this listener) was nearly inaudible.

It is probably necessary to include the tone poem, *Also sprach Zarathustra*, in a series celebrating the centennial of the birth of Richard Strauss. Even though it affords a fascinating study in orchestral textures, it is overly long and somber-hued with great expanses of harmonic noodling.

Mr. Leinsdorf kept everything clear and clean, but muted the great crescendos, robbing the work of its greatest asset for the layman: theatricality.

TIME
NEW YORK, N.Y.
W. 2,904,639

AUG 7 1964

MUSIC

ORCHESTRAS ONE, TWO, THREE . . . AND FOUR

Where was that faint sound coming from?

for 37 summers, Leinsdorf the precisionist gives way to a gay experimenter

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
WATERBURY, Conn.
Circ. 41,200

JUL 27 1964

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Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132

JUL 30 1964

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NEW ENGLAND NEWSCLIP
Box 2372, Boston 02106 - 742-4200
SPRINGFIELD, MASS.
Sunday Republican
Sun. Circ. 114,397

JUL 26 1964

14,592 Hear Van Cliburn Perform at Tanglewood

By R. C. HAMMERICH

LENOX — Van Cliburn at the piano is a young man with a [illegible] expansive manner. He [illegible] a kind of warm abundance [illegible] seems to try to enfold audience, orchestra and music in a vast amiability.

With Great Effect

Saturday night he used this manner to great effect. He played the Brahms First Piano Concerto with the Boston Symphony Orchestra under the direction of Erich Leinsdorf in the Great Shed at Tanglewood.

This work does not offer much opportunity for the colorful and muscular bravura fireworks most listeners have to come to expect from Cliburn because of his identification with the music of Tchaikovsky and Rachmaninoff.

But its first and third movements have the open spaciousness of Texas, and he spread the music far across the prairie-like plateau of 14,592 listeners — the largest audience at Tanglewood this year and last.

Cliburn's celebrated technical facility let his large hands leap up and down the keyboard with ease. Whether the score asked for massive chords or rapid runs, he didn't give a hint of [illegible]. His mechanical security was infallable.

Well, maybe there was just one tiny clinker).

The emotional involvement, however, didn't sound as profound as it looked in the second movement when he played slow passages dreamily with his eyes closed and head swaying.

It was an introspective movement, though, and comfortably thoughtful.

Most satisfying, perhaps, was the frisky, lively third movement, or, depending upon the point of view, the strong first, which was full of sinew and bone.

It was the third public collaboration by Cliburn and Leinsdorf with this concerto. They played it in Boston and New York last spring.

Cliburn, however, was not the whole program by a long shot.

There were two works of unusual merit before intermission; one because of its novelty and the other because of its substance and sonic splendor.

The novelty was Mozart's Nocturne for Four Orchestras, K286, which opened the program. Each of the four orchestras had two French horn players and up to 23 string players in four parts.

The largest orchestra was on stage directed by Leinsdorf. The second orchestra was off stage to the listeners' right about 75 feet from the podium; the third was to the left about 100 feet; the fourth was at the far right rear outside the side and back of the Shed about 250 feet from the podium.

The music consisted essentially of simple, garden party tunes played in overlapping echoing sequence by each orchestra in turn.

Their far-flung efforts were coordinated neatly by three non-playing orchestra members serving as conductors and following Leinsdorf's signals.

The results were fascinating, repetitious and delightful.

This concert opener was followed by Strauss' "Thus Spake Zarathustra"—a lavish sound spectacular modeled on the impenetrable ideas of Nietzsche.

Follow Leinsdorf's Signals

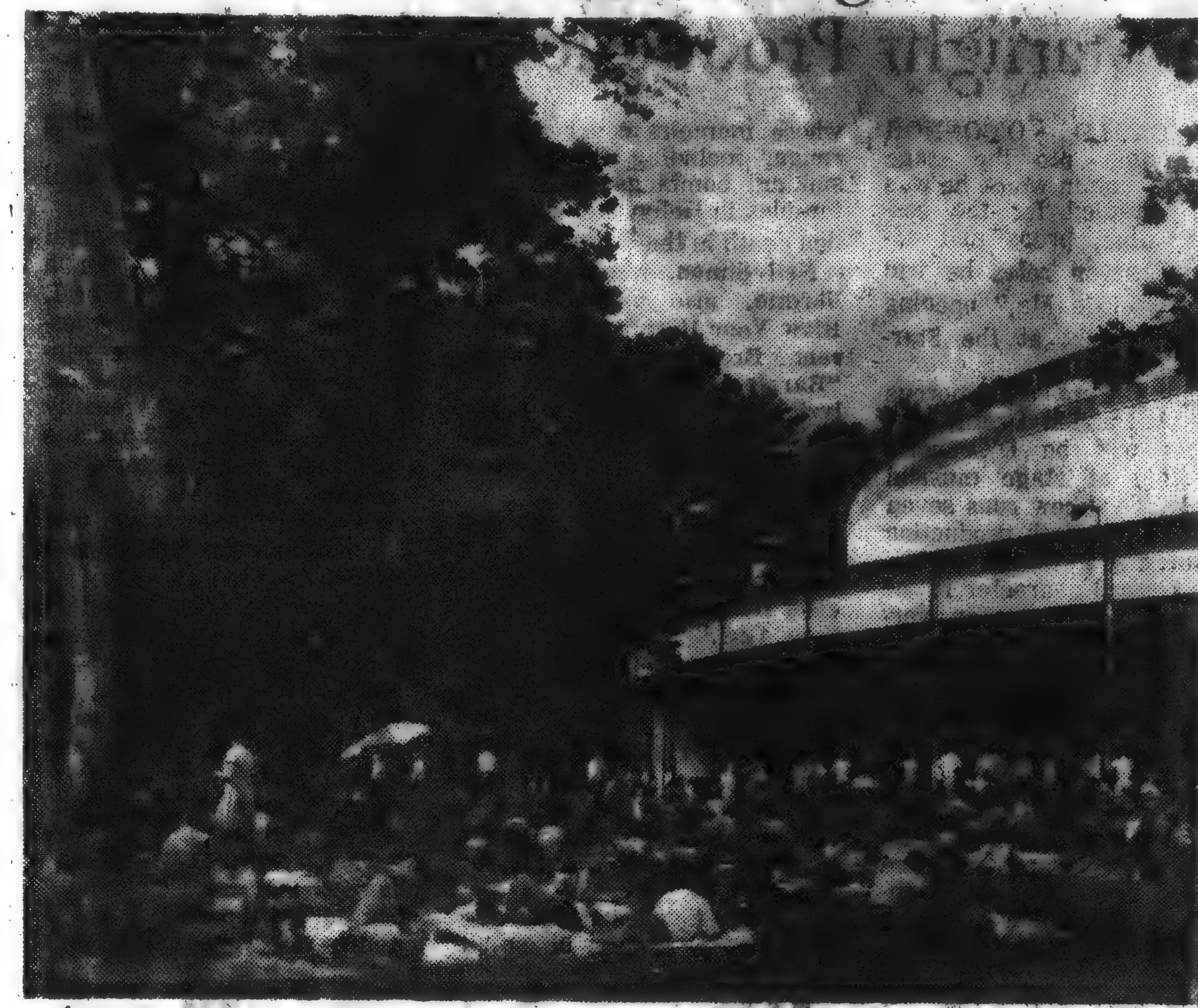
Space and time force us to deal quickly with this complex piece of music, but we must say that it was given a great performance, more impressive than the concerto to many ears because of its lushness.

It is a difficult piece requiring a virtuoso orchestra. Leinsdorf conducted it from memory (a virtuosic feat in itself) and paid close attention to shape and continuity.

If the tricky little Mozart nocturne provided the ultimate in stereophonic sound, the luxurious Strauss tone poem about abstruse philosophy provided the ultimate in hi-fi.

THE KANSAS CITY STAR, SUNDAY, AUGUST 9, 1964

Cliburn a Hit at Tanglewood



THE MAMMOTH MUSIC SHED at Tanglewood, Lenox, Mass., is the site of the main concerts at the Berkshire Music festival. Good acoustics permit the concerts to be heard by large crowds on the lawn outside.

By Joseph Kaye.
(The Star's New York Correspondent.)

LENOX, MASS. — In one week of the Berkshire Music festival at Tanglewood, two concerts, as different from each other as the poles, brought the largest audiences. One, with pianist Van Cliburn, drew 14,592 listeners, and the other by the Boston Pops orchestra, with comedian Allan Sherman in a musical parody as the main attraction, drew 13,327 to the box office.

By contrast, the opening of the Boston Symphony orchestra series had an audience of only 5,000, and the weather was perfect. No one at Tanglewood tries to account for these facts, but there is no evading the basic principle that stars and novelties are audience magnets.

Van Cliburn has not changed much in appearance — except that his hair is shorter — since he returned from the 1958 Russian Tchaikovsky competition as the pianistic hero of his generation.

BUT HE HAS changed artistically. As a pianist he has matured into a sensitive and thoughtful performer, and he is advancing into related fields of music.

Before his concert he chatted with this correspondent.

"I have done some composing," he said. "Long ago I set the 123rd Psalm, and it has been performed at the Riverside church in New York. I do want to continue composing. How I would like to write a piano quartet! It would be wonderful!"

As he said this his eyes looked upward in that entranced expression that sometimes overcomes him at the piano.

Asked about his recent interest in conducting, he said, surprisingly enough, that he wants to conduct principally to better himself as a pianist.

"I conduct now only to educate myself," he said. "It's fantastic how much conducting is related to the piano. The more I learn about conducting the more I become educated as a pianist."

HOWEVER, when he tours the Soviet Union next year he will do some formidable conducting — seemingly far beyond a self-educating project. He says he will conduct Rachmaninov's "The Bells," a choral symphony, and the Prokofiev cantata, "Alexander Nevsky."

Cliburn said that he also anticipates opera conducting:

"When I'm old — say about 25 years from now — and I've gained the knowledge," he said, "I want to conduct Wagner and Strauss, perhaps also Verdi. I would like to conduct 'Tristan' and 'Die Meistersinger,' and 'Elektra' — expecially Strauss's 'Elektra.'"

Having said this, Cliburn went backstage to practice some scales and then proceeded to the huge stage of the great Tanglewood music shed, where the main concerts are given, to play the Brahms Concerto No. 1 with Erich Leinsdorf conducting.

The Knickerbocker News
ALBANY, N. Y.
D. 51,673

27 1964

At the Concert

The Special Touch of Ormandy and Steinberg

By DANIEL L. CUSICK

Eugene Ormandy's guest stint with the Boston Symphony Orchestra, over the weekend, was in direct contrast to that offered by William Steinberg. As conductors of the Philadelphia and Pittsburgh Symphonies, respectively, the men are a state apart in location and a world apart in programming and approach to orchestral literature.

Ormandy's program was one of lush sounds and sensational orchestration. Beginning with the Richard Strauss tone poem, "Don Juan," Ormandy illustrated that he had done no more than transfer his concept of orchestral playing from the "City of Brotherly Love," to the Berkshires. The Boston Strings were made to sing in a more warm and lyrical manner than is their custom, and the winds and brass were put through their paces with a determined lack of pity.

"Don Juan" roared from the orchestra with new vigor and roguishness. The Sibelius Symphony No. 5 was given the same [illegible] though it [illegible] be said [illegible] work and the Debussy "Iberia" and Ravel "Daphnis et Chloe Suite No. 2" which completed the program, the Sibelius begs for such a tonally brilliant rendering.

★ ★ ★

THE FULL forces of the orchestra were employed for each work and the hall reverberated with the exotic sounds coming from the ensemble.

This was a concert keyed to large orchestral sounds. Ormandy is a recognized interpreter of the composers chosen for show, which served to reaffirm his command over the material. After the program, Ormandy got a surprise when William Steinberg, an old friend, showed up back stage to compliment him on his performance.

Yesterday was Steinberg's turn before the Boston Symphony and a complete change of ideas was the order of the day. An all-German program had the Boston Symphony musicians turning their [illegible] face, as compared to the night with Ormandy.

The Mendelssohn "Italian Symphony" received a finely wrought and tightly controlled interpretation at the hands of Steinberg. His tiny, almost imperceptible beat, was enough to call forceful passages from the group at a second's notice.

★ ★ ★

IN MANY WAYS, the orchestra had been prepared for the Steinberg touch by its permanent conductor, Erich Leinsdorf. The two conductors have many of the same concepts.

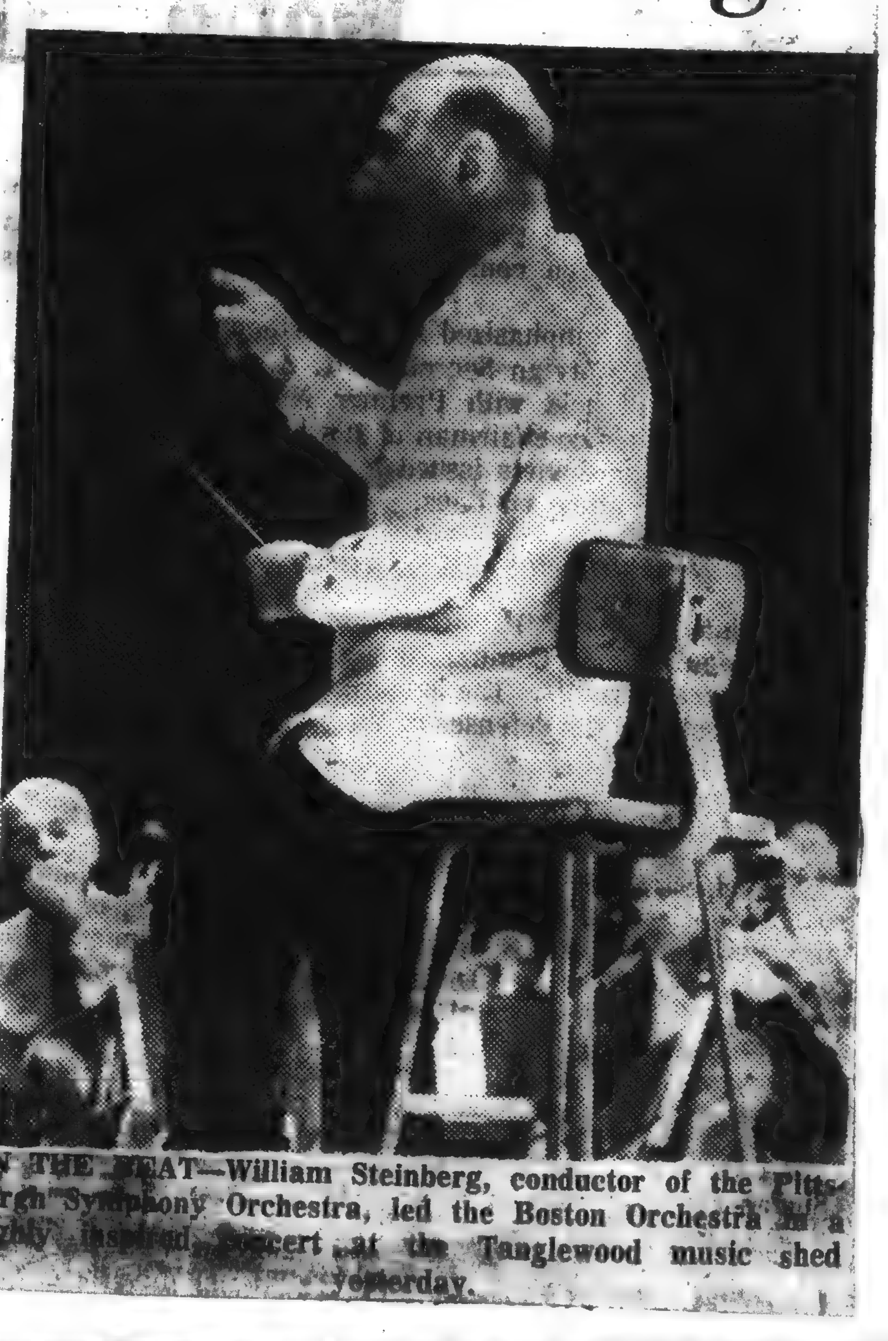
It is not the beat that is required so much from either of these men, for they have rehearsed the orchestra well. Rather the left hand, which gives the interpretative and dynamic levels was made more prominent, giving a unique and rare treat to the audience of 13,000 people, because of the shadings obtained.

Wagner's Siegfried's Rhine Journey and Siegfried's Death from Gotterdammerung" are usually played uninterrupted. The crowd demanded a temporary halt at the midpoint to show its appreciation for the splendid readings being given by Steinberg and the Boston Symphony. Tempos were altered to bring a more dramatic impact to the work. New insights were gained in the process.

THE CONCLUSION of the show was Beethoven's "Fifth Symphony," probably the best known work in the entire symphonic repertoire, and one with which it is almost impossible to become bored, though repeated playings would nearly promise to accomplish that very thing. It is a classic of construction and melody. The sparse lines allow the listener to create within the framework of the piece.

Steinberg has his task cut out for him in trying to say anything new while conducting the work. But the seven curtain calls after the conclusion showed that he had succeeded in adding to the understanding of the work.

A cleanliness of attack and the making prominent of certain voices which are normally buried in the body of the composition, were part of the reason for the immense success of the playing. German music, and particularly Beethoven, are Steinberg's daily bread. There are few conductors who can handle them better. Yesterday's concert was ample evidence of that.



ON THE BEAT—William Steinberg, conductor of the Pittsburgh Symphony Orchestra, led the Boston Orchestra in a highly inspired concert at the Tanglewood music shed yesterday.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BRISTOL, CONN.
Press
Eve. Circ. 14,611

JUL 28 1964

Changes Noted

Large Informal Crowds Gather At Tanglewood

By ESTHER WATSTEIN

The willow tree to the left of the shed at Tanglewood is bigger and the crowds are simply huge. In fact, so much has been written about the size of the crowds picnicking and relaxing on the lawns, that one forgets that serious music is still being played at the Berkshire Music Festival in Lenox.

Much has changed since the days of Koussevitzky and the first concerts in the shed. The crowds are bigger and more informal; it takes about one hour longer to get out of the parking lot, and the Boston Symphony, now under the direction of Erich Leinsdorf, has lost some of its brillfiance and verve. But there is still a kind of magic to the music in the Berkshire Hills and Saturday night was most indicative of what has happened to the concerts at Tanglewood through all these years.

"Exercise In Hi-Fi"

The opening effort was a Mozart Nocturne for Four Orchestras K 286. This was a first performance at the Festival concerts and was reminiscent of the excitement in the days of Koussevitzky when each concert seemed to include a first composition by a new composition by a new composer, or a first performance.

This Mozart Nocturne consists literally of four identical orchestras each having a string quartet and two horns, placed in a different part of the shed, and each with its own conductor. The result is instant Hi-Fi! This is really a technical exercise for the ear of the listener as well as for the orchestras.

The piece itself is nothing more than a series of strains each repeated successively three times like an echo by the other three orchestras. With the orchestras surrounding the audience, the sounds as they reached the ear were most interesting. This was obviously great fun for Maestro Leinsdorf and the other three conductors, and was a real feat in proper timing.

One's imagination ran rampant thinking about the reproduction of this Nocturne on Hi-Fi with four different orchestras, four different sounds, four different speakers in different parts of a room, etc., etc., etc. At this point, the piece concluded and the most fun of all was the four conductors racing to the stage from different parts of the shed and heartily congratulating each other.

"Also Sprach Zarathustra" by Richard Strauss followed. This tone poem is based on the epic of Friedrich Nietzsche and as such is duly dramatic. The orchestra now included everything from gongs, harps, chimes, bells, organs, to something that sounded suspiciously like a stove pipe.

Parts of this poem are hauntingly lovely, but the orchestra missed in the dramatics of tonal contrasts. This is an exciting piece but somehow failed to be excitingly performed. The performance seemed indicative of what has happened to the Boston Symphony. It lacks sharpness and understanding of the romantic element behind much of the music performed.

Van Cliburn Soloist

The highlight of the evening was the Brahms Piano Concerto No. 1 in D Minor with Van Cliburn as soloist. Mr. Cliburn failed to produce on the level one would expect. His playing was singularly undistinguished and dull; at times downright sloppy. However, it could have been simply a bad night and it is unfair to judge Mr. Cliburn from only one hearing. Disappointment seemed general and the applause, for a Tanglewood soloist, was only a shade more than cordial.

Tanglewood is still one of the most delightful places around to listen to good music seriously and sincerely performed. If you can beat the system in exiting from the parking lot, or at least arrange yourself mentally and emotionally to stand it, you're all set. And then, there is the little display room at the main gate where some of the most interesting and lovely art is on a changing exhibit . . . it makes it all worth while.

NEW ENGLAND NEWSCLIP
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WORCESTER, MASS.
Telegram
Morn. Circ. 58,744

JUL 27 1964

Music: Steinberg Conducts At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — At least two things were done to prevent yesterday afternoon's Tanglewood concert from becoming an anticlimax to pianist Van Cliburn's highly successful appearance here on Saturday night.

The Boston Symphony Orchestra was guest-conducted by William Steinberg, regular conductor of the Pittsburgh Symphony Orchestra. The program was as "sure fire" as they come: Mendelssohn's Symphony No. 4 in A major, Opus 90, "Italian," Siegfried's Rhine Journey and Death, Wagner's opera, "Gotterdammerung," Beethoven's Symphony No. 5 in C Minor, Opus 67.

Different Type

Yesterday's attendance was 10,742, bringing the week's total to 50,612. This includes 13,327 persons who attended the Boston Pops Concert on Wednesday night.

Steinberg conducted at Tanglewood once before, in August, 1962. So far as this festival is concerned, he was a different type of podium personality, compared to Erich Leinsdorf and Eugene Ormandy.

Here was a completely methodical, systematic, completely practical, emotionally restrained conductor. Any form of flamboyance has no place in Steinberg's style. Excepting for a a bad start of Mendelssohn's "Italian" symphony, Steinberg's command over the orchestra was complete and conclusive in matters of instruction.

No Waste of Energy

He is short, muscular, shrewd-eyed, lucid. Yesterday, there was no waste of energy on superfluities, even in the rapid dance movement that ends the Mendelssohn symphony and the epic stretches of Beethoven's Fifth.

In many repeated fragments, Steinberg set style and pace but once no unnecessary exploitation. One cue frequently sufficed in similarly repeated phrases. Nor did Steinberg put on a show with facial expressions, prancing, dancing, crouching, or weaving picturesque patterns in the air.

In short, Steinberg dispensed his effort and energy purely in pursuit of his scores. The meticulous attention he received from the orchestra was the epitome of swelling collaboration.

Paean of Triumph

This does not mean that yesterday's audience heard the "ne plus ultra" of symphony concerts. Disgressions from the norm were matters of personal opinion or the results of human limitation.

All things considered, Beethoven's Fifth Symphony was least subject to dispute. It was great performance, conducted in the best sense of "grand manner." For one thing, Steinberg connected the four-note figures of the first movement, instead of severing them. In other words, there were commas instead of periods. Even the slow, short and isolated oboe solo was made to fit the movement's structure and not made to sound like "time out for rest."

The second movement, with its three variations, had true eloquence, achieved without an emotional spree. In fact, Steinberg kept it steadfast with almost metronomic precision. The difficult interlude in cellos and basses (third movement) was dashingly played. It would have been even more effective with less volume from higher strings. The finale was a magnificent paean of triumph.

Neat, But Stilted

Something less concordan must be said of the "Italian" Symphony's first three movements. After the poor start we mentioned, the first movemen did have consistent drive. Dynamic changes and solo fragments were fitted neatly with out break in locomotion. But the effect was somewhat cold — everything so contrived. The slow movement was equally neat in sound, but stilted. Horns were euphonious and on pitch for the tricky trio of the minuet.

The concluding saltarello was spirited without sounding precipitous. Rhythm was welded to the conductor's baton. Steinberg brought all manner of details to the surface. Trumpets sounded out bright and clear. Innerplay was sparkling and precise in woodwinds.

The Wagnerian excerpts are graphic actions from "Gotterdammerung." the Rhine Journey follows Siegried's separation from Brunnhilde. The famous "horn call" leads to sections of the "fire music" and renunciation of love. The "death music" is not lugubrious dirge but a dramatic re-enactment of Siegfried's life and a might orchestral lament over his assassination.

Brilliant Work

"Rhine Journey" opened with quiet, governed tone in cellos. Horn tone was untarnished and warm. The offstage horn calls were meticulously played by Charles Yancich.

Brilliant work was done by cellos and basses in the "death music". Roger Voisin's trumpet cut through the rich orchestral mixture like a lance.

Steinberg and the Boston Symphony resume the festival Friday night. The program: first Tanglewood performance of Walter Piston's Toccata, Richard Strauss' "Don Quixote," Opus 35, and Brahms' First Symphony.

NEW ENGLAND NEWSCLIP
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SPRINGFIELD, MASS.
Union
Morn. Circ. 83,193

JUL 27 1964

Steinberg Caps Record Week At Tanglewood

By R. C. HAMMERICH

LENOX — The program William Steinberg, conductor of the Pittsburgh Symphony Orchestra, chose for his guest appearance Sunday afternoon as conductor of the Boston Symphony Orchestra at Tanglewood certainly was not adventurous.

Largest Week

Even so, he made it exciting for the 10,742 listeners who helped bring the week's attendance to 50,612 which, in the face of indefinite record-keeping before 1957, is believed by the orchestra's press office to be the largest week in the history of the festival.

There were 1211 for Arrau's recital Tuesday, 13,327 for Fiedler's Pops Wednesday, 5094 for Ormandy's guest appearance Friday, 5595 for the open rehearsal Saturday morning and 14,592 for Van Cliburn's performance Saturday night.

The explanation lies in the popularity of the Pops and Van Cliburn and the tendency of listeners from afar to arrive early for the Saturday morning rehearsal and stay over for the Sunday concert.

Safe, Well-Proven

Those who stayed were not disappointed even though the program admittedly was made up of safe, well-proven elderly music. Steinberg played it as if it were new.

The program was, in order of appearance, Mendelssohn's Symphony No. 4 ("Italian"), Siefried's Rhine Journey and Sieg- "Gotterdammerung" and everyone's favorite symphony — Beethoven's Fifth.

Like Leinsdorf, Steinberg cares deeply about the syntax and structure of music. Sunday he moulded the phrases very carefully, kept them definitely separated and applied musical punctuation with the precision of a pedant.

Wealth of Expression

And he filled the musical phrases with inflection, with continuously changing volumes and speeds, crescendos, and diminuendoes. There was a wealth of expression as well as accuracy.

The Mendelssohn symphony was feathery and light. There were times when it was flying freely—not soaring like an eagle, but dancing and darting like a butterfly and swooping like a swallow.

The Wagner could hardly have been bigger and fuller. It is music that seems laden to overflowing with portentious significance—

And the musicians in the back rows had just better not miss the cues for cymbals, big drums, blaring trumpets and sheer size. They didn't.

Jaunty Fifth

Everyone's favorite symphony was taken with a jaunty briskness that was refreshing. Cool breezes and a jaunty air were breathed into it, and the dust was blown away.

It's not easy to say exactly what makes Steinberg such a satisfying conductor. There is something more than his insistence on ensemble precision and his feeling for subtleties of expression.

Part of the answer may be in his spare, no-nonsense manner on the podium. Part of it may be in his sense of anticipation—the gentle way he has of building to internal climaxes.

Whatever it is, the special impression he made when he brought his own orchestra to Northampton last winter was repeated at Tanglewood Sunday.

NEW ENGLAND NEWSCLIP
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QUINCY, MASS.
Patriot-Ledger
Eve. Circ. 41,032

JUL 28 1964

The Sound of Music

Steinberg, Cliburn Tanglewood Guests

By Peter M. Knapp

LENOX — After initial weekends of experiment and novelty, the Berkshire Music Festival returned to staple works this weekend.

Nothing could be more staple than Sunday's program by the Boston Symphony at Tanglewood — Mendelssohn's Symphony No. 4 in A, the "Italian"; excerpts from Wagner's "Goetterdaemmerung;" and Beethoven's Fifth Symphony. William Steinberg, conductor of the Pittsburgh Orchestra, took a turn on the Tanglewood podium, and the 10,742 who attended gave him a welcome to match the warm, slightly humid weather.

Steinberg is a large, bulky, bald gentleman with the brisk, cutting gestures of a drill master. His approach to the music was no-nonsense, and the orchestra dug in and played with vigor for him—particularly in the closing movements of the Beethoven in which the zealous bowing of the celli and basses produced a twanging of strings more suited to Sherwood Forest than the dales of the Berkshires.

The melodic Mendelssohn symphony, whose title comes from the inspiration of a journey by the 21-year-old composer to Italy in 1831 rather than from any programmatic content, under Mr. Steinberg's flicking baton, came through as gay and light as a sunbeam. The strings sparkled, and played with a lot of "bite." The sound, perhaps, was more "open" than the Boston Symphony generally produces.

Mr. Steinberg's reading was graceful and precise overall. There were a few dismaying moments — the rushing of the first movement's coda and some carelessness with the time values of melodic notes toward the end of the second movement—but they were minor blemishes in the general excellence of the performance.

The Wagner, however, seemed more frenetic than controlled. The excerpts were Siegfried's Rhine Journey and Siegfried's Death, from the close of the prologue and Act III, respectively, of "Goetterdaemmerung."

Mr. Steinberg seemed to dwell on the neuroses of the music—its overlay of bombast and megalomania, its restless shifting of textures and rhythms, the parade of musical foot-notes known as "leitmotifs" filtering through the instrumental sub-conscious.

The music proceeded from trauma to trauma, each with its shed-rattling climax, a blare of brass and a cataclysm of percussion. Concentrated decibels, however, don't always produce excitement; the string of noisy climaxes interspersed with passages of intense gloom left much unsaid.

Beethoven's familiar Symphony No. 5 in C minor, though, found the conductor with much to say. Mr. Steinberg took the first movement at a good clip, which left the orchestra a bit unprepared at times for vigorous attacks. The brisk tempo gave the movement a good sense of flow and continuity.

The inner movements were the best. The second had a great sense of form and balance, and the orchestral sound was full and rich. The third was properly majestic, and the coarse humor of the trio with its busy work in the lower strings came off well. The final movement, that heroic paean of "victory over fate," had its grandeur, but was also gruff and loud. The audience loved it, but a steady diet would be too much.

An enormous crowd of 14,592, the season's largest so far, packed the lawns (the reserved shed seats were sold out long ago) and bundled themselves against a chilly but clear evening for Saturday night's concert. The attraction was pianist Van Cliburn, who joined Erich Leinsdorf and the Boston Symphony for Brahms' Piano Concerto No. 1 in D minor, Opus 15.

Long after the final decisive chord, the throng applauded the soloist, but the performance was not that successful. There were long stretches in which nothing in particular was happening, and the general effect was tentative and spotty.

The Brahms concerto requires a close interplay between orchestra and soloist, more than in most concerti. Indeed, the work was first conceived as a symphony when the composer began to sketch out the movements in 1853 or 1854. Later, Brahms reworked it into a sonata for two pianos. Not until 1858 did the concerto take on its final form: a kind of symphony in which the piano functions more as participating instrumentalist than as dominating soloist.

There were times when Mr. Cliburn and Mr. Leinsdorf achieved this vital rapport; at others, the element was lacking. The opening maestoso movement which contains the most interesting music of the three, seemed to plod along under the conductor's deliberate tempo. Its declamatory sections and rhapsodic flow were held too much in check.

Although the second movement was also deliberately paced, it was rescued from dullness by the soloist's lyrical playing and clear-toned touch. In the faster closing rondo, the concerto came more to life. There were more interesting variations in tempo and in color, even though the orchestra had some ragged moments.

Mr. Cliburn is noted for his bravura style, power and speed and the ability to project the big melodic line. But Saturday night he was at his best in the quieter moments, in lovely cantabile passages rather than in clangorous octaves and sledge-hammer chords. In the first movement, he dropped more than a few notes, but by the last he was in control of his considerable technique. The basic problem of the tall, slim Texan with the bushy blond hair seemed to be one of overall concept, instead of execution.

The finest item on Saturday night's program was Richard Strauss' monumental tone poem, "Also sprach Zarathustra" ("Thus Spake Zarathustra"), another of Mr. Leinsdorf's musical tributes this summer to mark the 100th anniversary of the composer's birth.

It was a splendid reading, one which came as close as anyone can to hitch the individual portions of this sprawling work together into a unified whole. Under Mr. Leinsdorf's incisive direction, the Straussian attempt to portray in sound the odyssey of a noble soul through the pitfalls of earthly life became almost plausible, and the moments of padding and bombast were barely noticed.

Whether erupting in mighty torrents of sound, or throbbing with rapturous melodies, the orchestra was superb. The strings, in particular, played like furies, but the trumpets deserve special praise, too, for their brilliance. A sidelight was the cool professionalism of principal cellist Samuel Mayes, who deftly restrung a string that snapped out during a quiet passage, retuned and returned to action in less than three minutes.

The program opened with a charming novelty, Mozart's Notturno in D for Four Orchestras, K. 286. This little serenade, composed by Mozart at 21, was as much a technical feat as a musical achievement. Mr. Leinsdorf actually used four separate orchestras — one on stage with the string parts tripled, and three off-stage ensembles widely scattered throughout the shed, each string quartets with two horns.

Since the three off-stage orchestras could not see the conductor on stage, closed-circuit television was employed, and each group had its own conductor picking up the cues on TV. With its echoing of phrases bouncing around the shed, the notturno was amusing and delightful, and the audience stretched and craned to follow this musical game of ping-pong. Mr. Leinsdorf's conducting colleagues for the off-stage orchestras were Hary Ellis Dickson, a violinist; Louis Speyer, English hornist, and Rosario Mazzeo, the orchestra's personnel manager and bass clarinetist.

NEW ENGLAND NEWSCLIP
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BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

JUL 27 1964

Tanglewood II

Steinberg Conducts Boston Symphony

By MARGO MILLER

LENOX—William Steinberg, music director of the Pittsburgh Symphony, was guest conductor of the Boston Symphony Sunday at Tanglewood. His program was as popularly conceived—Symphonies No. 4 ("Italian") by Mendelssohn and No. 5 by Beethoven with Wagner excerpts in between—as it was enthusiastically received.

The orchestra's guest set most of his tempos at a smart clip. While Steinberg doesn't exactly hurry the music neither does he let the motion falter. There have been and will be more relaxed readings of the Mendelssohn Symphony. Steinberg cued the fiddles from time to time with a smile or snapped a finger to them. Nobody needed more urging.

On the other hand, Siegfried's Rhine journey, from "Gotterdammerung," shot the rapids, eliciting applause from the audience. But Steinberg salvaged Siegfried's Death, making through the glorious orchestral sonorities something quite as thrilling as the old funeral rite for heroes.

Beethoven's Fifth Symphony received an energetic performance. Again, one might have wished gentler tempos within the movements. One example would be a somewhat slower start to the andante, from which to launch that particularly supple theme which is emotionally such a release.

Saturday evening, Erich Leinsdorf conducted. He had as piano soloist Van Cliburn in the Brahms Concerto No. 1. Quite the nicest part, in a splendid performance, was the latter part of the rondo. Leinsdorf had put a jolly touch to the last recurrence but one of the rondo subject; Cliburn mimicked it perfectly and kept the mood in his cadenza. This close working of soloist and conductor had been true for the whole concerto. The two were recalled so many times that an enterprising camera bug was able to present them with an instant snapshot developed between their stage bows.

The Tanglewood premiere Saturday was Mozart's Nocturn for Four Orchestras, K. 286. This was written in 1776 for some Salzburg function. The Music Shed absorbed the four bands, a seated audience of 6000 and over 8000 on the lawn. Orchestra No. 1 (they were all a double string quartet with two French horns) gave out the musical phrases from the stage; No. 2 on Leinsdorf's right, echoed them nearly complete; No. 3 on his left got a snatch and No. 4 in right field tagged along, biting on the last measure in a breathless fashion. Technically, the whole was managed by closed circuit TV. The stereo effect was fun if the piece ran through its novelty by the middle of the first movement. Leinsdorf took every repeat, which did little to shape Mozart's little pleasantries.

Also on Saturday's program was Strauss' "Also sprach Zarathustra." It would be nice, sometime, to hear Leinsdorf loose the orchestra in the awesome beginning. The old Koussevitzky shellacks still make dogs howl and little children pale, but our man treats it as a scholarly preface and doesn't really get home free until the great waltz.

New England Newsclip Agency, Inc.
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Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132

JUL 30 1964

Sunday Afternoon
By A. C. Sly

William Steinberg, conductor of the Pittsburgh Symphony, made his first appearance of this season with the Boston Symphony Sunday afternoon. The program was a curious choice, possibly designed to appeal to the throng of "music lovers" which descended on Tanglewood for the weekend.

The concert began with Mendelssohn's *"Italian" Symphony.* It is a work in the standard repertory of most orchestras, and the members of the BSO could probably play it without the aid of a conductor. That, it appeared to this viewer, was approximately what happened.

Fortunately, all the repeats were observed, so that whatever was missed on the first time through could be corrected on the second attempt.

Two selections from Wagner's *Goetterdaemmerung* followed: *Siegfried's Rhine Journey and Death Music.* Mr. Steinberg seemed more in command here. Orchestral playing was less ragged, and the conductor gave evidence of a real affinity with this music.

The Beethoven *Fifth Symphony* was the final selection on the program. The conductor was now in full control, especially in matters of dynamics. The pianissimos were very quiet, and the fortissimos were very loud.

A model of formal construction, this work has enjoyed popular appeal for years. It proved to be tremendously appealing to the large audience, even in this reading of it.

NEW ENGLAND NEWSCLIP
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WATERBURY, CONN.
Republican
Morn. Circ. 24,059

JUL 28 1964

Van Cliburn Applauded At Tanglewood

LENOX, MASS. — Van Cliburn returned to Tanglewood Saturday night to play the Brahms "Piano Concerto No. 1, in D minor."

Van Cliburn, who made his first appearance at Tanglewood last season, attracted the largest Festival audience, 14,592, to date this summer. The brilliant concert performer was enthusiastically called to the platform many times.

Audiences during the coming week will have opportunity to hear three conductors. Friday night it will be William Steinberg conducting music of Piston, Strauss, and Brahms. Eugene Ormandy will conduct Saturday night with music by Beethoven and Mahler. Sunday afternoon Erich Leinsdorf, musical director of the Boston Symphony Orchestra, will be back on the podium to conduct music of Bartok, Dvorak, and Strauss. That concert will present Joseph Silverstein, concertmaster, in the Bartok "Violin Concerto, No.2."

The open rehearsal Saturday morning drew an audience of 5,646 while the Friday night program with music of Strauss, Sibelius, Debussy, and Ravel brought 5,094. During the week the Boston Pops concert with Fiedler conducting drew 13,327.

Saturday night's concert brought a bit of novelty in the performance of Mozart's "Nocturne for Four Orchestras." Mr. Leinsdorf had arranged his musicians in small orchestras at different parts of the Shed and it proved an interesting experiment. Performance of Strauss' tone poem "Also Sprach Zarathustra" was a spine-tingling, colorful performance that was brilliant. The orchestra was in fine form and performed with opulence. It was in truth a colorful display of music.

The concert Sunday afternoon presented Mendelssohn's 'Italian" symphony, Wagner's Rhine Journey of Siegfried and his death from "Gotterdammerung.' Beethoven's "Symphony No. 5" completed the weekend program.

Large groups were spread on blankets about the lawns under the full moon on Saturday night and about the grounds Sunday afternoon.

S.M.

NEW ENGLAND NEWSCLIP
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QUINCY, MASS.
Patriot-Ledger
Eve. Circ. 48,932
JUL 28 1964

The Sound of Music

Steinberg, Cliburn Tanglewood Guests

By Peter M. Knapp

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Long after the final decisive chord, the throng applauded the soloist, but the performance was not that successful. There were long stretches in which nothing in particular was happening, and the general effect was tentative and spotty.

The Brahms concerto requires a close interplay between orchestra and soloist, more than in most concerti. Indeed, the work was first conceived as a symphony when the composer began to sketch out the movements in 1853 or 1854. Later, Brahms reworked it into a sonata for two pianos. Not until 1858 did the concerto take on its final form: a kind of symphony in which the piano functions more as participating instrumentalist than as dominating soloist.

There were times when Mr. Cliburn and Mr. Leinsdorf achieved this vital rapport; at others, the element was lacking. The opening maestoso movement which contains the most interesting music of the three, seemed to plod along under the conductor's deliberate tempo. Its declamatory sections and rhapsodic flow were held too much in check.

Although the second movement was also deliberately paced, it was rescued from dullness by the soloist's lyrical playing and clear-toned touch. In the faster closing rondo, the concerto came more to life. There were more interesting variations in tempo and in color, even though the orchestra had some ragged moments.

Mr. Cliburn is noted for his bravura style, power and speed and the ability to project the big melodic line. But Saturday night he was at his best in the quieter moments, in lovely cantabile passages rather than in clangorous octaves and sledge-hammer chords. In the first movement, he dropped more than a few notes, but by the last he was in control of his considerable technique. The basic problem of the tall, slim Texan with the bushy blond hair seemed to be one of overall concept, instead of execution.

The finest item on Saturday night's program was Richard Strauss' monumental tone poem, "Also sprach Zarathustra" ("Thus Spake Zarathustra"), another of Mr. Leinsdorf's musical tributes this summer to mark the 100th anniversary of the composer's birth.

It was a splendid reading, one which came as close as anyone can to fitch the individual portions of this sprawling work together into a unified whole. Under Mr. Leinsdorf's incisive direction, the Straussian attempt to portray in sound the odyssey of a noble soul through the pitfalls of earthly life became almost plausible, and the moments of padding and bombast were barely noticed.

Whether erupting in mighty torrents of sound, or throbbing with rapturous melodies, the orchestra was superb. The strings, in particular, played like furies, but the trumpets deserve special praise, too, for their brilliance. A sidelight was the cool professionalism of principal cellist Samuel Mayes, who deftly restrung a string that snapped out, during a quiet passage, retuned and returned to action in less than three minutes.

The program opened with a charming novelty, Mozart's Notturno in D for Four Orchestras, K. 286. This little serenade, composed by Mozart at 21, was as much a technical feat as a musical achievement. Mr. Leinsdorf actually used four separate orchestras — one on stage with the string parts tripled, and three off-stage ensembles widely scattered throughout the shed, each string quartets with two horns.

Since the three off-stage orchestras could not see the conductor on stage, closed-circuit television was employed, and each group had its own conductor picking up the cues on TV. With its echoing of phrases bouncing around the shed, the notturno was amusing and delightful, and the audience stretched and craned to follow this musical game of ping-pong. Mr. Leinsdorf's conducting colleagues for the off-stage orchestras were Hary Ellis Dickson, a violinist; Louis Speyer, English hornist, and Rosario Mazzeo, the orchestra's personnel manager and bass clarinetist.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711
JUL 27 1964

Tanglewood II

Steinberg Conducts Boston Symphony

By MARGO MILLER

LENOX—William Steinberg, music director of the Pittsburgh Symphony, was guest conductor of the Boston Symphony Sunday at Tanglewood. His program was as popularly conceived—Symphonies No. 4 ("Italian") by Mendelssohn and No. 5 by Beethoven with Wagner excerpts in between—as it was enthusiastically received.

The orchestra's guest set most of his tempos at a smart clip. While Steinberg doesn't exactly hurry the music neither does he let the motion falter. There have been and will be more relaxed readings of the Mendelssohn Symphony. Steinberg cued the fiddles from time to time with a smile or snapped a finger to them. Nobody needed more urging.

On the other hand, Siegfried's Rhine journey, from "Gotterdammerung," shot the rapids, eliciting applause from the audience. But Steinberg salvaged Siegfried's Death, making through the glorious orchestral sonorities something quite as thrilling as the old funeral rite for heroes.

Beethoven's Fifth Symphony received an energetic performance. Again, one might have wished gentler tempos within the movements. One example would be a somewhat slower start to the andante, from which to launch that particularly supple theme which is emotionally such a release.

Saturday evening, Erich Leinsdorf conducted. He had as piano soloist Van Cliburn in the Brahms Concerto No. 1. Quite the nicest part in a splendid performance was the latter part of the rondo. Leinsdorf had put a jolly touch to the last recurrence but one of the rondo subject; Cliburn mimicked it perfectly and kept the mood in his cadenza. This close working of soloist and conductor had been true for the whole concerto. The two were recalled so many times that an enterprising camera bug was able to present them with an instant snapshot developed between their stage bows.

The Tanglewood premiere Saturday was Mozart's Nocturn for Four Orchestras, K. 286. This was written in 1776 for some Salzburg function. The Music Shed absorbed the four bands, a seated audience of 6000 and over 8000 on the lawn. Orchestra No. 1 (they were all a double string quartet with two French horns) gave out the musical phrases from the stage; No. 2 on Leinsdorf's right, echoed them nearly complete; No. 3 on his left got a snatch and No. 4 in right field tagged along, biting on the last measure in a breathless fashion. Technically, the whole was managed by closed circuit TV. The stereo effect was fun if the piece ran through its novelty by the middle of the first movement. Leinsdorf took every repeat, which did little to shape Mozart's little pleasantries.

Also on Saturday's program was Strauss' "Also sprach Zarathustra." It would be nice sometime, to hear Leinsdorf loose the orchestra in the awesome beginning. The old Koussevitzky shellacks still make dogs howl and little children pale, but our man treats it as a scholarly preface and doesn't really get home free until the great waltz.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
JUL 30 1964

Sunday Afternoon
By A. C. Sly

William Steinberg, conductor of the Pittsburgh Symphony, made his first appearance of this season with the Boston Symphony Sunday afternoon. The program was a curious choice, possibly designed to appeal to the throng of "music lovers" which descended on Tanglewood for the weekend.

The concert began with Mendelssohn's *"Italian" Symphony*. It is a work in the standard repertory of most orchestras, and the members of the BSO could probably play it without the aid of a conductor. That, it appeared to this viewer, was approximately what happened.

Fortunately, all the repeats were observed, so that whatever was missed on the first time through could be corrected on the second attempt.

Two selections from Wagner's *Goetterdaemmerung* followed: *Siegfried's Rhine Journey and Death Music*. Mr. Steinberg seemed more in command here. Orchestral playing was less ragged, and the conductor gave evidence of a real affinity with this music.

The Beethoven *Fifth Symphony* was the final selection on the program. The conductor was now in full control, especially in matters of dynamics. The pianissimos were very quiet, and the fortissimos were very loud.

A model of formal construction, this work has enjoyed popular appeal for years. It proved to be tremendously appealing to the large audience, even in this reading of it.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
WATERBURY, CONN.
Republican
Morn. Circ. 24,059
JUL 28 1964

Van Cliburn Applauded At Tanglewood

LENOX, MASS. — Van Cliburn returned to Tanglewood Saturday night to play the Brahms "Piano Concerto No. 1, in D minor."

Van Cliburn, who made his first appearance at Tanglewood last season, attracted the largest Festival audience, 14,592, to date this summer. The brilliant concert performer was enthusiastically called to the platform many times.

Audiences during the coming week will have opportunity to hear three conductors. Friday night it will be William Steinberg conducting music of Piston, Strauss, and Brahms. Eugene Ormandy will conduct Saturday night with music by Beethoven and Mahler. Sunday afternoon Erich Leinsdorf, musical director of the Boston Symphony Orchestra, will be back on the podium to conduct music of Bartok, Dvorak, and Strauss. That concert will present Joseph Silverstein, concert-master, in the Bartok "Violin Concerto No. 2."

The open rehearsal Saturday morning drew an audience of 5,646 while the Friday night program with music of Strauss, Sibelius, Debussy, and Ravel brought 5,094. During the week the Boston Pops concert with Fiedler conducting drew 13,327.

Saturday night's concert brought a bit of novelty in the performance of Mozart's "Nocturne for Four Orchestras." Mr. Leinsdorf had arranged his musicians in small orchestras at different parts of the Shed and it proved an interesting experiment. Performance of Strauss' tone poem "Also Sprach Zarathustra" was a spine-tingling, colorful performance that was brilliant. The orchestra was in fine form and performed with opulence. It was in truth a colorful display of music.

The concert Sunday afternoon presented Mendelssohn's "Italian" symphony, Wagner's Rhine Journey of Siegfried and his death from "Gotterdammerung." Beethoven's "Symphony No. 5" completed the week-end program.

Large groups were spread on blankets about the lawns under the full moon on Saturday night and about the grounds Sunday afternoon.

S.M.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304
JUL 27 1964

THE TROY RECORD
TROY, N. Y.
D. 7,422
JUL 27 1964

Music Review

Pennsylvanians Take Over Tanglewood

By JAY C. ROSENFELD

MASSACHUSETTS yielded to Pennsylvania this weekend at Tanglewood. Erich Leinsdorf, music director of the Boston Symphony Orchestra, invited conductors from both ends of the Keystone State, Ormandy from Philadelphia and Steinberg from Pittsburgh, to assist him in the programs which mark the completion of the season's first half.

All three men qualify, in the understatement of the week, as "pros." The Boston Symphony may also be placed in such a category without too much dissent, but three different conductors within 40 hours is a test and, in some ways, an ordeal for all concerned.

* * *

WILLIAM STEINBERG's program was heard by an audience of 10,742; Leinsdorf's program Saturday night, with Van Cliburn as piano soloist, drew 14,592. To all those who ask and expect a statement in terms of a comparison such as General Motors issues at stated intervals, this may be the answer.

William Steinberg

Steinberg played two of the most firmly established symphonies in the literature: the Mendelssohn A Major, the "Italian," and the Beethoven 5th. Within this formidable frame he inserted the Siegfried Rhine Journey and Death from Wagner's "Gotterdammerung."

* * *

TO HAVE a grandstand seat as three such admired conductors pass in serried review it is inevitable that one notice their methods and idiosyncracies. None of them uses scores and all of them subscribe to the practice of being as thrifty with gestures and indications as possible. This is one way of showing the musicians before whom they stand the courtesy of patently conceding that they are mature performers and do not need traffic officers on routes they have traversed innumerable times. Steinberg even allowed some phrases to pass without any motion whatsoever, and he refrained from giving redundant cues to musicians of the capability of the men of the Boston orchestra.

His Mendelssohn was comfortable and easy, sprightly and vivacious without speed, and exceedingly flexible. The transitions were logical and secure. Only in the Saltarello was he properly bouncy and biting. His "Fifth" was stern and domineering. One practically saw Beethoven's scowl. And it was a pleasure to hear the wonderful viola and cello sections of the orchestra sing the andante without contortions from the podium.

* * *

WE CAN HAVE no idea of the musicians' reaction to the various conductors who appear before them over a year, but we would not be surprised if their gratitude to a man like Steinberg is not surpassed for the way he allows the many voices and timbres to emerge in a favorable light. True, Wagner is a strong ally for such a purpose, but Steinberg's Wagner was vivid and pulsing. It requires a nice sense of distinction to distribute the credits equitably between director and performers.

* * *

SATURDAY NIGHT Leinsdorf made his only appearance of the week before his own orchestra. The mammoth assemblage heard some high-voltage Strauss and some potentially big Brahms. Van Cliburn, the Texas comet, in his second orbit of Tanglewood, played the Brahms First Piano Concerto. He has been the object of some phenomenal publicity because of his Moscow prize-winning event, and he seemed to us to be as desirous of living it down and appearing as a normal human being as a soloist before nearly 15,000 adoring people can be. He has become, willy-nilly, the dilletantes' Beatles. The ovation he received at the end of his concerto was slightly indiscriminating. He played well, but not that well. He has a unifomly ingratiating tone and his sense of theatrical timing, a factor apart and above rhythmic propulsion, was noticeably outstanding. But this Brahms comes out best when attacked with some brutality, or, at least, a tinge of a savage punch. This was not evident in Cliburn's hands.

* * *

BRAHMS HAD trouble in deciding in which vehicle he should place his inspiration for most favorable expression. He tried it first for two pianos, then for orchestra alone and finally for piano solo with orchestra accompaniment. But the orchestra is no submissive partner, but a full-fledged and strong participant. Leinsdorf was not reticent in asserting his share of the message. He had just turned a massively conceived. "Also Sprach Zarathustra." Strauss attempted here to deal on superhuman lev-

Van Cliburn

els. He came down to terrestrial levels at times during his long life, but his preponderant interest was in subjects such as the legendary "Till," the fictional "Don Quixote" and the would-be universal Zoroaster. Strauss would have liked to erect a pantheon of his own.

* * *

LEINSDORF'S disciplined reading cleared many areas which in their more usual tumultuousness are turbid, yet his was not yet the perfect realization of either Nietzsche's thoughts nor Strauss' score. The conductor drained the dance of a delirium it might have entailed and the involved squirmings of the overwhelming score were held in a tighter rein than may have been necessary.

Zarathustra is full of remote contrasts. The early viola melody is not only a lovely simple theme, but is placed in a register of such obvious rightness. The orchestra was at virtuoso luminence under Leinsdorf.

Nothing more antipodal to both the Strauss and Brahms could have been chosen than the Mozart "Nocturne" (K. 286) for Four Orchestras Leinsdorf chose to start the program. These are three simple and charming little movements. Three units of some 12 musicians were placed in the purlieux of the Shed, which, with the somewhat larger one on stage, played the graceful dance tunes Mozart wrote down on some leisurely moment. There was not exact coordination between the four groups, but what's a few beats between friends. The auxiliary conductors were Harry Dickson, Rosario Mazzeo and Louis Speyer.

Steinberg Triumphs In 3 Major Tanglewood Works

By HOWARD HEALY

A guest conductor and a program of contrast worked out very well yesterday afternoon at the Berkshire Tanglewood Festival in Lenox, Mass.

William Steinberg stepped up to the podium to conduct three pieces that demanded assumption of three personalities: Mendelssohn's "Italian Symphony," excerpts from Wagner's "Gotterdammerung," and Beethoven's "Symphony No. 5."

Even more important, Steinberg had to master three differing and contrasting styles. So great was his control in the third work that applause lingered over the rolling green lawns of Tanglewood for nearly 15 minutes. And that came after a standing ovation before the last of Beethoven's last 55 measures in C major were completed.

Consciously or unconsciously Steinberg had formed a program that included nearly opposite poles in style.

Reflecting Mendelssohn's personality—his brilliant wit and social properness — was the "Italian Symphony." Steinberg appeared to enjoy conducting the work—in complete control of the orchestra and the work's formality and correctness. A delightful piece was delivered with ease.

Now and then his eyes would move or a smile break across his face as he gestured with hand or baton for a note or phrase that needed accenting.

He seemed more serious and possessed of more emotional force in the Beethoven work. Effecting a transition from the emotional restraint of the very proper Mendelssohn to the fierce concentration of the ugly and social outcast Beethoven was not an easy task for any conductor. But it was a successful one for Steinberg.

The piece itself is one of contrasts—from tonality to tempi to style. Without undue or prolonged emphasis of the "knock knock" motive in the first movement Steinberg evinced excellent timing in the Beethoven. From the start to the very demolition of the motive the conductor was in control.

When the second movement was given—where two themes are introduced, as was Haydn's liking—Steinberg was there with the timing again—with the first theme in the violas and cellos and the second in the clarinets and basses.

By the time he had reached the third movement, with its famous scherzo and trio—and the horns bringing back the motive—Steinberg was wrapped up in the change of the work, most importantly the change in tonality. Even in the humorous trio Steinberg showed involvement in the work with closed eyes and tight lips.

The emphasis of tonality in the last movement and the grand finale to this piece of contrasting tempi was glorious and, as mentioned before, was rewarded with a standing ovation and seven encores.

Between these two works of contrast was another "different" one. The "endless melody" and transitional ease of Wagner in excerpts from "Flight of the Gods" was a good test of timing in itself. Steinberg threw some "punches" at the brass section to get the loudness demanded by the score and brought the entire program together with them. Mendelssohn would have been appalled at such rudeness and boisterous sound and Beethoven would have gloried in it.

Steinberg gloried in them all.

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5TH WEEK JULY 27 - AUGUST 2ND

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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BROOKLYN DAILY
Monday, June 22, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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NEW YORK NEWS
Wednesday, June 24, 1964

CAPITAL CITY NEWS BUREAU
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NEW YORK, N.Y.
ADVOCATE
W. 37,000

JUL 4 1964

NEW YORK
Journal American
D. 506,746 SUN. 640,586

JUL 9 1964

New York Post
D. 317,237 SUN. 250,207

JUN 18 1964

NEW YORK
Journal American
D. 506,746 SUN. 640,586

JUL 5 1964

New York Herald Tribune
D. 282,005 SUN. 363,384

JUN 28 1964

NEW YORK AND BROOKLYN DAILY
D. 76,558 SUN. 76,558

JUN 22 1964

BROOKLYN, N.Y.
KINGS COURIER
W. 15,200

JUL 25 1964

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 2,949,646

AUG 2 1964

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 2,949,646

JUL 12 1964

New York Post
D. 317,237 SUN. 250,207

JUL 10 1964

B'klyn Academy to Sponsor Sunday at Tanglewood, Aug. 2

The Brooklyn Academy of Music will sponsor its eighth annual "Sunday at Tanglewood," Aug. 2, a one-day excursion to the Berkshire Festival, Tanglewood, Lenox, Mass. Erich Leinsdorf will lead the Boston Symphony in the Waltz Sequence No. 1 from Richard Strauss' opera, "Der Rosenkavalier" in honor of the 100th anniversary of the composer's birth.

Bela Bartok's Violin Concerto with concertmaster Joseph Silverstein as soloist and Dvorak's Symphony No. 6 will complete the program. Reservations for the excursion close July 28. For further information call ST 3-6700.

NEW YORK, N.Y.
PARK EAST
W. CIRC. N. AVAIL.

JUL 30 1964

Massachusetts

BERKSHIRE FESTIVAL. Tanglewood. 413-367-1600. Boston Symphony Orchestra. July 31: William Steinberg, cond. Works by Piston, Strauss, Brahms, 8 pm. Aug 1: Eugene Ormandy, cond. Works by Beethoven, Mahler, 8 pm. Aug. 2: Erich Leinsdorf, cond. Works by Dvorak, Bartok, Strauss, 2:30 pm.

Erich Leinsdorf will conduct the Boston Symphony Orchestra in works by Dvorak, Bartok, and Strauss on Sunday, August 2, at Tanglewood.

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HARTFORD, CONN.
Courant
Morn. Circ. 124,441

JUL 29 1964

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MANCHESTER, N. H.
Union Leader
Eve. Circ. 52,021

JUL 27 1964

NEW ENGLAND NEWSCLIP
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DANBURY, CONN.
News-Times
Eve. Circ. 23,828

JUL 25 1964

Next Week At Tanglewood

William Steinberg and Eugene Ormandy will again be guest conductors at next weekend's Berkshire Festival concerts in the Music Shed at Tanglewood.

Mr. Steinberg, music director of the Pittsburgh Symphony Orchestra, will conduct on Friday evening (July 31 at 8:30) and Mr. Ormandy, music director of the Philadelphia Orchestra, will be the conductor for the concert on Saturday evening. Erich Leinsdorf, music director of the Boston Symphony Orchestra will direct the Sunday afternoon concert (Aug. 2 at 2:30).

Tuesday evening, the Beaux Arts Trio of New York will appear at Tanglewood for the fifth Chamber Music Concert of the season in the Theatre at 8 p.m. They will perform Mozart's Trio in B-flat, K 254; Ravel's Trio in A minor, and Dvorak's Trio in E minor, Op. 90 ("Dumky"). Net proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

William Steinberg, at the Friday evening concert, will conduct the Boston Symphony Orchestra in Walter Piston's Toccata, being given its first performance at Tanglewood; Richard Strauss' tone poem, "Don Quixote", Op. 35, with Joseph dePasquale, the orchestra's first viola, playing the viola solo and Samuel Mayes, first cello, heard in the cello solo. The program will close with Brahms' Symphony No. 1 in C minor, Op. 68.

Eugene Ormandy will open the Saturday evening program with the Overture to "Leonore" No. 1 by Beethoven and will then conduct Beethoven's Symphony No. 1 in C major, Op. 21 and the Mahler Symphony No. 1 in D major.

Erich Leinsdorf will return to the podium Sunday afternoon, to open the program with the Dvorak Symphony No. 6 in D major, Op. 60 and will continue with Bartok's Violin Concerto No. 2, with Joseph Silverstein, concertmaster, as soloist, in the first performance of the work at Tanglewood; and Richard Strauss' Prelude and Waltz Sequence from "Der Rosenkavalier," Op. 59.

The works by Richard Strauss on the Friday and Sunday programs are presented in recognition of the composer's 100th birthday anniversary.

At this evening's concert at 8, Erich Leinsdorf will conduct Mozart's Serenade for Four Orchestras, K. 286; Strauss' tone poem, "Also Sprach Zarathustra", and the Brahms Piano Concerto No. 1 in D minor, Van Cliburn soloist. All reserved tickets to this concert have been sold. General admission to the lawns will go on sale at 6 p.m.

William Steinberg will conduct tomorrow afternoon's concert, offering Mendelssohn's Symphony No. 4 in A major, Op. 90, "Italian"; the Rhine Journey and Funeral March from Wagner's "Gotterdammerung" and Beethoven's Symphony No. 5 in C minor, Op. 67.

NewEnglandNewsclipAgency,Inc.
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Review
DARIEN, Conn.
Weekly Circ. 3,690

JUL 2

HUDSON, N.Y.
REGISTER STAR
D. 8,700

JUL 28 1964

Ormandy To Conduct At Tanglewood

Eugene Ormandy will conduct the Boston Symphony Orchestra in Saturday night's Berkshire Festival concert at the Tanglewood Music Shed at 8 p.m.

The program will include Beethoven's Overture to "Leonore," No. 1; Beethoven's First Symphony, Op. 21; and the Symphony No. 1 by Mahler.

Erich Leinsdorf, the orchestra's musical director, will be at the podium for Sunday afternoon's program at 2:30. Given will be Dvorak's Symphony No. 6; Bartok's Violin Concerto No. 2 with Joseph Silverstein as soloist; and the Prelude and Waltz Sequence from "Der Rosenkavalier," by Strauss.

A varied program including orchestral, vocal and piano works is planned for the following weekend, Aug. 7-8-9.

Richard Burgin, associate conductor, will conduct Friday evening, Aug. 7 in a program to include Tchaikovsky's Symphony No. 6 in B minor, Op. 74 "Pathetique," and Seven Studies on Themes of Paul Klee by Gunther Schuller, a first performance at Tanglewood. Mr. Schuller is currently Acting Head of the Department of Composition of the Berkshire Music Center. The program will conclude with Debussy's "La Mer."

The concerts on Saturday evening and Sunday afternoon, Aug. 8 and 9, conducted by Mr. Leinsdorf, will present works of Richard Strauss in the continuing observance of the composer's 100th anniversary, and works which Mr. Leinsdorf has termed "music for festivals."

Saturday's program will open with "The Ruins of Athens," Nachspiel, Op. 113, by Beethoven, with Phyllis Curtin, soprano; Justino Diaz, bass; and the Festival Chorus, prepared by Lorna Cooke de Varon. Miss Curtin and Mr. Diaz are both former members of the Berkshire Music Center. Miss Curtin will then return to sing "Three Hymns," Op. 71 by Strauss. The program will close with the eastern premiere of Menotti's "The Death of the Bishop of Brindisi," with Lili Chookasian, contralto; Mr. Diaz and the Festival Chorus. All the works on this program will be first performances at Tanglewood.

Sunday afternoon Mr. Leinsdorf will open the concert with the Symphonic Metamorphosis by Paul Hindemuth, who died last fall. He will continue with Schumann's Symphony No. 4 in D minor, Op. 20. After intermission Jorge Bolet, pianist, will join the orchestra for the first Tanglewood performance of Strauss' "Parergon," for left hand alone, which has been performed only once before in this country, in 1934. Mr. Bolet and the orchestra will close the program with Liszt's Fantasie on Themes from "Ruins of Athens."

CAPITAL CITY NEWS BUREAU
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TIMES UNION
JUL 26 1964

CAPITAL CITY NEWS BUREAU
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ATHENS HERALD
Thursday, July 30, 1964

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PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304
JUL 25 1964

NEW ENGLAND NEWSCLIP
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NORTH ADAMS, MASS.
Transcript
Eve. Circ. 13,240
JUL 25 1964

NEW ENGLAND NEWSCLIP
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SPRINGFIELD, MASS.
Union
Morn. Circ. 83,193
JUL 25 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
BOSTON, MASS.
Sunday Herald
Sun. Circ. 281,586
JUL 26 1964

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106
JUL 26 1964
ATHENS, N. Y.
HERALD
W. 300
JUL 30 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
BRISTOL, CONN.
Press
Eve. Circ. 14,611
JUL 27 1964
GREENVILLE, N. Y.
LOCAL
W. 500
JUL 29 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 488,105
JUL 26 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 6,248
JUL 24 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly JUL 30 1964 787

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
JUL 25 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
JUL 30 1964

Joseph Silverstein, Concertmaster, and Erich Leinsdorf

Three Conductors At Tanglewood

At next weekend's Berkshire Festival concerts in the Music Shed at Tanglewood Erich Leinsdorf has once again invited William Steinberg and Eugene Ormandy to be guest conductors. Mr. Steinberg, Music Director of the Pittsburgh Symphony, will conduct on Friday evening, July 31, 8 p.m. Mr. Ormandy, Music Director of the Philadelphia Orchestra, will conduct Saturday evening, Aug. 1, 8 p.m., and Mr. Leinsdorf will conduct the concert of Sunday afternoon, Aug. 2, 2:30 p.m. Three first-desk members of the Boston Symphony Orchestra will be soloists during the weekend.

William Steinberg will begin Friday evening's Boston Symphony Orchestra concert, July 31, with Walter Piston's *Toccata* which will be a first performance at Tanglewood. He will then conduct Richard Strauss' Tone Poem *Don Quixote, Op.* 35. Joseph de Pasquale, first viola, will play the viola solo and Samuel Mayes, first cello will be heard in the cello solo. Mr. Steinberg will close the program with Brahms' *Symphony No. 1 in C Minor, Op.* 68.

Eugene Ormandy will open the Saturday evening program (Aug. 1) with the Overture to *Leonore, No.* 1 of Beethoven, a first performance at the Berkshire Festival concerts. He will then conduct Beethoven's *Symphony No. 1 in C Major, Op.* 21. The program will conclude with the Mahler *Symphony No. 1 in D Major.*

Sunday afternoon (Aug. 2) Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will return to the podium and will open the program with the Dvorak *Symphony No. 6 in D Major, Op.* 60. After the intermission he will conduct Bartok's *Violin Concerto No. 2,* with Joseph Silverstein, Concertmaster, as soloist. This will be a first performance at Tanglewood. The program will close with Richard Strauss' *Prelude and Waltz Sequence from Der Rosenkavalier, Op.* 59.

The works by Richard Strauss on the Friday and Sunday programs are presented in keeping with Mr. Leinsdorf's intention to perform the major orchestral works of Strauss this summer in recognition of the composer's 100th birthday anniversary (June 11, 1864).

Tickets went on sale last week for the annual Gala Evening at Tanglewood on August 19. The program will benefit the Berkshire Music Center and will consist of several events beginning in mid-afternoon, which will represent all departments of the Music Center. The highlight of the day will be the evening concert in the Music Shed at 8 p.m., at which the Boston Symphony and the Berkshire Music Center Orchestras will combine forces to form an orchestra of 170 mucians, conducted consecutively by Erich Leinsdorf and Leopold Stokowski. The giant orchestra will also be joined during the concert by a 200-voice chorus.

REVIEWS

Schenectady Gazette
SCHENECTADY, N. Y.
D. 47,923

AUG 3 1964

Boston Symphony Gets Ovation at Tanglewood

William Steinberg conducted the Boston Symphony Orchestra on Friday evening in the first of the fifth week of concerts at Tanglewood, Lenox, Mass., this season. Conductor of the Pittsburgh Symphony, Steinberg is one of the master conductors of the area.

* * *

THE FRIDAY evening program, drawing an audience of 5,439, opened with the provocative "Toccata" of Walter Piston. The program also included the Strauss' "Don Quixote" variations with Samuel Mayes and Joseph de Pasquale as violoncello and viola soloists and the Brahms "Symphony number 1."

"Bravos" and sustained applause at the close of the program recalled Steinberg four times to receive with the orchestra a richly deserved ovation.

The Piston "Toccata," written for Charles Munch and the Orchestra Nationale de France in 1948, is brilliant writing with the exciting music showing the solid musical craftsmanship of the American composer.

* * *

THE STRAUSS tone poem, composed in 1897, remains as truly bizarre musically as the Cervantes tale on which it is based. The solo cello depicts the erratic knight and the solo viola depicts Sancho Panza with the various episodes in their wanderings portrayed by the orchestra. Whether the music features the bass clarinet, persistant drum beats, muted brass, unaccompanied bassoons or the wind machine, one is listening to a work by a master orchestrator. It is not a merely illustrative work but truly dramatic writing. Played by the Boston Symphony under Steinberg's direction it achieved its full measure of whimsy.

* * *

THE BRAHMS "Symphony number 1" is solid musicianship at its best, standing on its own as music. It needs nothing except the ability of the performers to play its wonderful themes, to bring out its sonorities and to emphasize its intricate structure.

From the pulsing, throbbing timpani effects of the opening bars, through the fury of participation of the first movement and the massive tone structure of its finale the Brahms music holds an audience spellbound. The "Andante" with its soaring melodies evokes dreams of things of long ago, or perhaps of dreams of things that never were, and a whimsy one seldom encounters in Brahms is brought out in the "un poco allegretto e grazioso" movement.

* * *

EUGENE ORMANDY appeared as guest conductor on Saturday evening with Leinsdorf conducting the concert of yesterday afternoon. Beethoven and Mahler made up the program of Saturday night with Dvorak, Bartok and Strauss featured yesterday.

The weekend programs of the Boston Symphony will continue at Tanglewood through Aug. 23, when the 1964 Berkshire Festival season will close.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

NORTHAMPTON, MASS.
Hampshire Gazette
Eve. Circ. 13,499

AUG 3 1964

Steinberg And Ormandy Direct At Tanglewood

For the fifth weekend of the Berkshire Festival, at Tanglewood, William Steinberg made his second appearance this summer on Friday evening before an audience of 5,439 music lovers. Mr. Steinberg directed the first performance at Tanglewood of Piston's metallic Toccata, commissioned by Charles Munch in 1948, Strauss' Introduction, Theme and Variations and Finale, Op. 35 from the fanciful "Don Quixote," with Samuel Hayes and Joseph de Pasquale, first cellist and violist as soloists, and Brahms' grandiose first symphony.

Eugene Ormany, also directing his second concert this season, chose to begin Saturday's program with another first at Tanglewood, Beethoven's wonderfully woven Overture No. 1 to Leonore, Op. 138, its heavenly tones soaring into the darkening skies. As night fell, and lights outlined the deeply green trees, Mr. Ormandy led the orchestra in a magnificent reading of Beethoven's appealing first symphony, Op. 21, its first movement reminiscent of Mozart the gay dance tune motive and light inventive development of the second, becoming rather solemn towards the end, rather like a procession, the Minuet's exquisite scherzo, and the last movement, with swift scale passages and key progressions, so like a country fair.

Mahler's youthfully powerful first symphony completed the evening's greatly satisfying program. Named a "Symphonic Poem in two parts" at its first performance, Mahler wrote fanciful titles and program notes, hoping the audience would better understand his emotional, romantic, and dramatic, by its unique orchestration, Mr. Ormandy truly "played his orchestra like an instrument." as one listener remarked. The audience of 9811 applauded with great vigor and appreciation.

Erich Leinsdorf returned to the podium on Sunday afternoon, opening the program with Dvorak's Symphony No. 6 in D major, Op. 60, formerly known as No. 1, which referred only to its publication, in 1882. It is an intriguing work, pervasively melodic and free-flowing, particularly the first movement, which opens with brass and oboe, a lovely Adagio, beginning and ending with a sweeping cello motive, a Scherzo, which is a lively furiant, a variously accented Bohemian dance, and a favorite form with Dvorak, with fascinating play between the winds and brasses in the Trio; the Finale uses a turned figure in endless manner, with fast passages for the cellos, then violas, tossing it back and forth among the other orchestral sections, and ending with the broadening out of the same rhythmic figure. The audience was most enthusiastic with the clearly stated performance.

Another first performance and another enthusiastic reception was given to Bartok's colorful second concerto for violin and orchestra, smoothly and tonally perfected and projected by Joseph Silverstein, concertmaster. Although Leinsdorf was directing with great concentration, there was no obvious attention being paid by Silverstein to his motions or cues, and actually no need, the violinist's uncanny sense of timing never failing him. Silverstein's oddly casual manner isn't reflected in the purity of his sensuous tone, fault-free bowing, and securely placed left hand. After the tumultous applause had died down, it rose again to recall Mr. Silverstein and Leinsdorf one more time.

Another tribute to the German composer Richard Strauss brought the afternoon's offering to a close, with a restrained, rather too much, performance of his gracious and popular Prelude and Waltz Sequence from "Der Rosenkavalier." It left one still waiting for the inherent kinesthetic lift, but apparently Mr. Leinsdorf wasn't letting the mood get out of bounds with the music.

— M. deP. B.

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Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Circ. 59,451

AUG 1 1964

Music: Steinberg Conducts At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Rare variety and instrumental adventure were contained in the program played last night by the Boston Symphony Orchestra, guest conducted by William Steinberg to open the fifth weekend of the Berkshire Music Festival at Tanglewood. There was an audience of 5,439.

The program opened with the first Tanglewood performance of Walter Piston's Toccata. Then followed Richard Strauss' palette of brilliant imagery, "Don Quixote," and Brahms' Symphony No. 1 in C Minor, Opus 68.

Perhaps the most significant aspect of this concert was the plain fact that the Piston Toccata held its own in this tall company. We're not suggesting that it matches in importance either the Strauss or the Brahms, but the Piston wasn't eclipsed by either.

It was therefore heartening to witness proof that there are American composers who are creating works of substance without resorting to "ists" and laboratorical scrapings.

Expressively Played

Coordination of notes and rhythm was not always unanimous. The slow, lyrical centerpiece was expressively played by woodwinds with string collaboration.

Bouncing bows brought back the original pace and excitement mounted thereafter. The audience responded to the Piston work with enthusiasm.

Strauss' "Don Quixote" was part of the festival's recognition of the composer's 100th birthday anniversary.

Format is an introduction, theme with ten variations, and finale. Subtitle gives additional information, "Fantastic Variations on a Theme of Knightly Character."

At the turn of the century when it was premiered, "Don Quixote" caused consternation and protest with its "wild" use of instruments, even a wind machine to describe the "ride through the air" by the Don and his sidekick, Sancho Panza. The latter was played last night by Thomas Gauger, who looked as if he was operating a stubborn ice-cream freezer. Last night's audience was obviously intrigued with the "Don" but hardly frustrated by these realistic devices.

Vividly Portrayed

The personality of the Don was vividly portrayed in tone and style by Samuel Mayes' solo cello. Pancho was as real and vital through the viola solo played by Joseph de Pasquale.

Anyone who followed the text, by variation, was no doubt mightily entertained with Strauss' wit and the neat order which sequenced Quixote's fanciful experiences. This Strauss - orchestra - Steinberg story telling was a magnificent instrumental performance.

Steinberg envisioned the Brahms symphony as a broad epic that began portentiously, turned to sorrow, brightened with lyricism, and ended in triumph.

This was not accomplished only with faithful tonal reproduction of a printed score, with sound. The sonorous introduction abetted by timpani, predicted a great Brahms first.

Phrases were attacked boldly, without demolishment. Steinberg's tempos were conservative (especially third movement) and so were dynamics. This was a Brahms performance, in dead earnest — not merely a rampant squandering, or "razzle-dazzle" exhibition.

The Boston Symphony will be guest-conducted by Eugene Ormandy in tonight's festival program. It is Beethoven's first "Leonore" overture, and First Symphony, and Mahler's First Symphony.

NewEnglandNewsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

AUG 1 1964

Music Review

Steinberg Conducts

By JAY C. ROSENFELD

TWO OF THE superb principals of the Boston Symphony Orchestra took formal leave of their colleagues last night. They will play on through the remaining weeks of the Tanglewood season but they will find no more gratifying opportunity to say farewell than in the roles they were called upon to assume in last night's program.

Cellist Samuel Mayes was "Don Quixote" and violist Joseph de Pasquale "Sancho Panzo" in a thrilling reading of Richard Strauss' famous tone poem which was the central pivot of guest conductor William Steinberg's concert in the Shed.

* * *

MAYES AND De Pasquale will move on next fall to Philadelphia but none of their confreres with whom they have sat for many years, nor any of the audience of 5,439 will forget this memorable performance. Strauss gives every section of the orchestra virtuoso opportunities and everyone discharged his assignment brilliantly, but the vistas which open for the viola and cello were never more spaciously envisioned, nor more eloquently expressed.

The cello had been vibrant in many of the variations but in the finale where Strauss asks for "sehr ruhig" Mayes brought his glowing tone down to a whisper, which carried to the awestruck and unbreathing audience in the far corners of the auditorium with overwhelming poignancy.

Of the viola's solos, none outshone what De Pasquale achieved in the sixth variation. He made Dulcinea as appealing as Juliet or Melisande. The more intricate and speedy sections melted before the ardent command of their instruments by both soloists; but it was of the soulful songs that these ears will retain indelible memories.

* * *

STEINBERG'S whole program was without a weak spot. He had started with Walter Piston's "Toccata," a short, tight essay in the nature of a hoedown with a central section of slower, lyric line. He played the Brahms First Symphony for the second half of the evening, it was a well-thought-out reading, making inflections which divided the progress of each movement into dialogue rather than a plodding, relentless monologue. Especially felicitous were his tempos. The allegretto was truly graceful and the introduction to the finale led so broadly and so logically into the allegro that Steinberg made the opinion, sometimes stated, that this was the "Beethoven tenth" sound justified in this instance.

Herald
D. 282,005 SUN.

AUG 1 19

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By William

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BOSTON, Ma
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AUG 1

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By MICHAEL STEIN

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FADED TEXT

Herald Tribune
NEW YORK
SUN. 363 384

Steinberg's 'Quixote'—Beautiful Perspective

By William Bender

LENOX, Mass.

The Berkshire Music Festival at Tanglewood last night continued its tribute to Richard Strauss, born a century ago on June 11, 1864, with a performance of his masterpiece, the symphonic poem "Don Quixote."

The conductor was William Steinberg, and the soloists were two Boston Symphony first deskmen, cellist Samuel Mayes and violinist Joseph dePasquale. For Mayes and dePasquale, incidentally, the event was something of a farewell. Both are joining the Philadelphia Orchestra in the fall.

The concert also included the Brahms First Symphony and Walter Piston's Toccata, a bubbling, extroverted and enjoyable occasion piece that dates from 1948 but which was receiving its first Tanglewood performance.

The program was a good one to demonstrate the exceptional nature of Mr. Steinberg's conducting gift. Though both the Strauss and the Brahms are landmarks of the Romantic literature, they couldn't be more different. The former, in structure a set of variations, inevitably works best in the hands of a conductor who can exercise restraint, keep his architecture clear and still not rub off the glow. The Brahms can be done that way, too, but also lends itself to more red-blooded treatment, as Steinberg demonstrated vividly with a highly individual combination of other-worldly dreaminess and heroic thrust.

There are not many conductors who can combine these approaches the way Steinberg did last night. Indeed, few conductors of our time bring such admirable classical instincts to the Romantics and such spirit and color to the classics.

Thus, "Don Quixote" emerged in beautiful perspective. There was a wonderful, round fullness to the opening scene depicting the Don, with nothing in excess. Yet, when the battle with the sheep came, Steinberg wasn't afraid to let the muted brass bleat their loudest. And, in the ride through the air, in which the Don and Sancho Panza are seated on a wooden horse and think they are flying, the howl of the wind machine and the spinning chromaticisms in the orchestra were something to hear. And at the end, there was a wonderful grace and a rainbow hue to convey the peaceful resolution of all the knight's conflicts.

Mayes and dePasquale played with their accustomed aplomb and refinement, although a more colorful and individual cellist than Mayes might have been a better foil for the Steinberg approach.

It was Steinberg's third Tanglewood appearance. The first was two years ago and the second last Sunday. And a crowd of 5,439, biggest Friday night crowd of the season, came out to hear the eminent maestro from Pittsburgh.

The Knickerbocker News
ALBANY, N. Y.
D. 54,673

AUG 3 1964

At the Concert

Some Ups and Downs With Brahms, Strauss

By DANIEL L. CUSICK

THE BOSTON Symphony Orchestra continued to delve into the literature of Richard Strauss when William Steinberg guest conducted at the Tanglewood Festival over the weekend. This performance was of "Don Quixote," a tone poem which tested every resource of the group.

Steinberg is normally a fine interpreter of the Strauss repertoire. Friday night's concert did not demonstrate that mastery, however. The reading was stilted and without real imaginative approach. The theme and variation form of the work was too evident in that there was almost the feeling that the conductor was telling his audience that such and such a place was the start of each new section, rather than allowing for a flow of ideas throughout.

Cellist Samuel Mayes and violist Joseph dePasquale were the interpreters of Quixote and Sancho Panza. They adopted the conductor's outlook. Although their technique could not be questioned, they [illegible] to the tragi-comic basis of the almost literal story-telling line within the composition. Like Steinberg, and partly due to his leadership, they played well but with a lack of spirit.

★ ★ ★

WHEN hearing the "Don Quixote" it is easy to understand how it laid the groundwork for men like Stravinsky to build on. Composed in 1897, it contains many passages which are precursors of the atonal works being created by writers of today. Steinberg brought out the voices of the orchestra well, illustrating clearly the tremendous flair which Strauss had in the use of materials for orchestra. But the playing was too contrived.

The Piston "Toccatta" which opened the program was an orchestral tour-de-force and brought home how well the Steinberg-Boston Symphony Combination can perform together when they are of the mind to do so. The toccata is a complex score, filled with opportunities for displaying the capabilities of a virtuoso ensemble like the Boston Orchestra. Steinberg took every advantage of this and the reading of the short piece was one of the highlights of the concert. It is a three part work in the form of the older compositions in the style, but with the use of modern harmonic principles. Like numerous compositions heard so far this season at the Tanglewood shed, the Piston piece was being given its first performance in the Festival Series.

With the playing of the "First Symphony" of Brahms, the Friday night show took on the finer qualities which have become standard for these concerts. The highly polished skills of orchestra and conductor were used to their best. Steinberg allowed the lovely themes of the work to ride out over the tight-knit harmonic structure of the symphony. There was the feeling that a singular concept, which was missing in the Strauss, was contained in the rendering. The participants were inspired and gave a memorable performance. It more than redeemed the evening for all concerned.

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Evening Globe
BOSTON, Mass.
Circ. 146,915

Mayes Not at Best in Don Quixote

By MICHAEL STEINBERG

LENOX—Friday night William Steinberg conducted the Tanglewood concert of the Boston Symphony Orchestra. The program consisted of Walter Piston's Toccata, Strauss' Don Quixote, and the Brahms First Symphony.

The Strauss performance was a remarkable one, or at least I would infer so from my having hardly noticed it as a performance at all, so entranced was I with the beautiful piece itself.

Steinberg caught its moods, paced it well, and to an admiral degree managed to get the orchestra involved in what it was doing so as to produce some uncommonly lively playing.

The solo cello part was taken by Samuel Mayes, about to leave Boston for Philadelphia. He is a first rate player upon the cello, and that is not news. He is perhaps not quite the best interpreter of Cervantes-Strauss. He seems too concerned with the instrument to let himself become quite lost in the music. His tone is very beautiful, but the beauty is always of the same kind.

The music that Strauss wrote [illegible] volved and fascinating tone poem.

Special gratitude must be expressed to Joseph de Pasquale for his very fine, and apt, playing of the incidental viola solos.

Maybe if players like Feuermann had not revealed what Don Quixote can be, I would have found Mayes more completely satisfying. Even so, Don Quixote was unusually satisfying. I did feel I was led straight to the music without interference and that is something I by no means take for granted.

Brahm's First Symphony is an extraordinarily difficult piece to conduct. In a letter to the composer written after the first Leipzig performance in 1877, Clara Schumann expressed her feeling that the final climax ::does not seem to grow out of the whole movement, but appears added on as a brilliant finish."

That brilliant finish always makes a big effect in the most vulgar sense, but if it were not for those last and rather dismaying pages, the First Symphony would fall flat in performance almost as often as the third with its quiet close.

As it is, the first almost always gets the audience to cheer, and on this occasion, as so often, the shouting from the crowd began right with the attack on the final C major chord.

That does not alter the fact that Steinberg's interpretation was in general a crude exercise in demagoguery. Ascent fell heavily and more or less all over the place. One would never know that Brahms wanted the big tune in the finale played "poco forte" and it ought to be possible to refine its phrasing to the point where its first two notes sound not quite so much like a healthy belch.

I have heard duller performances of this highly problematic symphony, but not, I think, one more fundamentally unperceptive and brutal.

Piston's Toccata was written for the French Orchestre National's first American tour under Charles Munch, and its represents little more than the thoroughly professional realization of a gracious gesture. It made a lively beginning for a confusingly uneven concert.

TROY RECORD Aug. 1, 1964

Steinberg Outstanding In 3 Major Tanglewood Works

By HOWARD HEALY

A guest conductor and a program of contrast worked out very well yesterday afternoon at the Berkshire Tanglewood Festival in Lenox, Mass.

William Steinberg stepped up to the podium to conduct three pieces that demanded assumption of three personalities: Mendelssohn's "Italian Symphony," excerpts from Wagner's "Gotterdammerung," and Beethoven's "Symphony No. 5".

Even more important, Steinberg had to master three differing and contrasting styles. So great was his control in the third work that applause lingered over the rolling green lawns of Tanglewood for nearly 15 minutes. And that came after a standing ovation before the last of Beethoven's last 55 measures in C major were completed.

Consciously or unconsciously Steinberg had formed a program that included nearly opposite poles in style.

Reflecting Mendelssohn's personality—his brilliant wit and social properness — was the "Italian Symphony." Steinberg appeared to enjoy conducting the work—in complete control of the orchestra and the work's formality and correctness. A delightful piece was delivered with ease.

Now and then his eyes would move or a smile break across his face as he gestured with hand or baton for a note or phrase that needed accenting.

He seemed more serious and possessed of more emotional force in the Beethoven work. Effecting a transition from the emotional restraint of the very proper Mendelssohn to the fierce concentration of the ugly and social outcast Beethoven was not an easy task for any conductor. But it was a successful one for Steinberg.

The piece itself is one of contrasts—from tonality to tempi to style. Without undue or prolonged emphasis of the "knock knock" motive in the first movement Steinberg evinced excellent timing in the Beethoven. From the start to the very demolition of the motive the conductor was in control.

When the second movement was given—where two themes are introduced, as was Haydn's liking—Steinberg was there with the timing again—with the first theme in the violas and cellos and the second in the clarinets and basses.

By the time he had reached the third movement, with its famous scherzo and trio—and the horns bringing back the motive—Steinberg was wrapped up in the change of the work, most importantly the change in tonality. Even in the humorous trio Steinberg showed involvement in the work with closed eyes and tight lips.

The emphasis of tonality in the last movement and the grand finale to this piece of contrasting tempi was glorious and, as mentioned before, was rewarded with a standing ovation and seven encores.

Between these two works of contrast was another "different" one. The "endless melody" and transitional ease of Wagner in excerpts from "Flight of the Gods" was a good test of timing in itself. Steinberg threw some "punches" at the brass section to get the loudness demanded by the score and brought the entire program together with them. Mendelssohn would have been appalled at such rudeness and boisterous sound and Beethoven would have gloried in it.

Steinberg gloried in them all.

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American (e)
WATERBURY, Conn.
Circ. 41,200
AUG 3 1964

Tanglewood Audiences Impressed

(Special to The American)

LENOX, MASS. — Guest conductors at Tanglewood which presented William Steinberg on Friday evening and Eugene Ormandy on Saturday night brought the weekly total to 26,747, presenting Joseph Silverstein, concertmaster as solist, and Erich Leinsdorf, regular conductor, yesterday afternoon. The music ranged from that of Beethoven, Brahms, Mahler, Dvorak, Bartok and the inevitable Strauss of this season's programming. The Boston Symphony Orchestra was in fine form, played magnificently with a few minor lapses and the audiences were delighted. The weatherman cooperated until he sent a light drizzle just before yesterday afternoon's concert, not enough to bother but perhaps just enough to cut attendance down to 5,470. Just a few short of 5,000 attended the Saturday morning open rehearsal concert with proceeds for the orchestra's pension fund.

Yesterday morning in the theater-concert hall Friends of the Orchestra heard an excellent performance of music of Johann Sebastian Bach with Eduardo Mata conducting the "Cantata No. 99" and Seymour Lipkin, pianist, conducting "Cantata No. 140." The young voices and the student orchestra acquitted themselves nobly. It was a rare treat to hear this fine program.

Yesterday afternoon's program brought together music of Dvorak and Bartok, the one with his Bohemian influences, the other with his Hungarian flavors. The orchestra gave each a magnificent reading under the intriguing direction of Erich Leinsdorf. The performance of Strauss' prelude and waltz sequence from "Der Rosenkavalier" was done with such grace and lightness it had one gliding ni his seat. The Dvorak was done brilliantly with great spirit. Mr. Silverstein showed his usual technical perfection in the Bartok and the audience showed its appreciation.

Mixed Reception

Saturday night's concert brought 9,811 for the Beethoven "Overture to Leonore, No. 1," and the Beethoven, "Symphony No. 1" Mahler's "Symphony in D Major, No. 1" received a mixed reception from those who can take or leave Mahler but they were apparently of one accord that the Boston Symphony Orchestra had given it a rich full performance.

For Friday night's concert William Steinberg conducted music of Piston, Brahms' "Symphony No. 1, in C Minor" and "Don Quixote" of Strauss with Samuel Mayes, violoncello soloist, and Joseph dePasquale, viola soloist. The audience numbered 5,439.

Next Week End

Concerts this week end will see Richard Burgin, retired concertmaster of the orchestra, conducting Friday night in a program of Tchiakovsky, Schuller, and Debussy's "La Mer." It will be a week end with vocal music receiving a significant part of the programming. Erich Leinsdorf will conduct Saturday night and Sunday afternoon. Beethoven's "Ruins of Athens" with soloists and the Festival Chorus will be presented Saturday night as well as Menotti's "Death of the Bishop of Brindisi." Sunday afternoon's program will include music of Hindemith, Schumann, Liszt's "Fantasie on Themes from Ruins of Athens" and Strauss' "Parergon." Jorge Bolet, pianist, will be the soloist in the last two numbers. Over the week end concert-goers will hear five works not previously performed at Tanglewood.

S.M.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-
Union (m)
SPRINGFIELD, Mass.
Circ. 83,193
AUG 1 1964

Soloists Excel In Tone Poem 'Don Quixote'

By R. C. HAMMERICH

LENOX—Two members of the Boston Symphony Orchestra, who will leave to join the Philadelphia Orchestra in September, were given prominent solo assignments Friday night in the program chosen by William Steinberg for his second appearance this summer as guest conductor at Tanglewood.

Written by Strauss

Samuel Mayes, cellist, and Joseph de Pasquale, violist, both first chair men, played the solo parts as Don Quixote and Sancho Panza during the tone poem about Cervante's benighted knight written by Strauss in his youth.

"Don Quixote" is a collection of 10 variations set between an introduction and a finale. Each of the variations can be imagined to portray one of Don Quixote's famous fantasies. He tilts at windmills, sheep, pilgrims and monks and finally reaches tranquility and sanity.

The piece is full of unpredictable twists and turns, is unusually difficult to play and uses a few uncommon instruments in its efforts to portray the Don's eccentricities.

Wind Machine

There is a wind machine, for instance, which whistles and wails while Quixote and Panza imagine they are flying when they sit blindfolded on a wooden horse.

The Boston Orchestra brought much clarity to this piece Friday under the guidance of Steinberg, but at the expense of some of its usual unity.

Several passages were begun without the universal togetherness the 100-plus ensemble ordinarily displays and, in fact, did display 20 minutes later when it moved into the security of Brahm's First Symphony after intermission.

Well Cast in Solos

Mayes and De Pasquale were well cast for their solo characterizations. Pasquale's viola was properly gutty and virile for the loyal Panza, and the mild, diffident tonal quality of Mayes' cello was right in character for the vague and searching mind of the misguided polite knight.

The only quibble about Mayes' view of Quixote that comes to mind quickly is the number of swoops and scoops he used to approach notes that might better have been hit on the nose.

The orchestra approached the Brahms symphony with more control, more surety and, surprisingly, more drama.

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Gazette (e)
WORCESTER, Mass.
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AUG 1 1964

AT TANGLEWOOD

'Toccata' By Piston Presented

By JOHN F. KYES
Gazette Music Critic

LENOX — Once again, Friday at Tanglewood failed to draw a large audience, not apparently from any fault of programming. Last night, clear skies were offset by cool air. But the concert was glorious.

The 5,439 listeners heard "Toccata" by the modern New Englander, Walter Piston; rich and varied orchestral hues in the Richard Strauss tone poem, "Don Quixote," and the stress and beauties of the Brahams Symphony No. 1 in C minor.

William Steinberg, of Pittsburgh, continued to make his deep impression on the Berkshire Festival as a musician of direct methods, great sincerity and unfailing insight. Tonight Eugene Ormandy will make his last appearance of the summer in a program of Beethoven and Mahler. Tomorrow afternoon, Erich Leinsdorf offers Dvorak's Sixth and the Richard Strauss waltzes from "Der Rosenkavalier," also concertmaster Joseph Silverstein in the Bartok Concerto No. 2.

Gazette Review

Piston's "Toccata" left me doubtful as to whether the composer was deliberately using the bulk and inertia of wind phrases to offset and temper the sharp edges of string remarks. The mid-section brought luscious interwoven melodies for woodwinds.

The demented knight who jousted with windmills found an eloquent spokesman in Samuel Mayes, first cellist. His treatment of the Don Quixote themes leaned toward the gentle and sympathetic, and Steinberg also brought out the thoughtful and human aspects of the tremendous score. Joseph de Pasquale, first viola player, wss roundly applauded as the Don's servant, Sancho Panza.

Steinberg kept the tensions of the Brahms First continually in view, capping mighty struggles with hints of victory, maintaining the bittersweet quality in the slow movement, and developing much drama in the whimsical and sentimental memories of the scherzo. Spendid hymns moved the finale along lines some have compared to the Beethoven Ninth.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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Music Review

Weekend at Tanglewood

By JAY C. ROSENFELD

THE FINAL concert of the fifth Berkshire Festival week was chosen entirely from one shelf of the musical library. War and world events have made it difficult to keep boundaries and nations clear and distinct, but Richard Strauss, Antonin Dvorak and Bela Bartok are all from one general background. True, one must concede that Strauss for this occasion is Viennese, as that was where he placed his opera "Der Rosenkavalier," but what were once called Magyars and Bohemians have new and different names today.

Music librarians have had trouble identifying Dvorak's D Major Symphony. It is numbered in the order that it was published but not in the order written. That point is not important. It was his first try at a symphony and he poured out what was in his warm, cheerful soul. There are no conflicts nor catastrophes; simply the peace of a summer night and the contentment of country people, the joy of nature and the exuberant carefree spirit of young dancers. At its most contrapuntal involvements, it still remains transparent, especially as played by the Boston Symphony Orchestra yesterday under the discipline of their conductor, Erich Leinsdorf.

* * *

THE SONORITIES are deeply pleasing. We in America got to know him 10 years later, but the music he wrote here had the same characteristics. The man never became a cosmopolitan. He yearned for his beloved homeland all the time he was here, and that kind of loyalty showed in all his music.

Bartok was a great student of the folk tunes of his country, but he did not use them at all in the same manner as Dvorak had absorbed the airs of his own people. He writes with free invention, almost improvises, and soars off into musical space, always securely tonal, but with pungent dissonance and rhythmic intricacy.

* * *

CONCERTMASTER Joseph Silverstein was the soloist in Bartok's Concerto No. 2, and he played with alternate abandon and supplication. He produces no note in any situation which does not have depth and smoothness, if desired, but the flights of fancy Bartok invites a soloist to take found Silverstein superbly able to master every possible pitfall. Bartok writes a short introduction before the violin enters. It is for harp and plucked strings and is as right and effective for what is to follow as a whole set of scenery and lights. The orchestra is an integral part of the concerto and Leinsdorf's collaboration was a distinct factor in the triumph Silverstein scored.

Eugene Ormandy

* * *

THE SEQUENCE of waltzes Strauss chose from his opera is a typically Viennese dance. We would concede that no one plays them with more authority and flexibility than Leinsdorf. They are pure delight.

* * *

ON THE PRECEDING evening, Eugene Ormandy was welcomed back again as guest conductor. He played Beethoven and Mahler, the first symphony of each man, beginning the concert with the overture to Leonore No. 1.

Anyone who enjoys the illusion that music comes to a composer in a moment or inspiration might well inspect the situation which applied to Beethoven's single opera, "Fidelio," which he once thought to call "Leonore." He sketched and tried four different complete overtures before he was satisfied. The one Ormandy played is rarely heard. All of it was not discarded in the later attempts and fragments are recognizable to anyone who knows them better.

Ormandy used a reduced orchestra for the overture and also for the First Symphony. He undoubtedly felt justified in this procedure. We cannot say we found the performance altered for the better. Indeed, it was correct leading to dullness.

* * *

FOR THE LAST 36 bars of the Mahler First Symphony five percussion players pound their instruments only a little less than incessantly. Seven horns blow with all force and five trumpets, with bells up with Ormandy's abetment, puff their cheeks crimson. If the ovation he received was due to this ear-splitting production, it should be discounted. If the audience of 9,811 showed their approval for the way the orchestra played so many other of the precious fragments Mahler inserted, there would be ample reason for the demonstration the performance evoked.

The symphony is saturated with thematic material from Mahler's own songs, and in the third movement he uses a well-known children's round, "Frere Jacques, dormez-vous?", giving a single muted contrabass, here well - played by principal Georges Moleux, the announcement after two prefatory bars for tempered kettledrums. Mahler closes all the movements but this one with a violent concluding bang, and even here he breaks the quiet close by a triple fortissimo chord in the fourth movement which follows without a pause. There is surely reason to debate whether this was musically valid or just theatrically purposeful.

* * *

RAIN in the early afternoon yesterday must have affected the plans of many who may have thought to come sit on the surrounding lawns, but, even so, the audience of 5,470 seemed to produce as much elation and enthusiasm as larger ones on other occasions.

Sunday Telegram
WORCESTER, Mass.
Circ. 102,435
AUG 2 1964

Music: Ormandy Conductor At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The combination of Beethoven and Mahler attracted 9,811 persons to Tanglewood last night for the second concert of the Berkshire Music Festival's fifth weekend.

Eugene Ormandy guest-conducted the Boston Symphony Orchestra in Beethoven's "Leonore" Overture No. 1 Opus 138. Symphony No. 1 in C Major, Opus 21 and Mahler's Symphony in D Major, No. 1.

Neither Beethoven work has impressive stature by comparison with most of his symphonic repertory. And any other Mahler symphony but [illegible] have whittled away the cheerful atmosphere engendered by the Beethoven.

Discarded as Unworthy

Ormandy must have selected the first "Leonore" Overture mainly for reasons of revival. It was discarded by the composer as being unworthy, and he followed it with three more attempts to give his "Fidelio" opera a suitable overture.

Leonore first's association with the opera is of no importance in concert performance. But the fact remains that it certainly didn't reach any great height last night.

It suffered mainly from poor synchronization in intricate passages where [illegible] moved [illegible] section. Some [illegible] were pretty ragged.

Results Admirable

Ormandy himself treated it with infinite care. Due to this, there were still many things to admire about the results. Melody was kept out front surmount-ing extended passage of mild interest. Timpani was heavily applied in rampaging sections, and in spots toward the end a Rossini kind of effervescence was achieved.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 47,923

JUL 20 1964

Boston Symphony Plays Memorial for Monteux

Eugene Ormany, conductor of the Philadelphia Orchestra, appeared as guest conductor of the Boston Symphony Orchestra yesterday afternoon at Tanglewood, Lenox, Mass., in place of Pierre Monteux, who died July 1.

* * *

THE MONTEUX memorial program included Beethoven, Ravel and Elgar as the Boston Symphony gave its best, full, resonant tone. Ormandy's conducting seemed to have not only musicianship, but imagination and insight.

The Ravel "Alborada del gracioso" was as colorful as only Ravel can be. Whether it was harp glissandos, crashes from the timpani and cymbals, pizzicato, sprightly string figures or solemn phrases from the woodwinds, there was never a lackluster moment.

The Elgar "Enigma" Variations, each a muscial portrait of a friend of the composer, concluded the unusually fine program.

* * *

SKETCHED with affection, each portrait seemed to have its own entity, from whimsical to vigorous, bombastic to nostalgic. Solo episodes, effective ritards and stupendous climaxes brought the audience to its feet in an explosion of applause as the work and the concert ended.

Ormandy seemed to know the orchestra thoroughly, how to wheedle the tone down to a whisper and how to get the men to play at "impossible" tempos. And at the end he did not forget that it was the men who played the concert; he thanked them and shook hands with all front desk men before accepting the applause of the audience.

* * *

THE MAJESTY of the opening "Egmont" overture and the Beethoven "Symphony Number 4" showed the orchestra at its best. Ormandy phrasing Beethoven's highly individual themes brought out beauties one seldom realizes.

Yesterday afternoon's program drew an audience of 6,052 for the conclusion of the third week of the Tanglewood season and the first week of the full Boston Symphony Orchestra.

* * *

THE WEEK'S total attendance amounted to 23,001. Other concerts of the week drew: 934 for the Tuesday night chamber music; 4,132, Friday night; 7,586 Saturday night, and 4,297 for the open rehearsal Saturday morning.

Erich Leinsdorf, regular conductor of the Boston Symphony, conducted Friday night and dedicated the program to the late Serge Koussevitzky. He also conducted Saturday night when the Boston Symphony was assisted by the Harvard Glee Club, Radcliffe Choral Society and the Tanglewood Choir.

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.

AUG 6 1964

THE BOSTON SYMPHONY ORCHESTRA, Eugene Ormandy, conductor. Tanglewood, Lenox, Mass., Saturday, August 1.

Saturday evening's concert at Tanglewood, conducted by Eugene Ormandy, achieved the difficult feat of making familiar music seem new and exciting.

The first part of the program was devoted to Beethoven. Although the overture the **Leonore I** was given its first performance at the Berkshire Festival, it can hardly be classified as new music either to the Boston Symphony Orchestra, Mr. Ormandy, or the audience. Not the best of the Leonore overtures, it nevertheless creates a mood of expectancy and drama when it is played as it was Saturday evening. The first symphony followed, full of youthful fire and imagination.

The concert ended with a brilliant performance of Mahler's **1st Symphony in D Major.** This is truly a virtuoso piece for conductor and orchestra. Mr. Ormandy and the orchestra made it sound almost profound rather than an over-rich, High Romantic exercise in orchestration.

Leila R. Seigel

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Sunday Republican
SPRINGFIELD, Mass.
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ASS., AUGUST 2, 1964

ORMANDY VIEW OF MAHLER WORK A LITTLE LARGE?

Tanglewood Performance Of First Symphony Called 'Pompous'

By R. C. HAMMERICH

LENOX — Eugene Ormandy's view of Mahler's First Symphony as performed Saturday night at Tanglewood was a big one, bigger perhaps than the composer's view of it.

Danger of Stopping?

As guest conducter of the Boston Symphony Orchestra, Ormandy set a pace for the opening bars that, if sustained, would have stretched the 53 minute work toward infinity. Granted the beginning is supposed to be slow, but not so slow it seems in danger of stopping.

Well, anyway, the halting pace opened so much space in the music it let the clean air of spring through and that was an atmosphere Mahler said he intended to portray. There are other ways of doing it, however.

The bigness of Ormandy's view showed also at the end of the first movement and at the beginning and end of the second. Those were moments of volume, large volume. Some of it was achieved by vigorous thumps on the kettledrums and cymbals—perhaps too much of it, because the sound was rough and noisy.

First Called 'Titan'

When Mahler first conducted his symphony, he gave it the title: "The Titan." But later, when he wrote some really big symphonies, he retracted the title.

Many writers have ignored his retraction; so the music continues to be called "Titan" even though Mahler's retraction was well founded. It is not a giant symphony.

The message this report intends to transmit is that although Ormandy found many moments in the score to present with strength (the melodic middle of the second movement, for instance), he also led the orchestra over the bridge of propriety and made Mahler pompous, which, in the First Symphony at least, he is decidedly not.

Two by Beethoven

The two Beethoven works which filled the first half of the program were similar in mood if not in style and substance.

The Leonore Overture No. 1 is seldom heard, probably because Leonore No. 2 and No. 3 have so much more to offer, but it is, and was Saturday, a pleasant little confection, small, relaxed and sweet.

It was not difficult Saturday to see why the Leonore No. 1 was discarded early as an appropriate overture for Beethoven's only opera "Fidelio." It is too nice

Gracious, Amiable

The symphony No. 1 which immediately followed it was similar in mood because of its happy inheritance from Mozart and Haydn.

It is a gracious, amiable and gentle symphony, full of the niceties of 18th Century classicism but, nevertheless, hinting at the stronger brew yet to come from Beethoven.

Ormandy led it with flair and grace. It had a suppleness that was lost during intermission and sorely needed in the Mahler symphony.

Not for nothing was Mahler the musical descendant of the German tradition, but practically none of that tradition was able to leap the 20 minute intermission.

The brilliant sounds of Prokofieff, Stravinsky and other painters of blinding colors appeared instead. As entertaining as they are, they were out of [illegible] with Mahler Saturday.

Morning Globe
BOSTON, Mass.
Circ. 194,870
AUG 3 1964

Ormandy Leads Symphony in Whirlwind Tour of Mahler's First

Sunday Concert at Tanglewood

The ARTS

By MICHAEL STEINBERG

LENOX—Ormandy's interpretation of the Mahler First Symphony is unorthodox, even shocking. It is by no means bad. Its most special feature is its speed, and must say that I would hardly have thought it possible to have the piece reduced to 46 minutes and have it remain intelligible.

Yet I found that the purely external element of having the events proceed from one to the other with such dispatch made many of the large relationships intelligible to me in a way that they hardly have been in performance, however clear they were in the score or however familiar and well understood intellectually.

Key relationships, which are among the most original inventions in the score, came out with unaccustomed drama in this performance, not only the spectacular one like the finale's [illegible] but also the more quiet moments like the slow movement's unexpected recapitulation in E flat minor.

Ormandy is inclined to streamline the piece. He now and again zips across bridges that could well stand a little more rhetorical emphasis.

He seems simply not to have the patience to evoke the atmosphere of motionless mystery that I am sure Mahler was after in the opening pages. However suspenseful and effective, the music there was not slow and dragging as Mahler asked that it should be.

The scherzo also moved at great speed, certainly faster than the suggested metronome mark of 66 to a measure, but not out of line with the direction "kraeftig bewegt"—"movingly along powerfully."

tempo a bit when the tune came in. More than any conductor I recall he produced the deadpan, almost uninflected blandness in the canon that is needed, and except for the badly flat tuba playing, those pages would have been a perfect success. Also, I have never heard the G major episode done with such delicacy and beautiful a sound.

Throughout, the delicacy of the performance was something in which to take great pleasure. The big D flat major melody in the last movement was kept beautifully down and to an amazing degree Ormandy over and over again solved successfully that quintessentially mahlerian problem that defeats so many conductors, namely that of being expressive and powerfully repressed at the same time. Or, to put it in more immediately musical terms, to be "expressive" within a framework of pianissimo and the most delicate accentuations.

If anything, the performance could have done with a little more ham.

There could well have been a larger, and more frightening, "luftpause" before the finale's headlong plunge into D major, reaching the symphony's home key for the first time since the end of the first movement.

I have never heard the third movement's Bohemian band music with its wildly exaggerated upbeats done with such restraint, and I must admit to not being quite sure that that is really right.

The performance was unorthodox, but it offered a new perspective and one that I found interesting and instructive. Moreover the conception was worked out and carried out with a commendable consistency.

Before leading the Mahler, Ormandy conducted Beethoven's Leonore Overture No. 1 and the First Symphony. Both performances were blunt, unfussy, heavy, not really bad, but without being at all good unless by virtue of the omission of sins.

The orchestra playing was a bit crude: whenever there was a change of texture the seams showed in the rhythm. Also Ormandy encourages violence. He is not a man who can simply take the end of Beethoven's Scherzo as the conclusion of a formal design; he has to make a smash-bang production of it.

His attention to potentially dramatic detail can have good results: the symphony's opening measures were uncommon-

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Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
AUG 6 1964

BERKSHIRE FESTIVAL

TANGLEWOOD

Friday Evening
By C.D.

William Steinberg for the second time this season took over the Boston Symphony at Tanglewood on Friday evening in a program which included a recent work of Piston, The Don *Quixote* of Strauss, and Brahms' *First Symphony.*

The Piston work, a *Toccata,* was obviously not Mr. Steinberg's dish of tea, if one is to judge by the ragged performance it received. But the Strauss and Brahms pieces were another matter.

Don Quixote is one of Strauss' greatest orchestral compositions, and if some modern ears object to the dripping sentimentality of the music, they must consider the subject and the era in which it was written and above all, they must admire the consummate mastery of orchestral sonorities. The soloists, Samuel Mayes, cellist, and Joseph dePasquale, violist, as well as all the other first chair men in the orchestra, contributed in making this a glowing performance

So often the last movement in the *First Brahms Symphony* sounds sectional, episodic and "square;" but it was not so last Friday evening. The impression of inevitable continuity that Steinberg achieved in the Brahms was a triumph of conducting. The cheers and easily to a Tanglewood audience were never more richly merited than they were after this performance.

Saturday Evening
By C.D.

On Saturday night Eugene Ormandy conducted. For more than 30 years American audiences have known him to be a superb conductor, and for many more years than that we have known that Beethoven was a superb composer. What then is to be said about the first half of the program—all Beethoven — and including the seldom heard first version of the Leonore Overture and the ever-fresh First Symphony? A plus A still makes 2A, and Ormandy conducting Beethoven still adds up to 2A.

After the intermission came the Mahler *First Symphony* Mahler has never quite caught on in this country, and Ormandy with others has tried to remedy American lethargy to the Mahler symphonies. Juding by the fervent reception of the Mahler work on Staurday night, thousands of new converts to the Mahler cult were made.

Sunday Afternoon
By A. C. Sly

A little child was dashing about in front of the stage, when Erich Leinsdorf mounted the podium. The conductor suggested that he sit down and enjoy the music. That is what he and the rest of the audience did for it was a program that had appeal for a wide variety of musical taste and was performed superbly.

The *Symphony in D Major, Op.* 60, by Dvorak, was the opening work. It is rarely done and one wonders why, for it abounds in pleasing melodies and catchy rhythms, and the Bohemian folk quality is a welcome change from a rather steady diet of French and German music. It was refreshing to hear, and the BSO gave it a spine-tingling performance

Joseph Silverstein was soloist in Bartok's *Second Violin Concerto.* It was an extraordinary performance in many respects. Mr. Silverstein is so self-effacing, perhaps because he is concertmaster of the orchestra, that one tended to forget he was a soloist.

Bartok has written a fiendishly difficult score which makes tremendous demands on the artist, but Mr Silverstein met them all with aggravating ease. Leinsdorf fused the varied elements into an exciting whole.

By way of giving an added fillip to an already satisfying afternoon, the concert closed, with the popular *Prelude and Waltz Sequence* from *Der Rosenkavalier.* It was done with elegance, and sent the audience away singing.

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AUG 8 1964

Mahler's First, Too Fast Or Two Slow At Tanglewood; No Clocks

Was Mahler's First Symphony played fast or slow at Tanglewood on Saturday night? After it was all over, one critic wrote that it took 46 minutes and was so fast to be almost shocking, while another clocked it as 53 minutes and said it was so slow it seemed to be in danger of stopping. We did not clock it.

The Boston Symphony Orchestra played the Mahler work under the baton of guest conductor Eugene Ormandy in a program that opened with Beethoven's Leonore Overture No. 1 and also included Beethoven's First Symphony.

The previous night, on Friday, another guest conductor led the orchestra. This was William Steinberg, making his second guest appearance at Tanglewood. Another of the works of Richard Strauss, whose centennial is being celebrated this year, was presented this time "Don Quixote," a marvelously colorful composition. Samuel Mayes, cellist, and Joseph dePasquale, violist, were soloists. The program opened with Toccata by Piston and concluded with the great First Symphony of Brahms.

On Sunday afternoon the orchestra returned to the hands of its director Erich Leinsdorf and played two works new to the Berkshire Festival: Dvorak's Symphony No. 6 and Bartok's Violin Concerto No. 2, with Joseph Silverstein as violin soloist. The program ended lightly and gaily with the Rosenkavalier Waltzes of Strauss.

Mr. Leinsdorf is generous in sharing the podium at Tanglewood this season, but he has become such a drawing card himself that the guests do not outshine him. Next weekend he will lead the Saturday and Sunday concerts himself, and on Friday Richard Burgin, former concertmaster of the Boston Symphony, will conduct, so one might say that the orchestra will be at home with its own.

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Music: Bartok Highlight At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Highlight of yesterday afternoon's Berkshire Music Festival concert at Tanglewood was a brilliant performance of Bartok's Second Violin Concerto with Joseph Silverstein as solist and the Boston Symphony Orchestra conducted by Erich Leinsdorf.

This was the final concert of the festival's fifth week. Attendance was 5,470, bringing the weekend total to 26,747.

Also Dvorak

Because famous names don't necessarily guarantee a memorable concert, a certain amount of risk was involved in yesterday's program. In addition to the Bartok it had Dvorak's Symphony No. 6 in D Major, Opus 60, and Richard Stauss' prelude and waltz sequence from the opera, "Dr Rosenkevalier."

The only work of cross - section interest, Dvorak's Sixth Symphony was his first to be published (1882). It's been generally accepted that Dvorak wrote five symphonies, the last being the "New World". Four earlier Dvorak symphonies were more recently exhumed which upset the listing. Anyhow, Symphony No. 6 was composed in 1880.

It's been pretty much neglected ever since until dusted off for a performance.

At Symphony Hall, Boston, last November, and yesterday at Tanglewood.

Dvorak's Sixth Symphony excelled in three areas — The opening theme of the slow movement, rapid part of the scherzo, or "Furiant," and the entire finale. Elsewhere, it did not exactly soar to the heavens.

Bohemian Themes

Generally, it is filled with natural melody that follows well-marked paths. The first movement has certain theatrical effects, borrowed from a sizable number of composers but always seasoned with infectious Bohemian melodies and nationalistic style.

Opening of the slow movement promised a stream of Slavic melody that did not materialize. It had frequent solos in woodwinds and sentimental dialogue. But material was stretched beyond interest, although rescued somewhat by fragments of expressive tunes, best of which were found in the cello section.

The third movement, "Furiant," is a teeming Bohemian dance, much in the manner of Dvorak's short but brilliant Slavonic dances.

It made a dazzling effect with its compulsive rhythm and rich modal hues. The finale was a grandiose affair, darting from one rhapsodic idea to another. Leinsdorf gave it steady drive and the climax was ushered in with penetrating brasses. The furious string passages at the end were dazzling.

Virtuoso Technique

Boston Symphony concertmaster Silverstein is a poised artist, in admirable command of his metier. He has a virtuoso technique, but also the ability to play as a poet.

He elicited a warm, impressionable tone in sections of all three movements. Most glowing was the opening statement of the first movement and the plaintive andante which he related with rich sound and emotional depth. The six variations of the slow movement disclosed the soloists musicianship and compelling showmanship, devoid of any form of extraneous action.

The first movement Cadenza was virtuosic execution, also the bristling finale. It was outstanding performance in every sense, including excellent collaboration by conductor and orchestra.

Strauss' "Rosenkavalier" excerpts were included as part of the composer's birth-centenary, being observed this summer at Tanglewood. The prelude was followed by the first of two waltz sequences that appear in the operatic production.

Frothy Dessert

Yesterday, "Rosenkavalier" was something like a light dessert to end a heavy meal. The music was richly nuanced. Rhythems were appropriately lilting. Playing was expert and conducting had every evidence of enthusiasm.

The festival resumes next Friday night when Richard Burgin, associate conductor and former concertmaster of the Boston Symphony, will be on podium. The program is Tchaikovsky's Gunther Schuller's Seven Studies on Themes of Pau Klee, sixth or "Pathetique" symphony and Debussy's "La Mer."

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NORTH ADAMS, MASS.
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Eve. Circ. 13,240
AUG 3 1964

At Tanglewood

Orchestra Plays Superbly Under Three Conductors

By FRANK N. PATTERSON

This weekend's concerts at Tanglewood conducted by William Steinberg, Eugene Ormandy and Mr. Leinsdorf were again as unblemished as last week when these same men mounted the podium.

Such frequent shift of conductors does little to change the established character of the orchestra, but it does seem to promote something in the way of even greater performing skill within the group.

More to Come

The remaining concerts will continue to bring a variety of conductors. Richard Burgin, the associate conductor of the orchestra, will return next week with a performance of works by Tchaikovsky, Schuller and Debussy. The following weeks will bring Max Rudolf, Leopold Stokowski and also the rising young Japanese conductor, Seiji Ozawa.

There appears this year what might seem to be a contest among the conductors to direct sans score. Mr. Leinsdorf appears quite at home without score, but some others can readily be seen counting sequential material on their fingers.

To a few, conducting without score is a natural, but to most others it is a daring and risky trick. Koussevitsky would himself on occasion dispense with the score, but he did confide that he thought the practice fool-hardy for those who could not memorize easily and dependably. However, it could not be said that, trick or not, there had been any large evidence of detraction to the impeccable programs thus far this season.

Strauss Example

Strauss' Don Quixote variations, conducted by Mr. Steinberg with soloists Samuel Mayes, cellist, and Joseph de Pasquale, viola, was this week's prime example of impeccable performance. This is, by the way, the last solo performance scheduled for those two principals of the BSO, since both will leave at the close of this season to join, in equal positions, Eugene Ormandy and the Philadelphia Orchestra. They made the most in this final display of their large talents with a technique that produced a spellbinding expression to the music. The work, with its resort to wind machine, baaing sheep, etcetera, doesn't generally appeal too widely among musicians. However, this audience will likely, years hence, remark after some performance of the work, "But you should have heard it with Mayes and de Pasquale in '64."

The Piston Toccata, new to Tanglewood and this reviewer, was first performed in Bridgeport in 1948. Charles Munch, then making a tour of America with the French National Orchestra, had requested a work of Piston to perform on the tour. The piece is short and brilliantly rhythmic with a complex and tight harmonic texture that is still dissarmingly conservative and pleasing. That the BSO can perform such a work as this Toccatta or the Bartok Violin Concerto, performed Sunday, and still maintain its phenomenal tone and ensemble, is what makes the orchestra what it is, superb.

Beethoven and Mahler

Mr. Ormandy's program of Bethoven's Overture and First Symphony were of remarkable quality, but what was accomplished to refreshen Mahler's First Symphony was incredible. Portions that might have sounded heretofore trivial or inconsequential, Ormandy lighted with sound of refined eloquence. This stands among the many performances this summer which serve to justify the importance of performance to music of marginal quality.

Bartok's Voilin Concerto is far tighter than Piston's Toccata and unfortunately seems to show it. Though the virtuoso solo portion has the reputation of immense difficulty, Mr. Silverstein seldom evidenced the opinion. Mr. Silverstein performs in a polished but diminutive manner that allows as little risk as possible. However, with the minimum risk akin to traversing Niagara in a barrel of bottles, there can be nothing but wonder for so successful a feat.

TIMES UNIO
ALBANY, N. Y.
D. 58,797 SUN. 116,10
AUG 3 1964
The Evening Bu
PHILADELPHIA, P
D. 718,167
AUG 6 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly - Circ. 3,132
AUG 6 1964

BERKSHIRE FESTIVAL

TANGLEWOOD

Friday Evening
By C.D.

William Steinberg for the second time this season took over the Boston Symphony at Tanglewood on Friday evening in a program which included a recent work of Piston, The Don *Quixote* of Strauss, and Brahms' *First Symphony.*

The Piston work, a *Toccata,* was obviously not Mr. Steinberg's dish of tea, if one is to judge by the ragged performance it received. But the Strauss and Brahms pieces were another matter.

Don Quixote is one of Strauss' greatest orchestral compositions, and if some modern ears object to the dripping sentimentality of the music, they must consider the subject and the era in which it was written and above all, they must admire the consummate mastery of orchestral sonorities. The soloists, Samuel Mayes, cellist, and Joseph dePasquale, violist, as well as all the other first chair men in the orchestra, contributed in making this a glowing performance.

So often the last movement in the *First Brahms Symphony* sounds sectional, episodic and "square;" but it was not so last Friday evening. The impression of inevitable continuity that Steinberg achieved in the Brahms was a triumph of conducting. The cheers and easily to a Tanglewood audience were never more richly merited than they were after this performance.

Saturday Evening
By C.D.

On Saturday night Eugene Ormandy conducted. For more than 30 years American audiences have known him to be a superb conductor, and for many more years than that we have known that Beethoven was a superb composer. What then is to be said about the first half of the program—all Beethoven — and including the seldom heard first version of the Leonore Overture and the ever-fresh First Symphony? A plus A still makes 2A, and Ormandy conducting Beethoven still adds up to 2A.

After the intermission came the Mahler *First Symphony* Mahler has never quite caught on in this country, and Ormandy with others has tried to remedy American lethargy to the Mahler symphonies. Juding by the fervent reception of the Mahler work on Staurday night, thousands of new converts to the Mahler cult were made.

Sunday Afternoon
By A. C. Sly

A little child was dashing about in front of the stage, when Erich Leinsdorf mounted the podium. The conductor suggested that he sit down and enjoy the music. That is what he and the rest of the audience did for it was a program that had appeal for a wide variety of musical taste and was performed superbly.

The *Symphony in D Major, Op.* 60, by Dvorak, was the opening work. It is rarely done and one wonders why, for it abounds in pleasing melodies and catchy rhythms, and the Bohemian folk quality is a welcome change from a rather steady diet of French and German music. It was refreshing to hear, and the BSO gave it a spine-tingling performance.

Joseph Silverstein was soloist in Bartok's *Second Violin Concerto.* It was an extraordinary performance in many respects. Mr. Silverstein is so self-effacing, perhaps because he is concertmaster of the orchestra, that one tended to forget he was a soloist.

Bartok has written a fiendishly difficult score which makes tremendous demands on the artist, but Mr Silverstein met them all with aggravating ease. Leinsdorf fused the varied elements into an exciting whole.

By way of giving an added fillip to an already satisfying afternoon, the concert closed, with the popular *Prelude and Waltz Sequence* from *Der Rosenkavalier.* It was done with elegance, and sent the audience away singing.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 59,451
AUG 3 1964

Music: Bartok Highlight At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Highlight of yesterday afternoon's Berkshire Music Festival concert at Tanglewood was a brilliant performance of Bartok's Second Violin Concerto with Joseph Silverstein as solist and the Boston Symphony Orchestra conducted by Erich Leinsdorf.

This was the final concert of the festival's fifth week. Attendance was 5,470, bringing the weekend total to 24,747.

Also Dvorak

Because famous names don't necessarily guarantee a memorable concert, a certain amount of risk was involved in yesterday's program. In addition to the Bartok it had Dvorak's Symphony No. 6 in D Major, Opus 60, and Richard Strauss' prelude and waltz sequence from the opera, "Dr Rosenkevalier."

The only work of cross section interest, Dvorak's Sixth Symphony was his first to be published (1882). It's been generally accepted that Dvorak wrote five symphonies, the last being the "New World." Four earlier Dvorak symphonies were more recently exhumed which upset the listing. Anyhow, Symphony No. 6 was composed in 1880.

It's been pretty much neglected ever since until dusted off for a performance.

At Symphony Hall, Boston, last November, and yesterday at Tanglewood.

Dvorak's Sixth Symphony excelled in three areas — The opening theme, the slow movement, rapid part of the scherzo, or "Furiant," and the entire finale. Elsewhere, it did not exactly soar to the heavens.

Bohemian Themes

Generally, it is filled with natural melody that follows well-marked paths. The first movement has certain theatrical effects, borrowed from a sizable number of composers but always seasoned with infectious Bohemian melodies and nationalistic style.

Opening of the slow movement promised a stream of Slavic melody that did not materialize. It had frequent solos in woodwinds and sentimental dialogue. But material was stretched beyond interest, although rescued somewhat by fragments of expressive tunes, best of which were found in the cello section.

The third movement, "Furiant," is a teeming Bohemian dance, much in the manner of Dvorak's short but brilliant Slavonic dances.

It made a dazzling effect with its compulsive rhythm and rich modal hues. The finale was a grandiose affair, darting from one rhapsodic idea to another. Leinsdorf gave it steady drive and the climax was ushered in with penetrating brasses. The furious string passages at the end were dazzling.

Virtuoso Technique

Boston Symphony concertmaster Silverstein is a poised artist, in admirable command of his metier. He has a virtuoso technique, but also the ability to play as a poet.

He elicited a warm, impressionable tone in sections of all three movements. Most glowing was the opening statement of the first movement and the plaintive andante which he related with rich sound and emotional depth. The six variations of the slow movement disclosed the soloists musicianship and compelling showmanship, devoid of any form of extraneous action.

The first movement Cadenza was virtuosic execution, also the bristling finale. It was outstanding performance in every sense including excellent collaboration by conductor and orchestra.

Strauss' "Rosenkavalier" excerpts were included as part of the composer's birth-centenary, being observed this summer at Tanglewood. The prelude was followed by the first of two waltz sequences that appear in the operatic production.

Pretty Dessert

Yesterday, "Rosenkavalier" was something like a light dessert to end a heavy meal. The music was richly nuanced. Rhythems were appropriately lilting. Playing was expert and conducting had every evidence of enthusiasm.

The festival resumes next Friday night when Richard Burgin, associate conductor and former concertmaster of the Boston Symphony, will be on podium. The program is Tchaikovsky's Gunther Schuller's Seven Studies on Themes of Paul Klee, sixth or "Pathetique" symphony and Debussy's "La Mer."

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 — 242-4200
NORTH ADAMS, MASS.
Transcript
Eve. Circ. 13,240
AUG 3 1964

At Tanglewood

Orchestra Plays Superbly Under Three Conductors

By FRANK N. PATTERSON

This weekend's concerts at Tanglewood conducted by William Steinberg, Eugene Ormandy and Mr. Leinsdorf were again as unblemished as last week when these same men mounted the podium.

Such frequent shift of conductors does little to change the established character of the orchestra, but it does seem to promote something in the way of even greater performing skill within the group.

More to Come

The remaining concerts will continue to bring a variety of conductors. Richard Burgin, the associate conductor of the orchestra, will return next week with a performance of works by Tchaikovsky, Schuller and Debussy. The following weeks will bring Max Rudolf, Leopold Stokowski and also the rising young Japanese conductor, Seiji Ozawa.

There appears this year what might seem to be a contest among the conductors to direct sans score. Mr. Leinsdorf appears quite at home without score, but some others can readily be seen counting sequential material on their fingers.

To a few, conducting without score is a natural, but to most others it is a daring and risky trick. Koussevitsky would himself on occasion dispense with the score, but he did confide that he thought the practice fool-hardy for those who could not memorize easily and dependably. However, it could not be said that trick or not, there had been any large evidence of detraction to the impeccable programs thus far this season.

Strauss Example

Strauss' Don Quixote variations, conducted by Mr. Steinberg with soloists Samuel Mayes, cellist, and Joseph de Pasquale, viola, was this week's prime example of impeccable performance. This is, by the way, the last solo performance scheduled for those two principals of the BSO, since both will leave at the close of this season to join, in equal positions, Eugene Ormandy and the Philadelphia Orchestra. They made the most in this final display of their large talents with a technique that produced a spellbinding expression to the music. The work, with its resort to wind machine, baaing sheep, etcetera, doesn't generally appeal too widely among musicians. However, this audience will likely, years hence, remark after some performance of the work, "But you should have heard it with Mayes and de Pasquale in '64."

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Beethoven and Mahler

Mr. Ormandy's program of Bethoven's Overture and First Symphony were of remarkable quality, but what was accomplished to refreshen Mahler's First Symphony was incredible. Portions that might have sounded heretofore trivial or inconsequential, Ormandy lighted with sound of refined eloquence. This stands among the many performances this summer which serve to justify the importance of performance to music of marginal quality.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427
AUG 1964

Mahler's First, Too Fast Or Two Slow At Tanglewood; No Clocks

Was Mahler's First Symphony played fast or slow at Tanglewood on Saturday night? After it was all over, one critic wrote that it took 46 minutes and was so fast to be almost shocking, while another clocked it as 53 minutes and said it was so slow it seemed to be in danger of stopping. We did not clock it.

The Boston Symphony Orchestra played the Mahler work under the baton of guest conductor Eugene Ormandy in a program that opened with Beethoven's Leonore Overture No. 1 and also included Beethoven's First Symphony.

The previous night, on Friday, another guest conductor led the orchestra. This was William Steinberg, making his second guest appearance at Tanglewood. Another of the works of Richard Strauss, whose centennial is being celebrated this year, was presented this time "Don Quixote," a marvelously colorful composition. Samuel Mayes, cellist, and Joseph dePasquale, violist, were soloists. The program opened with Toccata by Piston and concluded with the great First Symphony of Brahms.

On Sunday afternoon the orchestra returned to the hands of its director Erich Leinsdorf and played two works new to the Berkshire Festival: Dvorak's Symphony No. 6 and Bartok's Violin Concerto No. 2, with Joseph Silverstein as violin soloist. The program ended lightly and gaily with the Rosenkavalier Waltzes of Strauss.

Mr. Leinsdorf is generous in sharing the podium at Tanglewood this season, but he has become such a drawing card himself that the guests do not outshine him. Next weekend he will lead the Saturday and Sunday concerts himself, and on Friday Richard Burgin, former concertmaster of the Boston Symphony, will conduct, so one might say that the orchestra will be at home with its own.

TIMES UNION
ALBANY, N. Y.
AUG 3

T-U AT TANGLEWOOD

3 Conductors Share Spotlight

The distinguished American conductors: William Steinberg, of the Pittsburgh, Eugene Ormandy of the Philadelphia and Erich Leinsdorf of the Boston symphony orchestras, shared the podium over the weekend at Tanglewood Music Seed.

They inaugurated the second half of the eight-week season of the Berkshire Music Festival.

The three diversified concerts were an excellent opportunity for the capacity audiences to compare the technical and interpretative gifts of each maestro.

Friday night's concert was a most exciting one with Mr. Steinberg's inclusion of Walter Piston's "Toccata," a modern composition which did not assault the ears of the enthusiastic audience.

In line with Leinsdorf's plan to "explore" one particular composer's works each season (1964 being the anniversary of the birth of Richard Strauss), Mr. Steinberg offered one of the German composer's better known tone poems, "Don Quixote, Fantastic Variations On A Theme of Knightly Character," the musical setting of the famous novel by Cervantes.

The musical biography of the slightly mad cavalier was sharply etched by the conductor and the orchestra during the Introduction, ten episodes and the finale.

A note of nostalgic sadness was injected into this particular performance due to the fact that the portraits of Don Quixote and that of his companion, Cancho Panza, were represented respectively by the first cellist of the Bostonians, Samuel Mayes, and Joseph de Pasquale, first violist, who will be missing from their regular positions, next season, when they occupy similar "chairs" with the Philadelphia Orchestra.

Both popular members of the string section gave their all in an unforgetable performance, after which they were accorded a strong demonstration of affection.

The final work of the evening was Mr. Steinberg's exciting conducting of Symphony No. 1 by Brahms, in my opinion the greatest "first" symphony ever written. The musical paraphrase of the Cambridge Quarters' chimes and the glorious exultation of the Hymn to Joy whipped the audience into a frenzy of enthusiastic applause.

Saturday evening's concert was a return to the standards of orchestral literature with the use of Beethoven's "Leonore" Overture No. 1; his Symphony No. 1 and Mahler's Symphony No. 1.

Three magnificent "firsts" and all beautifully realized by Mr. Ormandy, it was a kind of preview of what is in store for music lovers at Saratoga Springs in 1966 when the Philadelphians under Mr. Ormandy open their initial summer season, sharing honors with the thoroughbreds, the devotees of Terpsichore and other allied branches of the Lively Arts.

For the final concert of Series Five yesterday afternoon, Mr. Leinsdorf returned to the conductor's stand to display his tremendous catholicity of musical taste with the use of the Dvorak Symphony No. 6; and the first performance at Tanglewood of Bartok's Violin Concerto No. 2 with Joseph Silverstein, concertmaster of the orchestra, as soloist.

The concerto with its avant garde harmonies and bizarre orchestral effects was played with effortless abandon by Mr. Silverstein, who was given a tumultuous reception at its conclusion.

Again honoring Richard Strauss, Mr. Leinsdorf featured as the closing work yesterday afternoon the prelude and waltzes from the opera Der Rosenkavalier, proving that the German composer could out-Strauss his Viennese namesake in the popular dance categories—bringing the afternoon concert to a brilliant conclusion. The total attendance for the weekend was 26,747. (E.S.V.)

The Evening Bulletin
PHILADELPHIA
AUG

Man About Town

Ormandy Is A Big Hit in Tanglewood

By Frank Brookhouser

THE FINAL CONCERT conducted by Eugene Ormandy at the Berkshire Festival in Tanglewood, Mass., drew an enthusiastic audience of more than 10,000 persons.

This figure was surpassed only by the concert at which the brilliant pianist, Van Cliburn, was the soloist.

And, in a way, the conductor of the Philadelphia Orchestra even outdrew Cliburn, because more than 5,000 persons showed up in the morning to hear him lead the Boston Symphony through a special open rehearsal of the works to be played that evening.

Eugene Ormandy

In all, Ormandy led the orchestra in three concerts. He concluded the final one with a performance of the Mahler Symphony No. 1 which brought the audience to its feet in a standing ovation.

Ormandy took 12 curtain calls and, graciously declining to take any of the limelight away from him, members of the orchestra remained seated while he took the bows alone.

Republican (m)
WATERBURY, Conn.
Circ. 24,059
AUG 4

Tanglewood Drawing Large Crowd

(Special to The Republican

LENOX, MASS. —Guest conductors at Tanglewood which presented William Steinberg on Friday evening and Eugene Ormandy on Saturday night brought the weekly total to $26,747, presenting Joseph Silverstein, concertmaster as soloist, and Erich Leinsdorf, regular conductor, Sunday afternoon The music ranged from that of Beethoven, Brahms, Mahler, Dvorak, Bartok and the inevitable Strauss of this season's programming. The Boston Symphony Orchestra was in fine form, played magnificently with a few minor lapses and the audiences were delighted. The weatherman cooperated until he sent a light drizzle just before Sunday afternoon's concert, not enough to bother but perhaps just enough to cut attendance down to 5,470. Just a few short of 5,000 attended the Saturday morning open rehearsal concert with proceeds for the orchestra's pension fund.

Sunday morning in the theater-concert hall Friends of the Orchestra heard an excellent performance of music of Johann Sebastian Bach with Eduardo Mata conducting the "Cantata No. 99" and Seymour Lipkin, pianist, conducting "Cantata No. 140." the young voices and the student orchestra acquitted themselves nobly, It was a rare treat to hear this fine program.

The program brought together music of Dvorak and Bartok, the one with his Bohemian influences, the other with his Hungarian flavors. The orchestra gave each a magnificent reading under the intriguing direction of Erich Leinsdorf. The performance of Strauss' prelude and waltz sequence from "Der Rosenkavalier" was done with such grace and lightness it had one gliding in his seat. The Dvorak was done brilliantly with great spirit. Mr. Silverstein showed his usual technical perfection in the Bartok and the audience showed its appreciation.

Mixed Reception

Saturday night's concert brought 9,811 for the Beethoven "Overture to Leonore, No. 1," and the Beethoven, "Symphony No. 1" Mahler's "Symphony in D Major, No. 1" received a mixed reception from those who can take or leave Mahler but they were apparently of one accord that the Boston Symphony Orchestra had given it a rich, full performance.

For Friday night's concert, William Steinberg conducted music of Piston, Brahms' "Symphony No. , in C Minor" and "Don Quixote" of Strauss with Samuel Mayes, violoncello soloist, and Joseph De Pasquale, viola soloist. The audience numbered 5,439.

Next Week End

Concerts this week end will see Richard Burgin, retired concermaster of the orchestra, conducting Friday night in a program of Tchiakovsky, Schuller and Debussy's "La Mer." It will be a week end with vocal music receiving a significant part of the programming. Erich Leinsdorf will conduct Saturday night and Sunday afternoon. Beethoven's "Ruins of Athens" with soloists and the Festival Chorus will be presented Saturday night as well as Menotti's "Death of the Bishop of Brindisi." Sunday afternoon program will include music of Hindemith, Schumann, Liszt's "Fantasie on Themes from Ruins of Athens" and Strauss' "Parergon." Jorge Bolet, pianist, will be the soloist in the last two numbers. Over the week end concert — goers will hear five works not previously performed at Tanglewood.

S.M

92

6TH WEEK AUGUST 3RD - 9TH

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Banner (e)
BENNINGTON, Vt.
Circ. 5,111

AUG 6 1964

The Death Strategem.

BERKSHIRE FESTIVAL — TANGLEWOOD, Lenox, Mass. Friday, at 8 p.m., Richard Burgin conducts the Boston Symphony Orchestra in works by Tchaikovsky, Schuller and Debussy's "La Mer." Saturday at 10 a.m. the Open Rehearsal. Saturday at 8 p.m. Erich Leinsdorf conducts the BSO in Beethoven's "Ruins of Athens," Strauss' "Three Hymns," and Menotti's "Death of the Bishop of Brindis." Sunday at 2:30 p.m. Liensdorf conducts the BSO in works by Hindemith, Schumann, Strauss and Liszt. At 8 p.m. Sunday the Festival of Contemporary American Music begins. Information call Lenox 637-1600.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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POUGHKEEPSIE JOURNAL
Sunday, August 2, 1964

Orchestra at Tanglewood Schedules Five New Works

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has made known the program for next weekend at the Berkshire Festival concerts at Tanglewood, Lenox, Mass. Five works which have not been performed previously at the festival are included in the program, which features as soloists Jorge Bolet, pianist, Phyllis Curtin, soprano, Justino Diaz, bass, and Lili Chookasian, contralto.

Richard Burgin, associate conductor, will conduct Friday night's program which will include Tchaikovsky's Symphony No. 6 in B minor, Op. 74, "Pathetique;" Gunther Schuller's "Seven Studies on Themes of Paul Klee," a first performance, and Debussy's "La Mer."

The concerts at 8 o'clock Saturday night and 2:30 Sunday afternoon, conducted by Mr. Leinsdorf, will present works by Richard Strauss in the continuing observance of the composer's 100th anniversary, and works which Mr. Leinsdorf has termed as Music for Festivals. Saturday's program will open with "The Ruins of Athens," Nachspiel, Op. 113, by Beethoven, with Miss Curtin, Mr. Diaz and the Festival Chorus, prepared by Lorna Cooke de Varon. Miss Curtin and Mr. Diaz are former members of the Berkshire Music Center. Miss Curtin will then return to sing "Three Hymns," Op. 71, by Strauss. The program will close with the eastern premiere of Menotti's "The Death of the Bishop of Brindisi," with Miss Chookasian, Mr. Diaz and the Festival Chorus. All the works on this program will be first performances at Tanglewood.

Next Sunday afternoon Mr. Leinsdorf will open the concert with the Symphonic Metamorphosis by Paul Hindemith, who died last fall. He will continue with Schumann's Symphony No. 4 in D minor, Op. 120. After intermission Mr. Bolet will join the orchestra for the first Tanglewood performance of Strauss' "Parergon," for left hand alone," which has been performed only once before in this country, in 1934. Mr. Bolet and the orchestra will close the program with Liszt's Fantasie on Themes from "Ruins of Athens," of which Mr. Leinsdorf will have conducted the complete work the night before.

The weekend will culminate next Sunday night with the first program of the Berkshire Music Center's five-day Festival of Contemporary American Music, Aug. 9-13, presented in cooperation with the Fromm Music Foundation. The program Sunday night at 8 o'clock in the theater will be performed by the Fromm Fellows and will begin the presentation of works by contemporary young American composers who have not yet gained national recognition, including 10 works commissioned especially for this festival.

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 161,219 SUN. 304,523

AUG 2 1964

BERKSHIRE — The Boston Symphony, Erich Leinsdorf, music director, will present a program entirely of orchestral works, a program emphasizing vocal works and a program featuring piano with orchestra at its Berkshire Festival concerts this Friday and Saturday evening and next Sunday afternoon in the Music Shed at Tanglewood.

Soloists will include Jorge Bolet, pianist; Phyllis Curtin, soprano; Justino Diaz, bass, and Lili Chookasian, contralto.

KLEE THEMES — Richard Burgin, associate conductor, will conduct the concert of Friday evening which will feature "Seven Studies on Themes of Paul Klee" by Gunther Schuller, currently acting head of the Department of Composition of the Berkshire Music Center.

The concerts on Saturday evening and Sunday afternoon, conducted by Leinsdorf, will present works by Richard Strauss in the continuing observance of the composer's 100th anniversary and works which Leinsdorf has termed as Music for Festivals.

Jorge Bolet will give a piano recital at 8 Tuesday evening in the theater for the sixth chamber Music Concert of the season.

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Republican (m)
WATERBURY, Conn.
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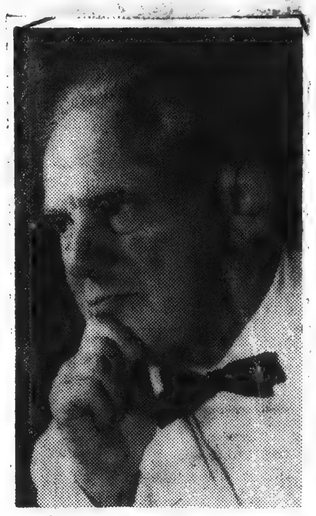
AUG 6 1964



RICHARD BURGIN, associate conductor of the Boston Symphony Orchestra and head of the Department of Instrumental Music at the Berkshire Music Center, will conduct the Boston Symphony tomorrow night at 8 o'clock in the Music Shed at Tanglewood, Lenox, Mass.

BOSTON HERALD 8/7/64

RICHARD BURGIN, associate conductor of the Boston Symphony Orchestra, will conduct the symphony tonight at 8 p.m. in the Music Shed at Tanglewood. The program will include Tchaikovsky's Symphony No. 6 in B minor, Opus 74.

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ATHENS HERALD
Thursday, August 6, 1964

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CAIRO HERALD
Thursday, August 6, 1964

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GREENVILLE, N. Y.
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AUG 5 1964

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ALBANY, N. Y.
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AUG 2 1964
NEW ENGLAND NEWSCLIP
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DANBURY, CONN.
News-Times
Eve. Circ. 23,828

AUG 3 1964

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HERALD
W. 300

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Transcript (e)
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AUG 1 1964

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

AUG 1 1964

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

AUG 1 1964

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Town Times
OAKVILLE, Conn.
Weekly Circ. 2,382

JUL 30 1964

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

JUL 30 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

AUG 2 1964

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

AUG 1 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787

AUG 6 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

AUG 2 1964

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132

AUG 6 1964

At Tanglewood

The Boston Symphony Orchestra, Erich Leinsdorf, music director, will present a program entirely of orchestral works, a program emphasizing vocal works, and a program featuring piano with orchestra at its Berkshire Festival concerts this Friday and Saturday, Aug. 7-8, evenings and Sunday, Aug. 9, afternoon in the Music Shed at Tanglewood. Mr. Leinsdorf and Richard Burgin, associate conductor will conduct, and Tanglewood Soloists will include Jorge Bolet, pianist; Phyllis Curtin soprano; Justino Diaz, bass; and Lili Chookasian, contralto.

Mr. Burgin will conduct the concert of Friday evening, Aug. 7, 8 p.m. The first half of the program will consist of Tchaikovsky's *Symphony No. 6 in B Minor, Op. 74, Pathetique.* Following intermission Mr. Burgin will conduct the orchestra in *Seven Studies on Themes of Paul Klee* by Gunther Schuller, a first performance at Tanglewood. Mr. Schuller is currently acting head of the Department of Composition of the Berkshire Music Center. Mr. Burgin will close with Debussy's *La Mer.*

The concerts of Saturday evening and Sunday afternoon, Aug. 8, 8 p.m.; Aug. 9, 2:30, conducted by Mr. Leinsdorf, will present works by Richard Strauss in the continuing observance of the composer's 100th anniversary, and works which Mr. Leinsdorf has termed as *Music for Festivals.* Saturday's program will open with *The Ruins of Athens. Nachspiel Op. 113,* by Beethoven, with Phyllis Curtin, soprano; Justino Diaz, bass; and the Festival Chorus, prepared by Lorna Cooke de Varon.

Sunday afternoon Mr. Leinsdorf will open the concert with the *Symphonic Metamorphosis* by Paul Hindemith, who died last fall. He will continue with Schumann's *Symphony No. 4, in D Minor, Op. 120.* After intermission Jorge Bolet, pianist will join the orchestra for the first Tanglewood performance of Strauss' *Parergon,* for left hand alone, which has been performed only once before in this country, in 1934.

Mr. Bolet and the orchestra will close the program with Liszt's *Fantasie on Themes* from *Ruins of Athens,* of which Mr. Leinsdorf will have conducted the complete work the night before.

92

6TH WEEK AUGUST 3RD - 9TH

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,111
AUG 6 1964

BERKSHIRE FESTIVAL — TANGLEWOOD, Lenox, Mass. Friday at 8 p.m., Richard Burgin conducts the Boston Symphony Orchestra in works by Tchaikovsky, Schuller and Debussy's "La Mer." Saturday at 10 a.m. the Open Rehearsal. Saturday at 8 p.m. Erich Leinsdorf conducts the BSO in Beethoven's "Ruins of Athens," Strauss' "Three Hymns," and Menotti's "Death of the Bishop of Brindis." Sunday at 2:30 p.m. Liensdorf conducts the BSO in works by Hindemith, Schumann, Strauss and Liszt. At 8 p.m. Sunday the Festival of Contemporary American Music begins. Information call [illegible]

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
POUGHKEEPSIE JOURNAL
Sunday, August 2, 1964

Orchestra at Tanglewood Schedules Five New Works

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has made known the program for next weekend at the Berkshire Festival concerts at Tanglewood, Lenox, Mass. Five works which have not been performed previously at the festival are included in the program, which features as soloists Jorge Bolet, pianist; Phyllis Curtin, soprano, Justino Diaz, bass, and Lili Chookasian, contralto.

Richard Burgin, associate conductor, will conduct Friday night's program which will include Tchaikovsky's Symphony No. 6 in B minor, Op. 74, "Pathetique;" Gunther Schuller's "Seven Studies on Themes of Paul Klee," a first performance, and Debussy's "La Mer."

The concerts at 8 o'clock Saturday night and 2:30 Sunday afternoon, conducted by Mr. Leinsdorf, will present works by Richard Strauss in the continuing observance of the composer's 100th anniversary, and works which Mr. Leinsdorf has termed as Music for Festivals. Saturday's program will open with "The Ruins of Athens," Op. 113, by Beethoven, with Phyllis Curtin, Mr. Diaz and the Festival Chorus, prepared by Lorna Cooke de Varon. Miss Curtin and Mr. Diaz are former members of the Berkshire Music Center. Miss Curtin will then return to sing "Three Hymns," Op. 71, by Strauss. The program will close with the eastern premiere of Menotti's "The Death of the Bishop of Brindisi," with Miss Chookasian, Mr. Diaz and the Festival Chorus. All the works on this program will be first performances at Tanglewood.

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Mr. Bolet and the orchestra will close the program with Liszt's "Fantasie on Themes from 'Ruins of Athens,'" of which Mr. Leinsdorf will have conducted the complete work the night before.

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 161,219 SUN. 304,523
AUG 2 1964

BERKSHIRE — The Boston Symphony, Erich Leinsdorf, music director, will present a program entirely of orchestral works, a program emphasizing vocal works and a program featuring piano with orchestra at its Berkshire Festival concerts this Friday and Saturday evening and next Sunday afternoon in the Music Shed at Tanglewood.

Soloists will include Jorge Bolet, pianist; Phyllis Curtin, soprano; Justino Diaz, bass, and Lili Chookasian, contralto.

KLEE THEMES — Richard Burgin, associate conductor, will conduct the concert of Friday evening which will feature "Seven Studies on Themes of Paul Klee" by Gunther Schuller, currently acting head of the Department of Composition of the Berkshire Music Center.

The concerts on Saturday evening and Sunday afternoon, conducted by Leinsdorf, will present works by Richard Strauss in the continuing observance of the composer's 100th anniversary and works which Leinsdorf has termed as Music for Festivals.

Jorge Bolet will give a piano recital at 8 Tuesday evening in the theater for the sixth chamber Music Concert of the season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Republican (m)
WATERBURY, Conn.
Circ. 24,059
AUG 6 1964

RICHARD BURGIN, associate conductor of the Boston Symphony Orchestra and head of the Department of Instrumental Music at the Berkshire Music Center, will conduct the Boston Symphony tomorrow night at 8 o'clock in the Music Shed at Tanglewood, Lenox, Mass.

BOSTON HERALD 8/7/64

RICHARD BURGIN, associate conductor of the Boston Symphony Orchestra, will conduct the symphony tonight at 8 p.m. in the Music Shed at Tanglewood. The program will include Tchaikovsky's Symphony No. 6 in B minor, Opus 74.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ATHENS HERALD
Thursday, August 6, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
CAIRO HERALD
Thursday, August 6, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
GREENVILLE LOCAL
Wednesday [illegible] 1964

GREENVILLE, N. Y.
LOCAL
W. 500
AUG 5 1964

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106
AUG 2 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

DANBURY, CONN.
News-Times
Eve. Circ. 23,828
AUG 3 1964

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106
AUG 2 1964

CAIRO, N. Y.
HERALD
W. 300
AUG 6 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
AUG 1 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,193
AUG 1 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427
AUG 1 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Times
OAKVILLE, Conn.
Weekly Circ. 2,382
JUL 30 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
AUG 6 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397
AUG 2 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
AUG 1 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787
AUG 6 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 281,586
AUG 2 1964

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
AUG 6 1964

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Mr. Bolet and the orchestra will close the program with Liszt's *Fantasie on Themes from Ruins of Athens,* of which Mr. Leinsdorf will have conducted the complete work the night before.

TIGHT BINDING

REVIEWS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 488,105

Menotti Cantata on Tanglewood Program

"The Death of the Bishop of Brindisi," a cantata about a figure in the Children's Crusade, will have its east coast premiere at the Berkshire Festival Saturday evening in the Music Shed at Tanglewood. Soloists in the new work by Gian Carlo Menotti will be Lili Chookasian, contralto, and Justino Diaz, bass, assisted by the Festival Chorus. Erich Leinsdorf will conduct the Boston Symphony.

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All the works on this program will be first performances at Tanglewood.

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Jorge Bolet will also give a piano recital this coming Tuesday evening, Aug. 4, for the sixth Chamber Music Concert of the season, at 8 p.m. in the Theater. His program will consist of the Sonata in A flat, Op. 110, by Beethoven, and Liszt's Twelve Etudes d'Execution Transcendante, which the composer wrote and revised over a period of years to demonstrate his own technical brilliance at the piano. Proceeds from the Tuesday evening Chamber Music Concerts benefit the Berkshire Music Center's Tanglewood Revolving Scholarship Fund.

This afternoon at 2:30, Leinsdorf will conduct a program of Dvorak's Symphony No. 6; Bartok's Violin Concerto No. 2, with Joseph Silverstein as soloist; and the Prelude and Waltz Sequence from "Der Rosenkavalier" by Strauss.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
AUG 13 1964

TANGLEWOOD WEEKEND

Friday Evening
By J.G.B.

Richard Burgin, associate conductor of the orchestra, led his former colleagues in two of the BSO's most famous showpieces, the Tchaikovsky *Pathetique* Symphony and Debussy's *La Mer*. Between these two classics stood Gunther Schuller's *Seven Studies on Themes of Paul Klee*, conducted by the composer.

The program thus offered satisfaction to the traditionalists, and caviar to the avant-garde, and, judging from the audience reaction, both groups came away well-pleased.

Mr. Burgin has the advantage of being able to draw his conceptions from years of experience under a series of great conductors; he clearly knows the music inside out. In both the Tchaikovsky and the Debussy his performance was broadly spaced and massive.

He did not, for example, take the famous march movement of the symphony at the lickety-split tempo affected by some virtuoso conductors; here as elsewhere one was able to perceive details one had never heard before, an unusual experience in the case of such familiar works.

The Schuller *Seven Studies* is clever, ingenious, amusing, and not, one suspects, very profound. Many of us had never before heard jazz at Tanglewood, nor had we heard "authentic Arab folk material" for all we could tell, authentically performed.

Saturday Evening
By A. C. Sly

Phyllis Curtin and Lili Chookasian, sopranos, and Justino Diaz, bass, were soloists in a most unusual program directed by Erich Leinsdorf. The music was not familiar, with one exception, and credit is due the conductor for continuing to break from the "tried and true" tradition that has prevailed for so many years.

The one familiar piece was the Turkish march, part of Beethoven's *Ruins of Athens*. The complete work, presented tonight, is light-hearted and humorous, and includes a chorus for male voices singing nonsense syllables. Miss Curtin and Mr. Diaz were in excellent voice, and the performance was full of vitality.

Miss Curtin had a more demanding role in *Three Hymns of Friedrich Holderlin*, by Strauss. Although the composer asks much of the soloist, the score is not inspired. It quickly discards any approach to inventiveness in favor of the composer's routine cliches.

Gian Carlo Menotti was on hand to acknowledge applause for his recent (1963) work, *The Death of the Bishop of Brindisi*. The subject matter is dramatic and Menotti has taken advantage of it to create a score with immediate appeal.

Mr. Diaz as the bishop, Miss Chookasian as a nun, the Festival Chorus, and a children's chorus (made up of young campers from the area) gave a most effective presentation.

Sunday Afternoon
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Schumann's *Symphony No. 4* is important on paper, because it pointed the way to the symphonic poem and the cyclical form, but it is dull Schumann full of endless sequences — dull except for one magical passage at the end of the *Romanze*, which recalled the romantic Schumann at his best.

After the intermission Jorge Bolet dominated the second half of the program. He is a pianist of extraordinary brilliance, and he had two vehicles with which to show off that brilliance. The *Parergon to the Sinfonia Domestica for Piano and Orchestra* of Richard Strauss was written for the left hand alone, and in addition to providing a great technical display on the part of the pianist provides some voluptuous orchestral sounds in the best Strauss tradition.

As if this were not enough, Mr. Bolet continued the program with the Liszt *Fantasia* on Beethoven's *Ruins of Athens*. This is old-fashioned bravura music with which the virtuosi of the 19th Century wowed their audiences. In the hands of a super technician like Bolet it can even how wow an audience, and as this writer left the hall, the pianist was still returning for bows and bravos and cheers.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
NORTHAMPTON, MASS.
Hampshire Gazette
Eve. Circ. 13,499
AUG 12 1964

Burgin Conducts At Tanglewood

The sixth weekend of concerts at Tanglewood by the Boston Symphony Orchestra, stressing director Leinsdorf's promised "Music for Festivals," started Friday evening with associate conductor and former concertmaster, Richard Burgin, assuming the podium for a beautifully performed and popular program.

It included Tschaikowsky's Sixth Symphony, the sensuous "Pathetique," a first appearance of Gunther Schuller's "Seven Studies on Themes of Paul Klee," which some felt were not worthy of BSO, but which delighted and bewildered many listeners with their varied relationships to the artist's pictures, "some relate to the actual design, shape or color scheme . . . others take the general mood . . . as a point of departure . . . no artist whose work bears such a close relationship to music . . ." these quotes are the composer's stated intentions. Debussy himself would probably have approved Mr. Burgin's sensitive, yet impassioned interpretation of his "La Mer," closing an evening of musical and weather perfect enjoyment.

For Saturday's program Mr. Leinsdorf chose three first performances, among them Menotti's "The Death of the Bishop of Brindisi," by far the most outstanding. Written in 1963 for the Cincinnati Music Association, Mr. Menotti took his text from the Children's Crusade of 1212, because he "blessed the children to their doom," and the final "blinding answer" to his questioning mind. As the nun and bishop, Lili Chookasian and Jusfino Diaz were commendable, Mr. Diaz having a perfectly placed bass voice lacking convincing dramatic intensity. The Festival Chorus prepared by Lorna Cooke de Varon, were amazingly and clearly eclipsed by the children's chorus, comprised from eight camps adjacent to Tanglewood, remarkably trained by James Cunningham to a smoothly articulate projection, appealing in part because of their youthfulness. An added wonder was the excellent integration accomplished by Mr. Leinsdorf, perhaps the largest assemblage ever onstage.

The first half of the program featured soprano Phyllis Curtin, gowned in exquisitely draped chartreuse chiffon, in seldom heard and perhaps thankfully, Beethoven's "The Ruins of Athens" and "Three Hymns of Friedrich Holderlin" by Strauss. Justino Diaz joined Miss Curtin in the Beethoven, along with the well trained Tanglewood Chorus. The work seemed to be lacking in life, however, despite the individually notable efforts of orchestra and vocalists in all movements. We must admit the everlasting charm of the Chorus of Dervishes and Marcia alla Turca. Pleasant, but not particularly moving were the three hymns. Miss Curtin's voice equal to every demand, although occasionally more sharpness of pitch would have been desirable.

At the close of the concert, Mr. Leinsdorf brought Miss de-Varon, Mr. Menotti, Mr. Thompson, on stage to acknowledge the tumultuous applause from a noticeably smaller audience than Friday's concert.

Sunday's program included the always intriging and definitive Symphonic Metamorphosis of Themes by Carla Maria von Weber by Hindemith, clearly outlined by Mr. Leinsdorf and the orchestra. Schomann's fourth Symphony in D minor, repetitious, romantic, although rather dry in this performance completed the first half.

Cuban-born Jorge Bolet, noted pianist, played with apparent and astounding technical facility, two first performances at Tanglewood, Straus' "Parergon to the Sinfonia Domestica, Op 73" and Listzt's Fantasia on Themes from Beethoven's "The Ruins of Athens," both for piano and orchestra, the former commissioned by a prominent Austrian pianist, Paul Wittgenstein, who lost his right arm in World War I, thereafter developing an independent left-hand technique. Again the audience numbered about 6,000 but its enthusiasm made up for its size, recalling performers many times.—M. deBB.

TIGHT BINDING

REVIEWS

13

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 488,105
AUG 2 1964

Menotti Cantata on Tanglewood Program

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
AUG 13 1964

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NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 • 742-4200
NORTHAMPTON, MASS.
Hampshire Gazette
Eve. Circ. 13,499
AUG 12 1964

Burgin Conducts At Tanglewood

The sixth weekend of concerts at Tanglewood by the Boston Symphony Orchestra, stressing director Leinsdorf's promised "Music for Festivals," started Friday evening with associate conductor and former concertmaster Richard Burgin, assuming the podium for a beautifully performed and popular program.

It included Tschaikowsky's Sixth Symphony, the sensuous "Pathetique," a first appearance of Gunther Schuller's "Seven Studies on Themes of Paul Klee," which some felt were not worthy of BSO, but which delighted and bewildered many listeners with their varied relationships to the artist's pictures, "some relate to the actual design, shape or color scheme . . . others take the general mood . . . as a point of departure . . . no artist whose work bears such a close relationship to music . . ," these quotes are the composer's stated intentions. Debussy himself would probably have approved Mr. Burgin's sensitive, yet impassioned interpretation of his "La Mer," closing an evening of musical and weather perfect enjoyment.

For Saturday's program Mr. Leinsdorf chose three first performances, among them Menotti's "The Death of the Bishop of Brindisi," by far the most outstanding. Written in 1963 for the Cincinnati Music Association, Mr. Menotti took his text from the Children's Crusade of 1212, because he "blessed the children, to their doom," and the final "blinding answer" to his questioning mind. As the nun and bishop, Lili Chookasian and Justino Diaz were commendable, Mr. Diaz having a perfectly placed bass voice, but lacking convincing dramatic intensity. The Festival Chorus, prepared by Lorna Cooke de Varon, were amazingly and clearly eclipsed by the children's chorus, comprised from eight camps adjacent to Tanglewood, remarkably trained by James Cunningham to a smoothly articulate projection, appealing in part because of their youthfulness. An added wonder was the excellent integration accomplished by Mr. Leinsdorf, perhaps the largest assemblage ever onstage.

The first half of the program featured soprano Phyllis Curtin, gowned in exquisitely draped chartreuse chiffon, in seldom heard and perhaps thankfully, Beethoven's "The Ruins of Athens" and "Three Hymns of Friedrich Holderlin" by Strauss. Justino Diaz joined Miss Curtin in the Beethoven, along with the well trained Tanglewood Chorus. The work seemed to be lacking in life, however, despite the individually notable efforts of orchestra and vocalists in all movements. We must admit the everlasting charm of the Chorus of Dervishes and Marcia alla Turca. Pleasant, but not particularly moving were the three hymns, Miss Curtin's voice equal to every demand, although occasionally more sharpness of pitch would have been desirable.

At the close of the concert Mr. Leinsdorf brought Miss de Varon, Mr. Menotti, Mr. Thompson, on stage to acknowledge the tumultuous applause from a noticeably smaller audience than Friday's concert.

Sunday's program included the always intriging and definitive Symphonic Metamorphosis of Themes by Carla Maria von Weber by Hindemith, clearly outlined by Mr. Leinsdorf and the orchestra. Schomann's fourth Symphony in D minor, repetitious, romantic, although rather dry in this performance completed the first half.

Cuban-born Jorge Bolet, noted pianist, played with apparent and astounding technical facility, two first performances at Tanglewood, Straus' "Parergon to the Sinfonia Domestica, Op. 73" and Listzt's Fantasia on Themes from Beethoven's "The Ruins of Athens," both for [illegible] and orchestra, the former commissioned by a prominent Austrian pianist, Paul Wittgenstein, who lost his right arm in World War I, thereafter developing an independent left-hand technique. Again the audience numbered about 6,000 but its enthusiasm made up for its size, recalling performers many times. M. [illegible]

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Boston Symphony In Performance With Novelty Flavor At Tanglewood

The Berkshire Festival Concerts by the Boston Symphony Orchestra held at Tanglewood over the weekend were well flavored with novelty — six of the ten compositions performed at the three concerts had not previously been performed there.

Friday night's concert which was conducted by Richard Burgin, associate conductor of the Boston Symphony and concertmaster until his retirement in 1962, included Tchaikovsky's Symphony Number 6 in B Minor "Pathetique"; the first Festival performance of Schuller's "Seven Studies on Themes of Paul Klee; and "La Mer", Three Symphonic Sketches, by Debussy.

The Schuller struck quite a note of novelty placed as it was between the other two works, in fact it came as quite a shock. Interpretations of paintings are always open to controversy anyway but if one agreed with what Schuller had to say about Klee in musical terms, there should have been no trouble enjoying the performance.

Under Mr. Burgin's baton, however, one hears not so much the reflection of the conductor in the performance as the Boston Symphony itself, playing its own interpretation of the scores.

The Saturday evening concert conducted by Erich Leinsdorf, was comprised of three works, none of which had been performed at Tanglewood before. The theatrical "Ruins of Athens" by Beethoven featured the festival chorus prepared by Lorna Cooke de Varon with Phyllis Curtin as soprano and Justino Diaz as bass. Miss Curtin who sang only a brief duet in this work was the soloist in the next composition on the program, Richard Strauss' "Three Hymns of Friedrich Holderlin, Op. 71." The three songs are set against an elaborate orchestral background which is typical of the composer, though a bit long-winded.

Gian Carlo Menotti's "The Death of the Bishop of Brindisi" was admirably performed by orchestra and chorus alike. This cantata, one of Menotti's most appealing scores, is somewhat sentimental but goes well with the theme of the bishop's regret for blessing the children who embarked on the Children's Crusade in the 12th century.

Sunday afternoon's program was made up of Hindemith's Symphonic Metamorphosis of Themes by Carl Maria van Weber; Schumann's Fourth Symphony and two works from orchestral scores by Strauss and Liszt. In all cases the orchestra showed its virtuosity and Jorge Bolet, soloist in the Liszt "Fantasia on Themes from Beethoven's 'The Ruins of Athens," offered an exciting and stimulating performance.

The weekend attendance was slightly below average being tabulated at 20,000. Cool weather and perhaps a bit too much novelty might have been to blame. Nevertheless, once more Leinsdorf has provided the dash and excitement which has been responsible for the enthusiastic reception of the famous summer concerts.

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Evening Globe
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At Tanglewood

Composer Conducts Seven Studies on Klee

By MICHAEL STEINBERG
Globe Music Critic

LENOX—The current weekend of Boston Symphony concerts at Tanglewood was opened by Richard Burgin, the orchestra's associate conductor.

He led Tchaikovsky's "Pathetique" symphony and Debussy's "La Mer." Between the two came Gunther Schuller's "Seven Studies on Themes of Paul Klee" which Leinsdorf had conducted in Boston late last season and which this time was directed by the composer himself.

I find I can more easily accept Schuller's pieces as illustrations of their titles than of the Klee pictures that bear the same titles and to which, of course, they are intended to be related. The more abstract ones come closer to suggesting Klee, the others, uncomfortably close sometimes to Arthur Fiedler's Springtime repertory of syncopated clocks, musical typewriters and swatted mosquitoes.

They do not wear really well, and for the obvious reason that they are musically very slim. "Abstraction," for groups of instrumental trios, seems the only musical achievement in the set of much solidity. The rest hardly gets off the level of diverting detail, though much of that is quite charmingly invented.

It was a revelation and a pleasure to hear the "Seven Studies" in the composer's own performance, an achievement in interpretation and execution that was very far ahead of other readings I have heard. For "Arabian Town" and "Pastorale" he found far better tempi than had Leinsdorf, and the other pieces, notably the jazzy "Little Blue Devil" and the Pointillist "Twittering Machine," benefitted immensely from the composer's own strong feeling for and belief in their idiom.

The "Seven Studies" provide lots of nice opportunities for the orchestra and for orchestral soloists. Jazz still comes just a little stickily for some of the players, but otherwise things went very nicely indeed, especially the sinuous Middle-Eastern flute solo played off stage by Mr. Pappoutsakis.

What can one say about Mr. Burgin? He is what one calls a "solid musician," a man of experience and competence, commendably free of charlatanry and other symptoms of conductural megalomania.

It is not often given to him to make magic. He is rhythmically a heavy and rather inflexible conductor. His left hand knoweth entirely too well what his right hand is doing, for it almost all the time is doing the same thing. This means that his actual conducting consists of almost nothing but beat. All those downbeats coming in duplicate make progress awfully heavily. Also, Burgin did not help matters by turning of the measures in the march of the Tchaikovsky symphony from 12/8 into 6/8, that is, conducting them as though there were twice as many barlines, and thus twice as many accents. It was mainly the heavy accentuation that kept a very honest reading from getting off the ground.

As for "La Mer," we got little more than a rough reminder of how the piece goes. The piece was played almost as though Debussy hadn't anywhere put a dynamic or phrasing indication into his score. What was not out-and-out wrong in these areas was at least crude, and I was surprised and disappointed that Burgin and the Boston Symphony could not between them come closer to giving a decent "La Mer."

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D. 282,005 SUN. 363,384
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Schuller's Studies From Klee Steal the Show at Tanglewood

By Eric Salzman
LENOX, Mass.

The Berkshire Hills had symphonic studies, symphonic sketches and not-so-symphonic symphony Friday night.

The symphony was the Tchaikovsky "Pathetique," the sketches, the three moments that make up Debussy's "La Mer"; both compositions under the direction of the assistant conductor of the Boston Symphony, Richard Burgin. The studies were Gunther Schuller's set of seven "On Themes of Paul Klee" and it was the studies that stole the show.

Schuller is the acting head of the composition department here this summer and the musical entrepreneur of a Tanglewood contemporary music series of which more will be heard from later. His Klee pieces, each after a picture by the Swiss painter, are a series of orchestral and imaginative tours de force of an extraordinary virtuosity.

These pieces make no pretense at any kind of overall musical coherence or consistency. Each is an idea, a find, an invention.

"The Twittering Machine" twitters (bloop-bleep serial fashion), "The Arabian Town" wails Arabically (even to the most exquisite out-of-tune eastern instrumental ensemble), "The Little Blue Devil" does his dirty work in a low-down jazz beat, the "Antique Harmonies" are pile-ups of fifths and the "Abstract Trio" is a most effective piece of chromatic orchestral chamber music. Perhaps the most musically remarkable sections are the "Abstract Trio" and the final two sections, a brief "Eerie Moment" and a final undulating "Pastoral."

The piece seems to have something for every one. It goes as a serious piece of work and yet it makes its impression immediately on almost everybody. It doesn't hang together and its a big bag of tricks but, frankly, nothing in its class has been written in years.

The piece makes it almost on the sheer weight of Schuller's musicality and musical authority. Friday night's performance by the Boston Symphony had the extra advantage of being conducted by the composer himself. It is said that it had only some 45 minutes of rehearsal. That it went so well was a tribute to the men as well as to Schuller's conducting skill and the precise brilliance of his orchestral imagination.

The orchestra played well, not only for Schuller, but also for Mr. Burgn, their former concertmaster. The Tchaikovsky was never strained, never coy, never agonized indeed, it was casual in a beautiful sort of way. The result was a kind of straightforward richness that was not inappropriate for the piece.

The reading of the Debussy was similarly controlled and gorgeous, if never profound—this is a piece that (if the maritime pun can be pardoned) has depths, but a great deal can be done on the surface. The Boston, even in its summertime version, is a great orchestra, and they responded to Mr. Burgin's direction with all the color vitality and effective motion that could be drawn out of this kind of performance.

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AUG 9 196-

Music: Inspired by Klee

Schuller Conducts His 'Seven Studies,' Based on Artist's Themes, at Lenox

By RAYMOND ERICSON
Special to The New York Times

LENOX, Mass., Aug. 8—Richard Burgin, associate conductor of the Boston Symphony Orchestra for many years, led last night his only program of the current Berkshire Festival at Tanglewood.

No longer the concertmaster of the orchestra, he divides his winters between Boston and a teaching post in Florida, and in the summer he stays put at Tanglewood as teacher of violin, chamber music and conducting at the Berkshire Music Center.

Mr. Burgin opened the program with Tchaikovsky's "Pathetique" Symphony and closed with Debussy's "La Mer," specialties of the Boston ensemble.

In between came the festival's first performance of Gunther Schuller's "Seven Studies on Themes of Paul Klee," conducted by Mr. Schuller, who is acting head of the center's composition department this season.

●

The performance of the Tchaikovsky symphony was a model in almost every way except spirit. Mr. Burgin conducted it in a strong, sensible fashion that slighted nothing in the score. The phrases were firmly molded, the orchestral tone was solid and full, with all the main and subsidiary themes brought out, and there was excitement as tempos were whipped up at climatic points. But the conductor did not allow the excitement to run away with him. It was a firm, controlled, healthy version of a score that drained much of the symphony's mystery and affecting melancholia.

The Debussy went better, although this, too, was a case of a symphonic landscape having too bright and prosaic a light thrown on it. Mr. Burgin's somewhat matter-of-fact tempos, steady and a shade brusque, dissipated the magic in music that is often flickering and full of light and shade. At the same time, the virtuosic playing of the Bostonians in this and the Tchaikovsky makes any of their performances almost irresistible.

So it was the Schuller novelty that gave the evening a fillip. This work, first performed in 1959 when the composer was 34 years old, carries a certain irony, since it is exactly what the title says it is. Mr. Schuller, like many a programatic and romantic composer, has tried to turn pictorial images into musical ones, and in his remarks about the work he writes of "the brighter yellow of the trumpets and high strings."

This does not affect the worth of the music, and to some extent it makes the music, which is up to date in its dissonance and occasional use of serial techniques, quite accessible to the audience.

Above all, the work is beautifully scored because the composer has such a sensitive ear for delicate, precise sonorities, as in the evocation of "Arab Village." It is also witty, as it makes use of a blues style in "Little Blue Devil" and of twittering winds and strings for "The Twittering Machine."

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The individual musical pictures are as succinct and sure in touch as the Klees that inspired them, and the total must be accounted among the most attractive of contemporary American works.

Mr. Schuller won a delightful performance from the Boston Symphony. It had precision, clarity and atmosphere. The work was a success with the audience, evoking laughter at times and applause after each section. At the end the composer was recalled several times for bows. The orchestra members, too, seemed to share in the enthusiasm for the piece.

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Union (m)
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Burgin Brings Sonic Splendor With Conducting

By R. C. HAMMERICH

LENOX—It was an evening of sonic splendor in the shed at Tanglewood Friday night, and 5283 were there to hear it.

Opens With Tchaikovsky

Richard Burgin, associate conductor, pulled out all the stops for excitement as he opened the program with Tchaikovsky's Sixth Symphony. As he closed it with Debussy's "La Mer," he let the sound engulf the audience in great undulating waves.

In between those sound spectaculars the orchestra was conducted by Gunter Schuller, acting head of the department of composition in the Berkshire Music Center, for a performance of his own "Seven Studies on Themes of Paul Klee."

When he wrote it for performance in 1959 by the Minneapolis Symphony Orchestra, he said "each of the seven pieces bears a slightly different relationship to the original Klee picture from which it stems. Some relate to the actual design, shape or color scheme of the painting, while others take the general mood of the picture or its title as a point of departure."

Atonal Systems

The music is founded largely on the atonal systems common to contemporary serial music, seldom using the whole, or even very many members, of the orchestra at one time and exploits the versatility and widely varying tonal characteristics available in a fully staffed symphony orchestra.

The audience at first seemed somewhat mystified by the eccentric tonal combinations and asymetrical rhythms, but murmurs of interest began to rise during the third "study" a short piece called "Little Blue Devil" which is full of jazz rhythms and hot horn melodies.

During the fourth, "The Twittering Machine," there was unconcealed laughter, a circumstance that must have given the composer much joy because the piece really is funny, and concert audiences often are on their best, polite behavior and do not laugh at serious-funny music.

There was much approval, also of the fifth piece, "Arab Village," a work characterized by shimmering strings behind acrid, Near-Eastern melodies wailed by the flute and oboe.

The solid applause given Schuller's contemporary music indicated a degree of approval that was nearly as surprising as some of the twists and turns in the music.

Burgin opened the program with a Tchaikovsky Sixth Symphony that was frankly flamboyant. It was magnificent and sumptuous. It was so lavish in its sound effects it seemed, sometimes, to wallow in its own luxury.

If this seems to condemn with kindness, let the reader be not misled. Tchaikovsky's symphonies can stand an almost unlimited amount of lavishness. That is what they are.

Burgin opened the first few bars very, very slowly and built the volume as he increased the pace to a shattering climax. The rest of the symphony was handled with the same kind of benevolence.

The emphasis was on spaciousness and sound effects; big brass and big drums were encouraged and close attention was paid to contrasts of mood and excitement.

Tchaikovsky's melodies were pretty much left to shift for themselves, which worked out all right because his melodies were pretty much left to shift for themselves, which worked out all right because his melodies are so strong and inherently beautiful they seem to play themselves without help.

The Debussy was given a fairly standard portrayal with, perhaps, an extra slowness of space apparently intended, with success to establish a feeling of the great open space one sees and feels at the seashore.

Burgin's normally slightly slow tempos worked well for him Friday.

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Music:

Richard Burgin At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — It's a question whether magnificence or mediocrity made the greater impact on last night's Berkshire Music Festival audience at Tanglewood.

This was the opening concert of the festival's sixth weekend, attended by 5,283. The Boston Symphony Orchestra was led by Richard Burgin, associate conductor of the orchestra and retired concert master.

The program was Tchaikovsky's Symphony No. 6 in B Minor, Opus 74; Gunther Schuller's Seven Studies on Themes of Paul Klee; and Debussy's "La Mer."

Berkshire Music Faculty

Schuller is on the faculty of the Berkshire Music Center this summer, as he was last. The center is the educational department of the Boston Symphony. It has been the policy to include on the festival programs works by the composer-teachers in residence. Some years this has been fortunate — Jacques Ibert, Darius Milhaud, Olivier Messiaen.

Burgin and the orchestra gave themselves whole-heartedly to the Tchaikovsky symphony. One could say that they were more interested in the composer than what is normally expected of the sixth. For one thing, tempos were uncommonly slow—except at points of crisis.

A moderate tempo almost transformed the graceful second movement into a barcarole, and the finale was magnificently conducted and played. Burgin brought out inner voices that usually get drowned. It was like looking behind the scenes.

Lucid, Explicit, Detailed

Schuller conducted his "Seven Studies." He was lucid, explicit and detailed — seemed to mark measure bars with shoulder motions. There are always professional and amateur rooters for a new cause. Because of these, Schuller may feel that his work was a success.

Inspiration and excuse for this music is seven works by the Swiss painter Klee, who lived from 1879 to 1940. The music purportedly reflects the pictorial obvious. "Little Blue Devil" is a lamenting, jazzy pixy: "Twittering Machine" twitters; "Arab Village" has oriental, winding melody.

Synonymous Tonal Hues

But Schuller also tries to tell the idea that Klee's colors and his own tonal hues are synonymous. So, in "Antique Harmonies" the trumpets are "bright yellow" — in "Abstract Trio" it's the woodinds' turn to be bright, while the muted brass is "grainier." And in "Pastoral," the clarinet, French horn and English horn are "pastoral' in quality.

None of this negative theorizing would detract if the music sounded well, no matter what it meant.

"Antique Harmonies" and "Abstract Trio" had murky harmonies over silly tunes traipsed in woodwinds and occasionally squawking chords "But Devil" gave nothing to grasp but a jaunty jazz rhythm in background. "Twittering is a gossipy affair with Mexican jumping bean action".

Work's Oasis

The "Arabian Town" is the work's oasis. The flute plays a charming melody. Drum beats and oboe are effective mood abetters. "Eerie Moment" creates tension with near silence, broken by two violent outbursts of clapping thunder. Then the calm unmercifully returns.

"Lamer's" traditional style was followed — tempos designed for mediation and clear tonal pictures of the three scenes. Outstanding features, however, were the finesse of tonal coloring and discipline in implanting solos over sound tapestries.

Tonight, Erich Leinsdorf conducts the Boston Symphony in Beethoven' dramatice piece, "The Ruins of Athens," Opus 113, with the festival chorus. Phyllis Curtin, soprano, and Justino Diaz, bass. Miss Curtin will be heard in Richard Strauss' "The Death of the Bishop of Brindisi" with childrens and adult chorus, Diaz, and Lili Chookasian, soprano.

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Concert Review

Tchaikovsky, Schuller Menotti at Tanglewood

By FRANK N. PATTERSON

Richard Burgin, associate conductor of the Boston Symphony Orchestra, opened this weekend's concerts with Tchaikovsky's emotionally luxuriant "Pathetique."

Though immoderate is perhaps too strong a term for the work over which the composer shed warm tears, a listener is still likely too conscious of the work's emotion to completely admire the music's grace. Whether it be our maturity or this age of anxiety, the mere suggestion of saline emotion seems an indulgence.

Promoted No Flood

Mr. Burgin's conservative reading promoted no flood, but there were moments when the auditor was reminded of his own youth and of the symphony's specialist, Serge Koussevitsky; how easy was sentiment then to come by and how lush was it to bathe in.

Gunther Schullers' Seven Studies on Themes of Paul Klee, by immediate contrast, seemed arid. Carefully conducted by the composer, the pieces were, nevertheless, amusing, pleasant and sparkling reflections of Klee's work. The playful pointillistic sounds were a marvelous example of music's trend towards the graphic and should one, by the way, turn to the artist Paul Klee, he could find an equally fine example of art's trend towards the abstract.

The caricature of jazz used for Klee's "Little Blue Devil" with its abbreiviated "Blues" carried a swift though limited expression. "The Arab Village" was painted with too wide a musical brush to match the razor-sharp impression of the original, or highly entertain the intellect. But "The Twittering Machine," "Pastorale" and especially "Antique Harmonies" produced fine discrete impressions. Mr. Schuller may, like Strauss, Mahler and many others, long regret his program notes. Music may be weakened by libretto, but a composer's written translations can, and quite frequently do advance the untimely demise of many works.

Sang Well

On the other hand, Menotti's "Death of the Bishop of Brindisi" seemed a re-interment. The adult chorus of citizens sang well, the children's chorus was on key, bass Justino Diaz' voice was marvelous despite its siz and the Nun, Lilli Chookasian was in top form.

The only part that failed wa the music which, bolstered by Berlioz, Strauss, Stravinsky an Haydn, contributed an almos stereotype accompaniment t Menotti's naive libretto.

Menotti has a proven flair fo the dramatic in such operas as; "The Medium," "The Consul," and organization in such treacles as "Amahl" or satire in "Amelia" etc. But should all this music be stripped of its theatrical rainment, the effect might likely appear immodest. The Bishop's death is, by and large, slow and painful.

Phyllis Curtin wrestled valiantly and honorably with Strauss' Three Hymns to love and homeland, but what even this magnificent voice could not produce was a balanced result to the BSO's weight and the composer's over-blown orchestration.

The weekend's concerts closed Sunday with works by Liszt, Strauss, Schumann and Hindemith. The Hindemith was a delightfully clear portrayal of the composer's 1943 Symphonic Metamorphosis of themes by Carl Maria von Weber. Though there is little Hindemith either implies or intends in his music that could be construed as something of stirring warmth, this brilliant work needs no apologies. One need lend but his intellect with his ear to be heartwarmed by this work.

Robert Schumann's fourth Symphony also warmed Sunday's chilly afternoon breezes with its romantic melancholy. Appreciation requires here only a lonely dreamer's mind and, measuring the enthusiastic applause, there were many pleased dreamers on hand.

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Albany Knickerbocker News
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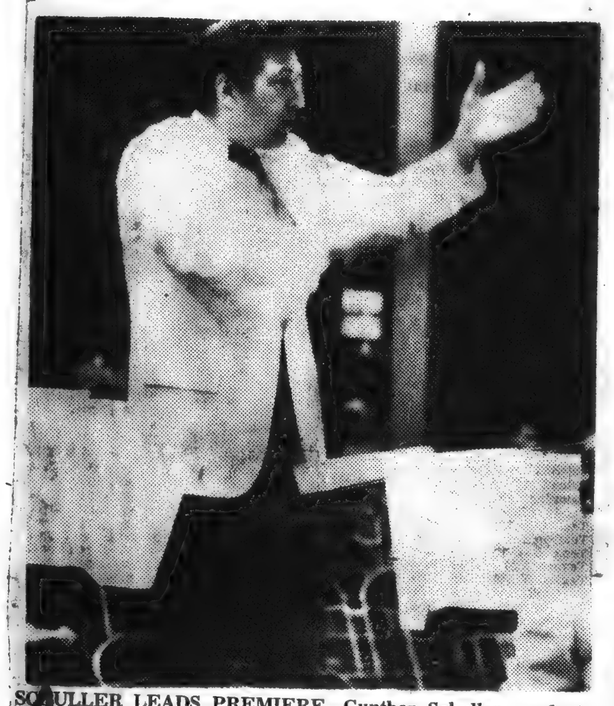
At the Concert

Schuller Premiere Scores Tanglewood Success



SCHULLER LEADS PREMIERE—Gunther Schuller conducts the premiere of his new "Seven Studies on Themes of Paul Klee" at Tanglewood.

By DANIEL L. CUSICK

The Tanglewood premiere of Gunther Schuller's "Seven Studies on Themes of Paul Klee" met with a resounding success over the weekend.

Based on the ideas in paintings of the Swiss artist, the seven short works are not all of equal value as pieces of music.

Mr. Schuller conducted the performance of these miniatures, with the Boston Symphony, and though he is not the world's most able conductor, he did bring out the whimsy and color written into them.

★ ★ ★

THERE IS NO cohesion between the segments. Rather, they are like a suite of impressions.

The first, "Antique Harmonies" is no more than a study in an old form with nothing new to say. "Abstract Trio," which was the second of the series, sounded like something from the Hoffpung Festival recording of "Punkt, Contrapunkt" in its meaningless sounds being thrown back and forth between various instrumental trios.

With "The Twittering Machine" came the most delightful and inventive section for the entire seven creations. The orchestra took the role of a Dada-like mechanical device which wound up and down, making whistling and beeping noises vaguely recalling cartoon features in which a bird is being chased by the slightly silly cat. It was fun, the way much of art should be when not taking itself too seriously.

★ ★ ★

THE DISAPPOINTMENT of the suite was "Arabian Town." There is a charm and a challenge in capturing the authentic sounds of a native village, written for full symphonic ensemble, but the Boston Symphony musicians were made to play like a large Hollywood sound stage band. It was misuse of the resources at hand.

The traditional music of Tchaikowsky and Debussy balanced out the concert when they were under the direction of Boston's associate conductor, Richard Burgin.

If Burgin is to be believed, Tchaikowsky was a much more passionate man than even the history books give him credit for. The tear-in-lace-handkerchief sentimentality of the first and fourth movements was made even more sentimental by the conductor, but his readings of the second and third movements were something in the way of surprise.

★ ★ ★

THOUGH TCHAIKOWSKY scored the brasses with solidity in these movements, they are seldom allowed to resound as fully as they did for Mr. Burgin. He had them coming from the body of the ensemble like clear calls to another kind of music than was being heard. No weak trumpets and trombones here. Rather the hearty roaring out of statements too long buried.

Only the imprecise cueing which caused some faulty attacks marred the playing and kept it from being a thoroughly rewarding rendition of those movements.

Debussy's "La Mer" was Burgin's moment of triumph in the concert. He drew forth the rich tonal qualities of the score and made the Boston men return to their usual high standard of quality which they lacked in other portions of the concert.

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AUG 1 0 1964

T-U AT TANGLEWOOD

Burgin Returns as Conductor

By EDGAR S. VAN OLINDA

Richard Burgin, associate conductor and former concertmaster of the Boston Symphony Orchestra, returned to the stage at Tanglewood, Friday night in the role of guest conductor.

It was a triumph for Mr. Burgin. His was an authorative concept of Tchaikovsky's Sixth Symphony and Debussy's tonal seascape, "LaMer." It was a concentrate of his long experience under numerous conductors, plus his own rugged individualism which evoked tremendous enthusiasm from the areas of both stage and shed.

For serio-comic relief, the orchestra should have been awarded an upper case "E" for effort after a performance of a Gunther Schuller's avante garde decibel devastation. Conducted by the composer, who is head of the composition department of the Music Center, the work, "Seven Studies on Themes of Paul Klee" purported to be a wedding of the visual and aural arts in an attempt to translate the Swiss painters. Klee's canvasses, into musical facsimille.

Personally, I much prefer Moussorgsky's earlier experiment, "Pictures at an Exhibition," which incidentally, will be available for comparison, Sunday afternoon, Aug. 16. However, "a difference of opinion makes for a good horse race" as they say up in Saratoga. Mr. Schuller was given a great big hand by the younger element during the suite's inharmonic "progressions" while evoking chuckles and smirks from many of their non-hep elders.

Saturday night, the Erich Leinsdorf returned to the podium to lead his superb ensemble in a program of Beethoven, Richard Strauss and Gian Carlo Menotti. The orchestra was assisted by Phyllis Curtin, a favorite concert and operatic soprano in Strauss' "Three Hymns," with Justino Diaz, bass, Lili Chookasian, soprano, the Festival Chorus, and a children's chorus, recruited from the nearby summer vacation camps of the Berkshire Area, featured in the Menotti work.

Mr. Leinsdorf proved conclusively that it IS possible to integrate sight and sound to provide a "gallery" of appealing beauty.

Mr. Menotti's musical obituary, "The Death of the Bishop of Brindisi" was gratefully received.

Yesterday afternoon's program was tailored to every taste with the use of Hindemith's "Symphonie Metamorphosis" a work in the modern vein; Schumann's Symphony, No. 4, the least polite, but the most passionate utterance of the composer in the symphonic form, strong, sane and satisfying.

In addition an excerpt from Beethoven's "Ruins of Athens" which he titled: "Nachspiel," was included. Every facet of the scores was polished to the highest state of brilliancy by Mr. Leinsdorf.

It was a foregone conclusion, after his magnificent performance at Tanglewood last season that Cuban-born pianist Jorge Bolet would be re-engaged for the current series of concerts. Mr. Bolet is a big man, physically, intellectually, and technically. He elected to play two pianistic warhorses: "Perergon" by Richard Strauss and Liszt's monumental Fantasia on Themes from "The Ruins of Athens," with the orchestra.

The first work by Strauss was a study for the left hand alone. It must have been difficult for the thousands on the lawn to realize that the soloist was not using the full complement of a tremendous technique. The Liszt Fantasia brought into focus a careless contempt for its difficulties with no disregard of its melodic content.

The box office tally for the sixth weekend of concerts reached a healthy total of $23,643.

Music Review

Burgin Takes the Baton

By JAY C. ROSENFELD

THE BOSTON Symphony Orchestra played two of the most familiar and the most beloved works in the orchestral repertory last night for their associate conductor Richard Burgin. The Tchaikowsky Sixth Symphony and Debussy's "La Mer" were presented with the orchestra's most opulent tone for Burgin.

In the center of his program he gave way to Gunther Schuller, who conducted his own "Seven Studies on Themes of Paul Klee." It was an interesting contrast to see Burgin, for 42 years the orchestra's concertmaster, draw the kind of sonority from the strings which he knew so well can be extracted from such crack sections. On the other side, Schuller, a former horn player, gave less attention, in his writing, to the strings and favored the winds. And with justification, too, for he was able to envisage tone combinations both in the brass and the reeds which were unusual and splendidly applicable to the pictures whose contents he was trying to convey by another medium.

* * *

Schuller used a lot of body English in his conducting, but it seemed to be effective. His dissonances, decently arrived at and quietly maintained, had a fascination when they expressed his idea of Klee's "Antique Harmonies," an airplane passing overhead seemed a planned part of the tonal picture.

It was inevitable that one think of the Hartman pictures which Moussorgsky used for the same basis of a musical work. There were some excellent moods established and some ludicrous situations produced. The "Little Blue Devils" developed into a jazz sketch with trap drums and a double bass set among a brass combo in a fetching little rhythmic pattern. Strings added a spastic jerk for no observable reason.

The "Twittering Machine" got a lot of laughs as Klee's idea of four birds on a machine which is set in motion by a handle like a hurdy-gurdy issue every type of whistle and burp.

* * *

THE "ARABIAN TOWN" started with a beautiful flute solo played off-stage by James Pappoutsakis and soon the solo viola of Jean Cauhape, a quarter-tone away from the otherwise unison drone of oboe Ralph Gomberg and the harp of Bernard Zighera, placed adjacently, do a song for a bagpipe for which only the belly-dancer was missing. Klee sees this as a network of straight lines which intersect and break off abruptly at right angles. He uses warm pink and yellow to convey a feeling of antiquity as Bach fugues convey a religious feeling. We'd rate this one an A.

The "Pastorale" is a lacy line of patterns in dull green. It is not yet clear why the music was so fascinating, and there is room for endless argument about the music per se or the success of Schuller's transcription of the Klee ideas.

* * *

GINO CIOFFI played the clarinet solos in the "Pathetique" with outstanding inflections and the English horn solos in the Debussy were done with great artistry by Louis Speyer.

After a lovely "Play of Waves," Burgin gave Debussy an analeptic swig and set him off on a pelagian voyage with animation and zest. The performance brought him an ovation of which not too small a share came from his colleagues on stage.

The New York Times
NEW YORK, N. Y.
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AUG 1 7 1964

UNUSUAL WORKS PLAYED IN LENOX

Leinsdorf Leads Weekend of Novelty at Tanglewood

Special to The New York Times

LENOX, Mass., Aug. 9—Last night's Berkshire Festival Concert by the Boston Symphony Orchestra began with Beethoven's incidental music for "The Ruins of Athens." This afternoon's concert ended with Liszt's Fantasy for Piano and Orchestra and themes from the Beethoven score. Accompanying these were other works equally unusual, giving this weekend at Tanglewood greater interest than is customary.

Of 10 compositions played in three programs, including Friday's, six had not previously been played here. It was indicative of the imaginative and festival nature that Erich Leinsdorf, the musical director, has brought to Tanglewood. However unsatisfactory unfamiliar music may turn out to be, it still gives healthy and needed stimulus to this famous summer series.

Last night, the program included, besides the Beethoven, Richard Strauss's Three Hymns of Friedrich Hölderlin (Op. 71) and Gian Carlo Menotti's "The Death of the Bishop of Brindisi."

The Beethoven, about as much of a novelty as the 20th-century works, is hard to take seriously because of the theatrical venture it accompanied.

This was an allegorical spectacle glorifying royalty. The goddess Minerva is released from a 2,000-year imprisonment only to discover Athens in ruins, her temple — the Parthenon— the stable for the invading Turks' horses. Only in Pesth, Hungary, ruled by the Austrian Emperor, has classical Greek culture survived.

Ubiquitous Turkish March

The silly Turkish march from this score must be known to every budding pianist or student of music appreciation. A chorus of dervishes, chanting "Ka-a-ba," is just as funny, from today's perspective. Even Mr. Leinsdorf seemed to take this music lightheartedly as he conducted it in a physically bouncing fashion. But there are also serious moments that have the characteristic Beethoven nobility, especially the final apostrophe to Zeus, who is equated with the Emperor.

The excellent performance involved the orchestra, the festival chorus, Justino Diaz, bass, and Phyllis Curtin, soprano. Miss Curtin's contribution was confined to a brief duet with Mr. Diaz, but as soloist in the Strauss hymns she had a chance to shine, and shine she did with some lovely, intricate vocalism.

This set of three songs dates from 1921 and has an elaborate orchestral format. There is not much to say about the music, except that it is typical of Strauss and rather more long-winded than usual.

The first part, "Hymn to Love," goes on without much change in pace or variety in vocal line. "Return to the Homeland" offers more in graphic orchestral color, and the third, "Love," is the most affecting, with a darker harmonic scheme and a serene orchestral interlude before the final vocal phrases.

The Menotti cantata, which had its premiere at the May Festival in Cincinnati last year, crowded the stage with the 125-voice children's chorus drawn from neighboring camps, and the orchestra. Lili Chookasian, mezzo-soprano, and Mr. Diaz were the soloists.

Regrettable Crusade

The story of the Bishop who regrets that he blessed the 12th-century Children's Crusade, thereby sending thousands to their death, has inspired one of Mr. Menotti's most appealing scores. Perhaps this is because it is one of his briefest and simplest, dictated by having to write for children's voices. The children's music is frankly sentimental, but it serves the text admirably.

Mr. Leindsdorf led his forces in a splendid performance. The children sang with accuracy and sweetness of tone. Miss Chookasian, as the consoling nun, sang with rich tone, and Mr. Diaz brought emotional warmth and a beautiful voice to the part of the Bishop. Mr. Menotti was present and was recalled again and again by an enthusiastic audience.

This afternoon's program began with what, in the circumstances, could be called repertory staples, Hindemith's Symphonic Metamorphosis of themes by Weber and Schumann's Fourth Symphony.

The Hindemith was taken at a lively clip by Mr. Leinsdorf, and the orchestra was given a chance to show its virtuosity. The Schumann was given a tightly organized performance by the conductor, so that the symphony had momentum and cohesion and, paradoxically, a stress on its repetitiousness. But in both cases the results were engrossing.

Two works for piano and orchestra, derived from other orchestral scores, provided the concert with its rarities. They were Richard Strauss's "Parergon to the Sinfonia Domestica" (Op. 73) and the Liszt Fantasy on "The Ruins of Athens." Jorge Bolet was the soloist.

Paregon is Greek for by-work, and this supplementary product of his "Sinfonia Domestica" was written by Strauss in 1925. It is a long, one-movement piece with much dead wood and a few sections where the ornamental passages for piano against a subdued orchestral background stand out for their beauty.

Most of the piece's fascination stems from its having been written for Paul Wittgenstein, the left-handed pianist. Strauss's means of solving the technical problems demanded are interesting enough, and they create an opportunity for a technical stunt by the soloist. Mr. Bolet filled his role ably and with no little sensitivity where it was called for.

With two hands at his disposal, he cut loose in the Liszt, which is wonderfully entertaining. The dervish chorus and Turkish march are the main material for Liszt's fanciful work, and they help to give it the quality of a brilliant scherzo. Mr. Bolet, Mr. Leinsdorf and the orchestra performed the work with a bravura and flourish that gave it a maximum amount of fun and excitement. It made an effective finale for the orchestral programs of the weekend.

Attendance for the three concerts was 20,000, which was slightly below average. Cool weather may have had something to do with this, but a spokesman for the orchestra noted that among the festival weekends, this one had shown the least strength in advance sales. That might, unfortunately, be attributed to its high degree of novelty.

RAYMOND ERICSON.

NEW YORK
Journal American
D. 506,746 SUN. 640,586

AUG 10 1964

BERKSHIRE FESTIVAL

A 'Scholarly' Weekend

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 10.—What Erich Leinsdorf called "Music for Festivals" brought considerable novelty to Berkshire Festival programs last weekend.

All three works Saturday night were not only first performances for Tanglewood but also for many of the 7,483 people present. Two works yesterday qualified similarly.

Then Mr. Leinsdorf linked Beethoven's "Occasional" piece "Ruins of Athens," "Nachspiel" of Saturday with Liszt's "Fantasia" on themes from it for Sunday for purposes of comparison, if desired.

Whether exhuming the Beethoven paid off in either case may be a matter of taste. The original had historical curiosity; the latter provided a vehicle for Jorge Bolet's pianistic prowess and his special interest in Liszt. A touch of pedantry lurked behind this programing especially since "The Ruins of Athens" does not enhance Beethoven's present stature.

★

THE IMPORTANT NOVELTY was a performance of Menotti's Cantata "The Death of the Bishop of Brindisi," first heard at the Cincinnati May Festival last year.

Using his own text for the fantastic story of the children's crusade in the year 1212, Menotti depicts the anguish of the bishop who had "blessed them to their doom" and cannot forgive himself for doing so.

The haunting simplicity with which he writes the children's choruses gives the work its special value. This became significant also in the beautiful quality of the children's voices in performance. They had been recruited from eight nearby camps and prepared by James Cunningham.

Obviously, they stole the show from both Justino Diaz, who sang the bass role of the bishop, and Lili Chookasian, who sang as the placating nun. Mr. Diaz's fine voice, however, proved insufficient to dramatize the bishop's torture, for he did not involve himself enough in that aspect of the text.

Those familiar with Menotti's music will recognize echoes of other works. "The Medium" figures prominently at the start both in the bishop's "Listen, Listen, Who's There?" and in the "other-worldly" impressionism to depict the children who haunt him.

Menotti's gift for free flowing melody and sense of theatre carry the score. Some problems of setting arise when a voice falls noticeably at the end of a question. Such matters do not obscure a well-conceived score which is inevitably effective.

★

AS THE THIRD WORK at this unusual concert, Strauss "Three Hymns of Friedrich Holderlin" checked up another performance for celebrating the composer's centennial. It allowed Phyllis Curtin to range impressively through Strauss' ample, lush melodies though she did not communicate the idea so glowingly that they were hymns of love.

Still another bit of homage to Strauss came yesterday with "Parergon (by work) to the Sinfonia Domestica," an interminable piece for the piano left hand with Strauss using all his tried and true orchestral formulas to extend its length.

When Liszt's tinsel trappings for the Beethoven followed, Mr. Bolet had a field day with both hands. He is, of course, quite equal to any technical demands. The Strauss was a tour de force, nonetheless.

Mr. Leinsdorf conducted both concerts with his customary orderly procedure. The Hindemith and he Schumann also on yesterday's program fell into that category. This was, after all, his "scholarly" weekend. He may have not had his ears quite close enough to the ground: several of those pieces he unearthed could be shoveled right back into the ground, festival or no festival.

Schenectady Gazette
SCHENECTADY, N. Y.
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AUG 10 1964

97

Menotti Composition Inspired by Crusade

The religious fanaticism which swept France and Germany in the 13th century, resulting in the ill-fated "Children's Crusade," served as the inspiration for Gian Carlo Menotti's "The Death of the Bishop of Brindisi."

* * *

THE WORK USES a children's chorus, a chorus of townspeople (sung by the festival chorus), bass and soprano soloists as the bishop and attending nun at his death. The work was featured by the Boston Symphony Orchestra under the direction of Erich Leinsdorf at Tanglewood, near Lenox, Mass., Saturday night.

Soloists were Justino Diaz, bass, and Lili Chookasian, soprano. The festival chorus was prepared by Lorna Cooke de Varon; the children's chorus, including children from camps in the Berkshire area, was prepared by James Cunningham.

The Menotti work was composed for the Cincinnati Musical Festival Association and first performed at the May Festival in Cincinnati in May, 1963.

* * *

THE CLOSING WORK on the program, made up entirely of first performances at Tanglewood, was powerful music and drew raves from the audience. The soloists were superb and the orchestra magnificent. Menotti, who wrote both the text and the music, was at the concert and at the close was called to the stage to share the ovation with the orchestra, conductor and soloists.

The bishop is portrayed on his deathbed, tormented by the memory of the children, who had sailed from Brindisi, lost at sea or captured by pirates and sold as slaves in the Orient.

* * *

THE SCORE calls for two pianos with the second pianist also playing the celesta. The celesta is used in the accompaniment for the children's chorus "I shall kiss Our Lord's tomb, I shall free the Holy Land" and also to accompany the nun as she tries to calm the dying bishop. The music which portrays the storm is magnificent in its fury. In places one can positively hear the whistling of the wind.

The Menotti work is one of many which Leinsdorf is introducing this season at Tanglewood.

Other works on the program were the Beethoven "Ruins of Athens" with Phyllis Curtin, soprano, and Diaz as bass soloist and the Strauss' "Three Hymns of Friedrich Helderlin, opus 71," with Miss Curtin as soloist.

* * *

TO MOST OF the public the Beethoven work is known principally by its "Chorus of Dervishes" and the "Marcia alla Turca" sections. Its six other movements, including choral sections and sections for solo voices, are seldom heard.

Leinsdorf, with the assistance of William Moyer, has made some additions to the Beethoven score in the "Chorus of Dervishes." In addition to the instruments called for by the composer, the orchestra used a tambourine, bass drum, triangle, castanets and tom-tom.

This was done in accordance with the Beethoven recommendation for the original score. For the Turkish march, which followed, the orchestra kept to the original scoring, including the insistent triangle.

* * *

THE STRAUSS work, also new to the Tanglewood audience, is one of the many song settings in the Strauss legacy.

The Friday night concert was conducted by Richard Bungin and the program yesterday afternoon by Leinsdorf.

An audience of 7,483 attended Saturday night, 5,283 Friday. The Tuesday night program drew 979, the open rehearsal Saturday 3,740.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

AUG 9 1964

MENOTTI WORK BLENDS VOICES AND ORCHESTRA

7483 Hear 'Death of Bishop of Brindisi' at Tanglewood

By R. C. HAMMERICH

LENOX — Once again Erich Leinsdorf has blended the brilliance of the Boston Symphony Orchestra at Tanglewood with the voices of children and adults to produce a memorable performance of emotional power.

Superb Performance

A year ago he did it with Benjamin Britten's "War Requiem." Saturday night he did it for 7483 listeners with Gian-Carlo Menotti's "Death of the Bishop of Brindisi."

It was a superb performance of a work that the future may well find to be a masterpiece.

The cantata is a moving statement of remorse and faith founded on a story of the children's crusade of 1212. Menotti wrote the words and music for the Cincinnati festival of May, 1963. The score calls for soprano and bass solo, children's chorus, adult chorus and symphony orchestra. It lasted about 35 minutes.

On Death Bed

The bishop of the southeastern Italian town of Brindisi (sung by Justino Diaz) is on his death bed. He is attended by a nun (sung by Lili Chookasian).

In his agony he is wracked by guilt for having blessed the children of the crusade as they boarded their doomed ships even though he had tried to stop them.

He alternates between lucid self-reproach, during which he (and the audience) hears the nun try to reassure and quiet him, and hallucinations, during which he lives again the difficult moments with the children who plead for his blessing, and the townspeople, who at first encourage him and later condemn him.

From Berkshire Camps

About 125 boys and girls from eight Berkshire county camps sang the children's choruses with a sweetness and innocence of tone that surely made it impossible for the bishop to refuse their plea.

The Berkshire Festival Chorus (125), which portrayed the townspeople, was friendly when it was helping the children and angry with the bishop when the storm sank the children's ships.

"I blessed them to their doom," sings the bishop with anguish. "Was it God's will or my own folly?"

And in the end, the question is left unanswered.

Chorale of Peace

Bu tthe cantata finished with the unaccompanied chorus singing a chorale of peace." Sleep, "it bids the bishop, "Sleep O Gentle Pilgrim."

The cantata and the performance had so many virtues they cannot all be specified.

Diaz and Miss Chookasian were perfectly cast in their parts: His full bass showing strength of character in the midst of mental and physical agony; and her powerful soprano by turns admonishing and soothing, like a motherly nurse chiding and calming her patient.

The orchestra not only was an agile accompanist, but also shone its own light (most noticibly during the thunderous storm) because Menotti's orchestral score is fully as colorful as the vocal.

Called to Stage

It is a work of excitement and strength and it was given a wonderful performance. It was given thunderous applause, also, and so was Menotti when Leinsdorf called him to the stage.

Anything said about the first part of the program can be only anticlimactic, which is unfortunate because the evening began with an excellent performance of eight parts (nearly all) of Beethoven's "The Ruins of Athens" by orchestra and chorus, with soprano Phyllis Curtin and bass Justino Diaz.

The best of it was the looping, arching phrases of the Curtin-Diaz duet near the beginning, the strongly pulsing men's "Chorus of Dervishes" and the famous orchestral "Turkish March."

Miss Curtin sang the 30-minute "Three Hymns," Op. 71, by Richard Strauss, with great artistry just before intermission, but she was at the mercy of one of the composer's most demanding and repetitious vocal scores.

Nevertheless, she gave a valiant display of stamina and a fine performance of music that wore out this listener in its first 10 minutes.

But Menotti and his dramatic cantata soon rejuvenated him.

Herald Tribune NEW YORK
D. 282,005 SUN. 363,384

AUG 10 1964

Tanglewood: Muddled Theology

By Eric Salzman

LENOX, Mass.

Gian Carlo Menotti's "The Death of the Bishop of Brindisi" had its first performance in the Northeast on Saturday night at the Berkshire Music Festival.

The piece, which was written for The Cincinnati May Fesetival last year, is a kind of dramatic cantata about the Children's Crusades. The bishop, on his deathbed, is haunted by the cries of drowning children; he tried to stop them but in the end had to give his blessing and send them off to their inevitable doom.

The score, for bass and soprano solos, children's and regular choruses, is a kind of ambitiously simple compound of the monastery scene from "Boris" Carl Orff and the familiar Puccini-Menotti operaticisms.

The first part of the piece has an essentially dramatic form; for a moment, the Bishop's fitful dying vision of the ragged, singing, doomed children takes on an almost visual immediacy—it is just the sort of dramatic, ironic confrontation that Menotti knows how to manage so well.

Then the piece wanders off into all kinds of confused theology. The musical and dramatic motion thins out to nothing as the good Bishop cries out for enlightenment in his agony. Why, he asks, was one who loved so purely "cursed with such destructive love." Sleep, says the chorus; God will hand you in death "the blinding answer."

We think we have it. The Bishop's confidence about the purity of his love is a clear case of o'erweening pride—and that (of course) goeth beforé a fall.

Justino Diaz as the Bishop and Lili Chookasian as a nun were effective. The children's chorus, recruited largely from nearby camps, was excellent. The Tanglewood chorus and the Boston Symphony under Erich Leinsdorf were convincing.

The first part of the program included three hymns of Freidrich Hoelderlin, Richard Strauss' Op.71, a fat chunk of continuously lush Straussiana that, after a while, gives the distinct impression that the composer fell asleep in the middle of it while continuing nevertheless to complete the composition. Phyllis Curtin did what she could with it. The Strauss orchestra kept threatening to indundate here in chicken fat, but she managed to stay above the surface most of the time and even make some of it quite beautiful.

Miss Curtin, Mr. Diaz and the chorus also participated in still another off-beat vocal work—the Beethoven "Ruins of Athens," that curious, semi-theatrical, embarrassing allegory with its famous Marcia alla Turca. A bundle of other marches and choruses and a hilarious hootchy-kootchy dance of the dervishes. Well, Beethoven had to make a living too. Actually, if it isn't very profound stuff, it is still amusing.

The conductor, in a Leinsdorfian gambit, put List's delightful "Fantasia on Themes from Beethoven's 'Ruins of Athens'" on yesterday afternoon's concert. This elegant piano-and-orchestra crowd-pleaser was programmed—more Leinsdorfianisms—with two other transformation pieces: Richard Strauss' "Parergon" for piano, left-hand only, and orchestra, based on themes from his own "Sinfonia Domestica" and the Hindemith symphonic metamorphosis on themes by Carl Maria von Weber.

The Strauss, written for Aul Wittgenstein, the one-armed pianist, is a bore although, if you have to undergo the Sinfonia Domestiva I would vote for the Reader's Digest version. Jorge Bolet was an impressive one-handed pianist in the Strauss and—except for a few clinkers—an even more impressive two-handed one in the Liszt.

There was a fourth work on the program—the Symphony No. 4 in D minor, which had a careful deliberate Leinsdorf reading, a little underpaced but clear. There were some intonation problems in the winds and a few cross purposes between piano and orchestra in the Strauss. It was an imaginative, perfectly odd afternoon and the musicians sounded perhaps a bit puzzled by it all.

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Sunday Telegram
WORCESTER, Mass.
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AUG 9 1964

By RAYMOND MORIN
Telegram Music Critic

LENOX — Emphasis was on voices with orchestral accompaniment at last night's Berkshire Festival Concert. Despite heavy showers during the day there was an audience of 7,483, many of whom listened from the outside grounds.

Erich Leinsdorf conducted the Boston Symphony Orchestra and choruses with soloists in a program far removed from the commonplace, but developed into some of the festival's most exciting fare to date.

Peak of excitement was reached with Gian-Carlo Menotti's new cantata, "The Death of the Bishop of Brindisi," for chorus, children's chorus, bass and soprano solo, and orchestra.

Balance of Program

Balance of the program was Beethoven's "The Ruins of Athens," Nachtspiel, Opus 113, and Richard Strauss' "Three Hymns of Friedrich Holderlin," Opus 71.

Basis for Menotti's brilliant new score (the premiere was in Cincinnati last season) is a hymn supposedly sung in 1212 by 20,000 children in France, who were inspired by zeal to liberate the Holy Land, unescorted and unarmed. The actual setting is the bishop of Brindisi's death chamber where he is tortured by his memory of the children whom he had tried to stop but who went to their doom.

It is difficult to say which of the participants was the most splendid. The music itself is powerful, logical, inspired and descriptive. The composer was on hand even at yesterday morning's rehearsal — such was his interest in the Tanglewood performance.

Triumph

The children's chorus of 125 voices certainly had a triumph. They were youngsters recruited from neighboring summer camps, and prepared by James Cunningham. With eyes on conductor more than on score, they sang the statements of flaming courage with pure, clear quality, and veteran confidence. Their performance was a marvel of youthful achievement.

The voices of the townspeople (festival chorus of 125 mixed voices prepared by Lorna Cooke de Varon) were vital and eloquent contributions to the narrative.

Although he had previously made a fine impression in Beethoven's "Ruins of Athens," the young Puerto Rican bass Justino Diza was sensational, dramatically and vocally, as the bishop. He has one of the finest new voices we have heard at Tanglewood in many seasons. It has depth, penetration and warmth. The only flaw of consequence is a weakness in low range. This was less evident in the Menotti than the Beethoven where some of the low tones are enmeshed with horns. It would seem that the young man is headed for a big career.

Lili Chookasian was compelling in the role and score of the nun who attends the bishop in his last hour. She sang with fine quality and tasteful intensity. Hers was powerful declamation.

Everyone concerned was so spurred by the eloquence and spirit of the work that much the same ardor was felt at yesterday's rehearsal (attended by 3,740) as at last night's formal performance.

Wide Departure

Beethoven's "Ruins of Athens" was a wide departure from his norm or primary fount of inspiration. It combines allegory with glorification of royality. Mythological figures who dart through the seven musical sections are Minerva, Zeus, High Priest, and Chorus. None is portrayed in detail. The only familiar part is the Turkish march, mainly because of piano transcriptions.

Because of its nature, there was little dramatic continuity to the work. For this reason there was no real point of climax. The orchestral overture was a cheerful prologue with breezy melodies and surface excitement. The small offstage chorus with its instruments gave atmospheric interest, but its function in the text was incidental.

The duet by soprano Phyllis Curtin and Diaz was a polished blend, beautiful in quality and richly textured. The chorus of dervishes received sharp, incisive phrasing from the men's chorus.

The final chorus in mixed voices (125) was valiant and expansive sounding.

Miss curtin brought radiance, understanding and glamour to strauss' Holderlin hymns.

"Hymn of Love" had a clear, ringing quality — a joyous outburst in which voice soared over substantial orchestral setting. The second, "Return to the Homeland," had prominent role for two harps and celesta.

It was a mood of happy recollection, beautifully voiced. Although Miss Curtin used score, there was little curtailment of personal communication.

Acccmpaniment good

The final song, "Love," was of serious mien with flighty moments, and others of intensity. Miss Curtin grasped these closely sequenced them, and ended on a note of elation. Orchestra and conductor gave her sumptuous accompaniments.

Cuban pianist Jorge Bloet is soloist for this afternoon's program, in Richard Strauss' "Paregon," and List's Fantasia in themes from Beethoven's "Ruins of Athens." Leinsdorf will conduct the orchestra in Hindemith's Symphonic Metamorphosis on Themes of Carl Maria Von Weber, and Schumann's Fourth Symphony.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

At Lenox

Menotti's 'Bishop' Appalling

By MICHAEL STEINBERG

LENOX—Here in the coun- I haven't the means for quickly verifying the quota- tion, but I remember that soon after Erich Leinsdorf was ap- pointed music director of the Boston Symphony, he issued a statement to the effect that from now on there would be a change in program policy. Only first rate music, no more Saint-Saens symphonies and that kind of thing. As a token, he took upon himself the task of introducing to this part of the country on Saturday night Gian Carlo Menotti's "The Death of the Bishop of Brin- disi."

Perhaps Leinsdorf did it be- cause he thinks it a valuable work, possibly he programmed it because Menotti is a popular and celebrated com- poser. Whatever the motive, the occasion was appalling. "The death of the Bishop of Brindisi" is a work to make one long to have Bernstein's "Kaddish" back.

Occasionaly in his work Menotti has used subject mat- ter whose purpose has been to reveal some of the rather em- barrasing byways of his mind. Those pieces have as a rule been failures with the public. The popular Menotti is the one who has taken subject matter, arranged often with considerable flair, that is cal- culated to engage the emotions powerfully. In that sense "The Bishop" clearly belongs with "The Consul" and "Amahl"; It has had great suc- cess with the public since it was first given at the Cincin- nati May Festival last year, most of the audience here loved it, and it will undoubt- edly be done often at least for some years.

The subject this time is the Children's Crusade of the early 13th century. As the bishop lies dying, his con- science is haunted by the chil- dren who sailed from Brindi- si in ramshackle ships to their doom.

He had tried to dissuade, but pressure from the towns- people had cornered him into sending the children off with his blessing. The ordinary citizens, whose hysteria makes the work into an interesting political parable on the side, then turn upon the bishop and want to destroy him.

Almost inevitably for Me- notti, some dramatic strokes are in a theatrical sense ef- fectively managed, and the flashback technique — for everything is viewed looking back from the bishop's death- bed—is quite serviceable. But what matters here is not how engaging or important the sub- ject is, but how it has been translated into musical terms. And here Menotti suggested once more that he really is a man of the stage who has drifted into music as though by accident and with an amateur's equipment for composition.

By now there is little point in reiterating that from the viewpoint of taste and artistry Menotti's work is hardly dis- cussable. This includes the flowery text. As I listened to the half hour cantata it struck me, just as it had while study- ing the score previously, that the man really cannot compose.

He cannot move coherently from one idea to the next. Where the harmonies are not of hymn-book banality, they are nonsensical. The phrase structure and overall rhythm are either commonplace or clumsy. The music is not well written for orchestra. The score is overloaded with use- less and self-defeating doub- lings and the orchestration in general sounds the way I im- agine paper towels taste. In fact, Menotti is the only com- poser I know who cannot even reliably score a unison.

As for the rest of the week- end's program, there were two more events in the Rich- ard Strauss centennial, the Hoelderlin hymns for soprano and orchestra, and the Parer- gon to the Sinfonia Domestica for piano, left hand and or- chestra.

Neither is much good. The hymns are amusing in that they provide the source ma- terial for the later, and greatly superior, four last songs. There are the familiar cliches, and the emptiness is transparently veiled by the unrelenting lushness. Whether or not they are apt settings of their texts I cannot say because the per- formance did not render the poetry audible.

The "Papergon," written for the one armed pianist Paul Wittgenstein, is not only unin- teresting save for an occasional detail—the first piano entrance for an example—but incompe- tent in that Strauss did not bother to think through the problem of composing for half a pianist, as it were. Unlike Ravel, he wrote in effect half a piano concerto, and the com- bination of the stupidly un- imaginative piano writing and the overripe orchestration makes the solo part go pretty well for nothing.

Beethoven's "Ruins of Ath- ens" music, which gets a bad press in all standard Beetho- ven books, proved unexpected- ly diverting. There is very handsome soprano-base duet, some good march music, both solemn and rowdy. That was done on Saturday, and on Sun- day afternoon we had Liszt's Fantasia upon it for piano and orchestra. It is flashy, of course, but strikingly inventive and imaginative.

Earlier on Sunday there were two standard pieces, Schuman's D Minor Symphony, and Hin- demith's "Symphonic Metamor- phoses of Themes by Weber" (Just what is the title of that anyway?—It never seems to be listed the same way twice.)

All of this involved per- formers too numerous to ap- praise in detail. There was the Boston Symphony, of course, and Erich Leinsdorf was in charge of both con- certs.

After the conductors that have been around here lately, it would in any case have been a pleasure to get him back, so superior is he to the Ormandys, Steinbergs, Rudolfs, etcetera. Moreover, he was in his best form this week-end, and pro- duced excellent performances, specially of the Beethoven, Schumann and Hindemith.

Phyllis Curtin, except for the diction problem, sang beauti- fully in the Beethoven and Strauss, even though what Leinsdorf gave her in the hymns seemed more nearly a straight jacket than an accom- paniment.

Justino Diaz, bass, and Lili Chookasian, alto, sang effec- tively in the Menotti, as did the Festival Chorus, prepared by Lorna Cooke de Varon; and a group of children's choruses, prepared by James Cunning- ham.

Except for the problem of inaudibility in the Strauss "Parergon"—and this I am in- clined to ascribe to the com- poser—Jorge Bolet was an adequate soloist in the two works requiring piano.

Patriot Ledger (E)
QUINCY, Mass.
Circ. 44,419
AUG 10 1964

Jorge Bolet's Performance Wins Tanglewood Audience

By PETER M. KNAPP

LENOX — In weather mor suitable for football than outdoo summer concerts, Erich Leinsdor and the Boston Symphony Orches ra introduced two more compos ions to the Berkshire Music Fes ival yesterday afternoon.

In both items, Jorge Bolet wa the soloist and his admirable per ormance won warming applaus rom 6,158 wind-whipped patrons t was unfortunate that the musi itself did not match the after noon's soloist: the two Tangle wood premieres were third-rat Richard Strauss and fourth-rate Franz Liszt.

First Mr. Bolet took to the Bald win for Strauss' "Parergon" (or 'by-work") to the "Sinfonia Do mestica," Opus 73, in which Strauss returned to his earlier score to produce a kind of super- variations on a theme from the "Sinfonia." "Parergon" is a rhap- sodical, free and brilliant show- piece with some interesting ideas amidst its essentially arid mean- derings. Perhaps its most pro- vocative section occurs near the beginning, when Strauss achieves the effect of a gypsy band accom- panying a cimbalom solo.

"Parergon" is an oddity be- cause its solo part is written for the left hand only, being one of the works commissioned by the one-armed pianist, Paul Wittgen- stein. Mr. Bolet's one-handed ren- dition of the intricate piano score, which makes few concessions to a pianist and would be quite suf- ficient for both hands, was quite a tour de force.

No less worthy was the artistry Mr. Bolet squandered on the vapid Liszt Fantasy on Themes from Beethoven's "The Ruins of Athens" for piano and orchestral accompaniment. "The Ruins" is bad Beethoven: the fantasy is ex- tra bad Liszt. Why Mr. Leinsdorf with his refined sense of musical values would program this exer- cise in poor taste is a complete mystery. Yet this kind of im- provisatory and dazzling varia- tions on well-known tunes was ex- actly what the public of Liszt's time expected, and the master pianist was only too willing to comply.

Mr. Bolet gave the music exact- ly what it required — lots of bra- vura. But the Cuban-born pianist didn't overplay the virtuous role and there were sensitive varia- tions in tonal color and dynamics to go with the rousing octaves and the lacy scale-work. He earned his ovation.

Earlier, Mr. Leinsdorf led the Boston Symphony in a superb reading of Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber and a less-suc- cessful performance of Schu- mann's Symphony No. 4 in d minor, Opus 120.

The Hindemith, actually a sym- phony in which the composer im- proved upon lesser themes of Weber, is a colorful score in the tradition of Richard Strauss. The work is a masterpiece of orches- tration, though its musical content is considerably less. The jolly first movement, with its playful dia- logues of percussion and winds, is specially fine. Mr. Leinsdorf ex- cels in this type of score, and his musicians responded with nuance and precision.

The beautiful, romantic Schu- mann symphony, though, sounded too constricted throughout. The orchestra seemed uncomfortable early in the first movement when the ends of phrases were quickly clipped off before being permitted to come into bloom. The last movement lost its coherency toward the end, when the final threads are being gathered. The general impression was of a lack of freedom, of reins being held too tightly.

The bright spot of Saturday night's concert was Gian-Carlo Menotti's year-old cantata, "The Death of the Bishop of Brindisi." Attendance was 7,483 on a chilly, windy evening.

For this work, the Boston Sym- phony and Mr. Leinsdorf were joined by the Festival Chorus, a large children's chorus from camps in the area around Tangle- wood, soprano Lili Chookasian and bass Justino Diaz.

Menotti's cantata, premiered at last year's May Festival in Cin- cinnati, was inspired by the Chil- dren's Crusade of 1212. The Bishop of Brindisi, Italy, is on his death- bed, attended by a nun. When the children arrived in Brindisi, the bishop had attempted to dissuade them from sailing to liberate the Holy Land. When he finally re- lented and gave them his bless- ing, the children perished at sea in a storm.

And now, on his deathbed, the bishop's memories "unlock their secret dungeons to haunt these crumbling halls like evil mice." Menotti's paradox — the guilt of the innocent, the turning of pure love into destructive love — is resolved only in religious mysti- cism. "Nothing is purposeless . . . why should God have given you in life a questioning mind if not to hand to you in death the blinding answer?"

Menotti's poetic mind has phrased a metaphysical problem in often memorable and dramatic lines. His text, as usual, is pun- gent with deft metaphors. His music, derivative and eclectic per- haps, nevertheless is quite strik- ing in some passages, although prosaic and banal in others. Its flavor closely resembles the powerful clock scene of Mussorg- sky's "Boris Godunov."

In his cantata, Menotti makes much use of modal harmonies and open intervals — perfect fourths and fifths — which transmits the quality of early church plainsong. The battery gets a good workout, too — chimes, gongs, cymbals, drums, xylophone.

The performance was first-rate, and the composer was present to share the ovation.

Mr. Diaz was impressive as the bishop. The young Puerto Rican who won the Metropolitan Opera Auditions in 1963 had the kind of clear, resonant, strong bass that should guarantee him a distin- guished career.

Miss Chookasian, a sumptuous- voiced mezzo, was equally out- standing as the nun. The chil- dren's chorus was surprisingly good for a collection of young campers asked to sing demanding music. The lights of the Tangle- wood shed were left on to enable the audience to follow the text, but this unfortunately detracted from the cantata's drama.

Otherwise, the program was un- distinguished, although all three works were Tanglewood premi- eres. Mr. Leinsdorf opened with Beethoven's music for "The Ruins of Athens," Opus 113, written as part of a dramatic piece for the opening of a new theater at Buda- pest in 1812. The piece seethes with painful allegory and oozes with praise for the Austrian em- peror.

It is obvious, empty music which tries to be brilliant and im- pressive but succeeds only in be- traying its own lack of substance. The amusing Chorus of Dervishes and the Turkish March are the only excerpts performed much to- day. Mr. Diaz and soprano Phyllis Curtin took the solo parts with style, but in general the perform- ance was uninteresting and at worst, sloppy. The horns had a particularly bad time.

Miss Curtin then struggled with Three Hymns of Friedrich Hoel- derlin, Opus 71, by Richard Strauss that convey little but rest- lessness and Straussian neurosis. The orchestral part is brilliant and sonorous, requiring the solo- ist to sing at full voice, and mostly toward the top of the regis- ter. Miss Curtin did what she could with her normally resplen- dent soprano, but the results were disappointing, particularly in com- munication. Hardly a word came through.

American (E)
WATERBURY, Conn.
Circ. 41,200
AUG 10 1964

Pianist Ends Tanglewood Week End

(Special to The American)

LENOX, MASS. — The sud- den change to cool weather in the Berkshires yesterday after- noon may have caused a drop in the attendance figures, but had no effect upon the enthu- siastic responses of the 6,158 in the audience that heard Jorge Bolet, pianist, in two solo num- bers from Strauss and Liszt, conducted by Erich Leinsdorf.

It was a week end that saw also the superb performance Saturday night of Gian-Carlo Menotti's "Death of the Bishop of Brindisi" with a chorus of 125 young people gathered from eight summer camps in the Tanglewood area. Menotti's or- chestral score was fully as col- orful as the vocal score. Menot- ti was given a thunderous re- ception when Leinsdorf brought him to the stage.

Yesterday afternoon Bolet played both selections with great technical accomplish- ment. The Strauss "Parergon to the Sinfonia Domestica" for piano and orchestra was for the left hand only. The Liszt was fantasia on themes from Bee- thoven's "The Ruins of Ath- ens." It was unfortunate that Leinsdorf had not given the pi- anist selections more worthy of his talent. The performance of Schumann's "Symphony No. 4, in D Minor" was a major por- tion of the program and, played without pause between the four movements, was worth the trip to the Berkshires.

The Friday night concert, with Richard Burgin, retired concertmaster of the orchestra, conducting, presented Debus- sy's "La Mer," Tchaikovsky's "Symphony No. 6, the Pathe- tique," and Schuller's "Seven Studies on Themes of Paul Klee." This concert drew 5,283. Attendance for the week end, including the open rehearsal Saturday morning, was 23,643. There were almost 7,500 present for the Menotti cantata.

Features This Week

An added feature this week is the festival of contemporary American music sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation. Each day through Thursday evening there will be special programs in the theater-concert hall at 8 p. m.

Programs during the coming week end will bring two guest conductors. Max Rudolf will conduct Friday night with a program of Smetana, Bee- thoven, Strauss and Stravinsky. Sunday afternoon Seiji Ozawa will conduct music of Hinde- mith, Moussorgsky and Strauss. Ozawa is musical director of the Ravinia Festival. Max Ru- dolf is conductor of the Cincin- nati Orchestra. For each con- ductor it will be his first ap- pearance at Tanglewood.

Lest someone think Leinsdorf is taking a vacation, he will conduct on Saturday night when Lorin Hollander, pianist, will perform the Strauss "Burleske" in D minor. The program will include also Wagner's prelude to Act I of "Tristan and Isolde," Mendelssohn's com- plete music to "A Midsummer Night's Dream" with the Tan- glewood Choir, and Sydeman's "Study for Orchestra No. 1." Sunday morning there will again be a program of the mu- sic of J. S. Bach in the thea- ter at 10 a. m.

S. M.

Music Preview

Weekend Concerts at Tanglewood

By JAY C. ROSENFELD

THE SIXTH weekend at Tanglewood ended with a pair of concerts by the Boston Symphony Orchestra in which the problems for the performers and for the audience were comparatively minor. Erich Leinsdorf had selected two programs of special interest, but generally speaking, of less than heroic dimensions.

Yesterday afternoon before intermission the Symphonic Variations by Hindemith on Themes of Carl Maria von Weber and the Schumann Fourth Symphony, D Minor, Opus 120, received readings with the orchestra and their conductor at the top of their fettle.

* * *

HINDEMITH writes with a twinkle in his pen. There has been no one with such a sense of wit writing music in this era. There is a swing and a subtle gaiety to all four movements. The late composer wrote this playful music while a teacher at Yale 20 years ago, shortly after he had been on the faculty of the Berkshire Music Center. There is an unquenchable exuberance which even infects the charmingly lyric Siciliano. This was happy music making.

The Schumann symphony is Leinsdorf's secure base. His manner of therapeutic vivisection can be applied to such music most beneficially. When the patient is such as the Boston orchestra, the results can be highly successful. What might be a careful reading in other hands becomes relaxed and natural in Leinsdorf's. His idea of "lively" is not reckless nor uncontrolled. The symphony is played without pause, but the conductor rested amply and long on the initial chord of the Romanze before he allowed oboist Ralph Gomberg and acting principal cellist Martin Hoherman to proceed into the naive little melody which Brahms later must have had in the back of his head on several occasions. The graceful, decorative line which Schumann gives the principal violin in this moment was conspicuously beautiful in concertmaster Joseph Silverstein's playing. No

Whitestone

Conductor Leinsdorf bestows the accolade on soprano Curtin

performance exposed Schumann's use of themes in different settings better than that of Leinsdorf yesterday.

* * *

FOR THE SECOND half of the afternoon, Jorge Bolet was the piano soloist in two rare vehicles: Strauss' "Parergon" to his own "Sinfonia Domestica," a piece specifically written for an artist who had lost his right arm in World War I, and Liszt's Fantasia on Themes from Beethoven's "Ruins of Athens."

Bolet's superb capabilities were not given full and due advantage. The work for the left hand only is pleasant. A "parergon" is an ornamental accessory. Leinsdorf reduced his forces but Strauss had written too heavily for orchestra and poor Bolet's capabilities struggled against the combination of Strauss plus Leinsdorf with only moderate success. The Liszt is less worthy as music but more flamboyant. The catalogue of Liszt's music in Grove's Musical Dictionary requires more pages than either Mozart or Beethoven. Liszt turned out these paraphrases nearly like a printing press. He wrote some sort of rehash for piano for every opera and fragment on which he could hang showy adornments. These are period pieces and are amusing only as relics. Its use yesterday had a special juxtaposition because the original "Ruins" had been played the previous evening. There was little other justification.

* * *

SATURDAY night was an evening of music for voice—solos and chorus. The new work of Gian Carlo Menotti, "The Death of the Bishop of Brindisi," was eagerly anticipated. It requires a huge boys' chorus, a mixed chorus, bass and soprano soloists and orchestra. Leinsdorf had enlisted voices from eight summer camps in the vicinity, and the way in which they performed and the manner in which he held them in discipline was a marvel. Perhaps the preparation by James Cunningham should be given a major share of the credit, but, in any case, it was good fun. Not, as might have been expected, in a solemn way that the subject might have elicited, but, all in all, an excellent addition to the evening.

Menotti was in the hall and came on stage at Leinsdorf's invitation. He was apparently elated with the performance and was a little incoherent in his gestures to include everyone in the general ovation.

* * *

THE DOMINANT vocal role falls to the Bishop, sung majestically by Justino Diaz. It is he who, in Menotti's account, tries from his deathbed to assuage the catastrophe of the Children's Crusade which, legend has it, took place some 700 years ago. A nun, well sung by Lili Chookasian, attends him in his final hours. Some of the assignments for the soloists are a sort of *Sprechstimme*, a declamation without musical shape. The Bishop chastises himself and in his despondence cries, "I blessed them on their doom."

Menotti's overture is a pleasant if conventional movement which leads into the first message from the Bishop to which weaving cellos provide support. But then there is a surprising boom as he cries "Listen, who's there?" The nun tries to quiet his fears as his conscience raises doubts in his mind. The assignments of the nun are in general more quiet. Once Menotti uses only a harp to accompany the nun. At another point, soft wind instruments lend a sacred basis for her attempts to steer his floundering soul toward the emerging haven."

The Festival chorus was "The Townspeople" it is they, among other times, who at the end give the final and closing blessing. Menotti here writes a swift and punching attack to his "Let them depart!" But he quiets down and ends on a plaintive whisper as he asks "Are not the innocents the very messengers of God?"

* * *

THE CONCERT began with Beethoven's play, "The Ruins of Athens," his Opus 113, but not in the same nature as the surrounding opera of the same era. Mr. Diaz and Phyllis Curtin were the soloists. The chorus, prepared by Lorna Cooke de Varon, performed no doubt accurately. This was pastime music, well worth hearing once and justifiably included on a festival program such as this.

Miss Curtin had a more ample opportunity for her art in Strauss' "Three Hymns of Friederich Holderlin" a contemporary of Beethoven. His subjects are fine distinctions between love, affection and friendship. Leinsdorf used a reduced orchestra, yet Strauss wrote such full orchestration against his soloist that only a voice such as Miss Curtin's was capable of maintaining hegemony over the situation. Her clear and lucid clarion commanded the situation. For a moment Strauss and Leinsdorf decreased the power of the orchestra for the more intimate "Return to the Homeland," but the volume and status quo soon returned. Miss Curtin was at all times more than adequate to this.

An audience of 7,438 derived great pleasure from the evening, but the presence of all the parents of the small and young singers in the Menotti lent a spirit of enthusiasm to the reception as of a sixth grade graduation compounded several times.

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Berkshire Eagle (e)
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Telegram (m)
WORCESTER, Mass.
Circ. 59,451

Music: Balanced Program At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — One of this summer's best balanced and appealing programs of the Berkshire Music Festival was given yesterday afternoon to close the sixth weekend of Tanglewood concerts.

The audience of 6,158 made a weekend total of 23,643.

Erich Leinsdorf conducted the Boston Symphony Orchestra in Hindemith's Symphonic Metamorphosis on Themes of Carl Maria von Weber, and Schumann's Symphony No. 4 in D Minor, Opus 120. Jorge Bolet was piano soloist in Parergon to the Sinfonia Domestica, Opus 73, and Liszt s Fantasia on Themes from Beethoven's "The Ruins of Athens."

Orchestra and conductor took painstaking effort to present the Hindemith "Metamorphosis" as a set of four instrumental abstractions. One could draw his own pictures, as he chose.

Gala Beginning

The spiced harmonies and agile rhythms of the "Allegro" made a gala concert opener, contrary to the idea that contemporary music should come last. "Turandot" delved into quiet mysticism with fine work accomplished by flute (Doriot Anthony Dwyer), percussion, and timpani (Everett Firth). Counterpoint was not labored but served to promote the work's indelible wit. It was light music, without dead weight.

In Schumann's symphony, contrast was combined with unity. After a poised, pensive introduction, the first movement let in brighter lights and sparkle. Yet, the restless character was clearly in evidence. The slow movement theme was expressive, rather than plaintive, thereby averting a common pitfall. The rigorous scherzo paved the way to a fast-moving brilliant finale.

Sensationalism

Bolet and "sensational performance" have become synonymous. Yesterday outright sensationalism was added. Neither Liszt's "Fantasia" nor Strauss' rehash of the "Domestic" Symphony amount to much without eye-popping display, and a type of showmanship that would be destructive to a seriously artistic, valuable work.

Strauss' "Parergon" could have been nothing more than a heinously difficult novelty for the left hand. "Parergon" or "by work" means that Strauss used material from his "Domestic" Symphony and dolled it up as a left hand opus. It's a difficult but feeble vehicle, as piano concertos go, for one or both hands.

Bolet's left hand technique equals the average pianist's 10-finger work. It required looking to make certain that only the left hand was being used.

When piano melodies could be heard, they were put forward (mainly with left thumb) and the inevitable breaks in passage work were rectified with astute pedaling.

Bolet trimmed Strauss' text wisely, but the long, arduous cadenza was enough to incite audience enthusiasm.

No one but a lovesick pianist could deter the Liszt Fantasia from its natural bent. It's a grandiloquent, artificial dazzling, shallow, splashy exhibition of pyrotechnics and sentiment.

When the orchestra finished its introductory march, Bolet pulled out all the stops, technical and emotional. He swept through the bristling cadenza like a power saw. The "Turkish March" portion turned from pompous to deafening.

When every technical booby-trap had been hurdled, soloist and orchestra hit a homer and won the pennant.

The festival begins its seventh and next-to-last weekend of concerts on Friday night when Max Rudolf conducts the Boston Symphony in Smetana's "From Bohemian Forests," Beethoven's Second Symphony, Richard Strauss' "Macbeth," and Stravinsky's "Firebird" suite.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,193
AUG 10 1964

Zesty Schumann, Tricky Liszt, At Tanglewood

By R. C. HAMMERICH

LENOX—Jorge Bolet, Cuban pianist, was the visiting virtuoso at Tanglewood Sunday afternoon. But the best music on the program came before his appearance.

"Metamorphoses" Played

For an audience of 6158, Erich Leinsdorf first led the Boston Symphony Orchestra in Hindemith's "Symphonic Metamorphoses of Themes by Carl Maria von Weber." Then there was Schumann's Fourth Symphony.

After intermission Bolet joined the orchestra to play the solo part of "Parergon to the Sinfonia Domestica," by Richard Strauss, and "Fantasia on Themes from Beethoven's 'The Ruins of Athens' " by Liszt.

In increasing order of appreciation Sunday afternoon we would rearrange the list to read Strauss, Liszt, Hindemith and Schumann.

Clipped Precision

The Schumann symphony, except for the second movement, was played with the clipped precision appropriate to Mozart and the muscular virility appropriate to Beethoven. And the legato melodies of the second movement were supple and smooth.

Zip and zest were a couple of the ingredients Leinsdorf mixed into the symphony. They are spices more conductors might use to advantage when they direct this music.

There was much vitality in the Hindemith, also. But in that case it was written into the score, especially in the first and fourth movements, which were bright and lively like Fourth of July sparklers.

The second movement, too, was pleasing. Its jazz brass and woodwind syncopations were handled with a free, capricious spirit.

Bolet's Specialty

Liszt's music is one of Bolet's specialties, and Sunday he played the Fantasia like and old hand, in spite of a few errors of fingering.

The score is a great crowd pleaser, full of acrobatic fingering, exciting rhythms and pianistic tricks. It was fun, as usual, like a magician's slight of hand. But that's all.

The "Parergon," like so much of Strauss' late work, started with a few impressive measures and then settled into a turgid sea of mud, accented only by some glittering piano notes when the dense orchestration let the other 100 musicians recede occasionally.

It was written for the one-handed pianist Paul Wittgenstein, who lost his right arm as a result of a wound received in World War I. He played it once in this country, in Cincinnati in 1934, and gave up saying, "it too tiring."

He was right.

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Gazette (e)
WORCESTER, Mass.
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AUG 10 1964

Weather Cuts Attendance At Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX — Attendance at the Berkshire Festival at Tanglewood continues to be mediocre, partly because of unseasonable weather, but there is nothing mediocre about the concerts. Yesterday the combination of Leinsdorf, the Boston Symphony and Jorge Bolet's pianistic power and charm drew only 6,158 on a partly sunny, cold day. Saturday brought 7,483 and Friday 5,283.

The coming weekend will present three conductors: Max Rudolf, Erich Leinsdorf and Seiji Ozawa.

Extended Treatment

The title of Hindemoth's "Symphonic Metamorphosis of

Gazette Review

Themes by Carl Maria von Weber" sounds like a complex scientific experiment, but the music is actually extended treatment, brisk and resounding for the most part, of some of Weber's less famous tunes. Leinsdorf handled his forces with efficiency and warmth throughout this work. He and they gave constantly the impression that they were enjoying their task.

The Schumann Symphony No. 4 in D minor was refreshing. Except for places near the end of the first and fourth movements, where the score seemed rather trite, the music glowed with alternations of sentiment, brooding quality and occasional rugged turbulence.

The first movement was elastic and alive, with lovely melodies. The "Romanze" built on winds, adding rich low strings and violins in the lower register. The "Scherzo" contrasted strongly, offset initial rhythms with a delightfully casual midsection. I liked the finale's serious introduction better than its florid climax.

Bolet, heard in Worcester both at the Festival and in recitals, has added still further to his impressive bulk and power. He played a stunning version of Richard Strauss' "Parergon to the Sinfonia Domestica," for left hand only, with orchestra. The title denotes simply a working over of old material, in this case from Strauss' "Domestic Symphony," written 22 years earlier.

Bolet displayed remarkable vitality in sweeping runs, and was heard clearly (but not noisily) at will, above the full-voiced orchestra. He also had a delightful singing tone for more tranquil moments. His playing of the Liszt Fantasy on Themes from Beethoven's "The Ruins of Athens" was well varied and full of good showmanship. The famous "Turkish March" was introduced cleverly in the latter part of the piece.

102 7TH WEEK AUGUST 10TH – 16TH.

New York World-Telegram and The Sun
D. 423,849 SAT. 142,176

AUG 11 1964

PATRICIA PEARDON will narrate the Shakespeare text with Mendelssohn's "Midsummer Night's Dream" with the Boston Symphony Orchestra under the direction of Eric Leinsdorf at Tanglewood on Saturday.

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Sunday Herald
BRIDGEPORT, Conn.
Circ. 64,213

AUG 9 1964

PATRICIA Peardon, who is appearing as Lady Anne in Richard III and as Ursula in Much Ado About Nothing at the Stratford Shakespeare Theater, will recite the solo narration of A Midsummer Night's Dream at the Tanglewood Music Festival on Saturday night. She will be accompanied by the Boston Symphony presenting the arrangement of Mendelssohn's music of the same title and the Tanglewood Choir. This is her second annual guest appearance at Tanglewood.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 – 742-4200

HAVERHILL, MASS.
Journal
Eve. Circ. 12,431

AUG 10 1964

AT TANGLEWOOD — Max Rudolph, Music Director of the Cincinnati Symphony Orchestra, will conduct the Boston Symphony Orchestra for the first time on Friday evening at 8 in the Music Shed at Tanglewood. The program will include Smetana's Symphonic Poem "From Bohemia's Forests and Meadows;" Beethoven's Symphony No. 2 in D major, Opus 36; Strauss' Tone Poem "Macbeth," (after Shakespeare's Drama), Opus 23; and Stravinsky's Suite from the Ballet, "L'oiseau de feu."

NEW ENGLAND NEWSCLIP
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HAVERHILL, MASS.
Journal
Eve. Circ. 12,431

AUG 14 1964

LORIN HOLLANDER pianist, will perform Strauss' Burleske in D minor for Piano and Orchestra with the Boston Symphony Orchestra, Erich Leinsdof, Music Director, conducting, on Saturday evening at 8:00 in the Music Shed at Tanglewood. Other works on the program will be Wagner's Prelude to "Tristan and Isolde", Sydeman's Study for Orchestra No. 2; and Mendelssohn's Overture (Opus 21), and Incidental Music to "A Midsummer Night's Dream," Opus 61. Helen Boatwright, soprano, and June Genovese, mezzosoprano, will be the vocal soloist, and Patricia Peardon will be the narrator. through the courtesy of the American Shakespeare Festival.

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News
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Bi-Weekly Circ. 1,200

AUG 13 1964

Leinsdorf, Ozawa, Rudolph to Conduct BSO at Tanglewood

Works by Beethoven, Wagner, Mendelssohn, and Stravinsky will be among those featured in concerts by the Boston Symphony Orchestra at the Tanglewood in Lenox this weekend.

Friday night's concert at eight o'clock will be conducted by Max Rudolf. The program includes "From Bohemia's Forests" by Smetana; Beethoven's Symphony No. 2 in D, Op. 36; "Macbeth" by Richard Strauss; and the "Firebird" Suite by Stravinsky.

On Saturday at eight o'clock, Erich Leinsdorf will direct the orchestra in the Prelude to Act I of "Tristan and Isolde" (Wagner), Study for Orchestra No. 2 (Sydeman), "Burleske" in D minor (Strauss), and "A Midsummer Night's Dream" featuring the Tanglewood Choir (Mendelssohn).

Sunday afternoon at 2:30, the orchestra, directed by Seji Ozawa, will play Hindemith's "Mathis der Maler," "Pictures at an Exhibition" by Moussorgsky, and the Dance of the Seven Veils from "Salome," Op. 54 by Strauss.

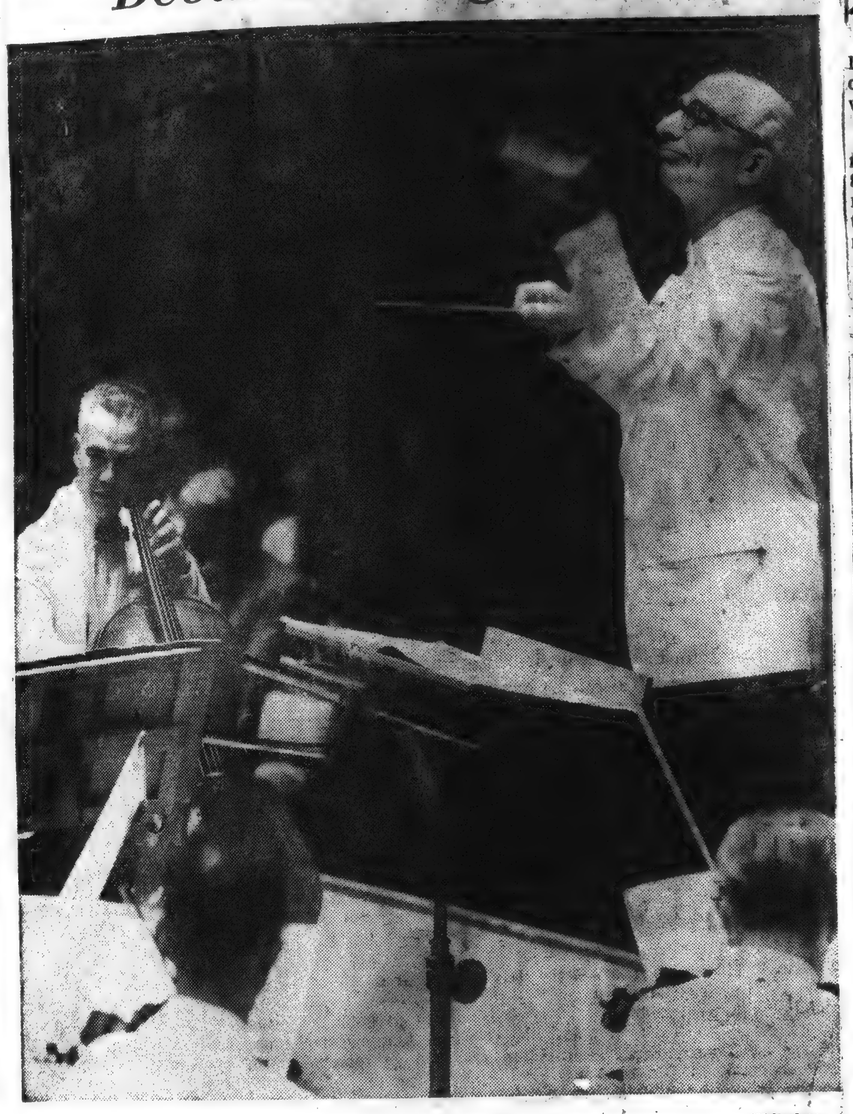
NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 – 742-4200

PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,

AUG 15 1964

NEW ENGLAND NEWSCLIP
Box 2070, Boston 02106 - 742-4200
PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304
AUG 15 1964

Debut at Tanglewood.



Whitestone

Max Rudolf, conductor of the Cincinnati Symphony Orchestra, conducted at Tanglewood last night in his first appearance with the Boston Symphony Orchestra. He also is assisting with the course for conductors introduced this summer at the Berkshire Music Center after the late Pierre Monteux was forced to cancel his classes in Hancock, Maine. At left facing camera is Samuel Mayes, principal cellist with the BSO.

BOSTON, MASS.
Evening Globe
Eve. Circ. 144,855
AUG 17 1964

Japanese Conductor

Music for Young Adults ... Modern If Not New

By MARGO MILLER

LENOX — The last time — the Summer of 1960 — a young Japanese conductor named Seiji Ozawa was at Tanglewood he went away with the Serge Koussevitzky Memorial Conducting Award and the hope that either the New York Philharmonic or the Cleveland Orchestra would take him on as assistant to their music directors.

Sunday Ozawa, now 28, married and the possessor of three kids, was in the Music Shed, leading not the Berkshire Center Orchestra but Boston Symphony. Slight but broad-shouldered, he won an ovation from a crowd which has been markedly cool to other guest conductors this season. Ozawa was replaying Pierre Monteux, who died July 1.

Ozawa has just finished a seven-week season as music director of the Ravinia Festival in Chicago. This Winter he will go back to the New York Philharmonic as assistant conductor, and in the 1965-66 season he will have his own orchestra, the Toronto Symphony.

Young men are always prey to the advice of their elders. Ozawa has had his quota from that elder statesman of music, Igor Stravinsky. In print and in conversation, the composer tells young conductors to learn as much music of their contemporaries as possible and to bring it before the public.

Feeling that "young adults" would be most receptive to modern, if not new, music, Ozawa inaugurated a new series this Summer at Ravinia. These Sunday concerts, called the "Four O'Clocks," included works by Milhaud, Poulenc, Ives, Harris, Bernstein, Legetti and Stravinsky. Next year Ozawa will expand this series to take in some of the younger Americans.

Japanese musicians of his own generation, Ozawa says, have their ears attuned to the avant garde. Electronic and chance music are more in fashion than serialism. "We have no one like Copland but we have many John Cages and Luigi Nonos. Japan has Tchaikovsky and the old European composers on concert programs but almost nothing between them and the really new."

SEIJI OZAWA

He thinks the war years account for some of the gap in musical tastes.

Ozawa, born in Manchuria, then a province of Japan, got his early training at the Toho School of Music. He was a pianist. He was also the only conducting student, in an institution which now has two orchestras but has always produced more violinists than other instrumentalists. "Japanese don't have the lungs and lips for the woodwinds and brass," he says.

Besides, Ozawa thinks that his countrymen prefer, because of their fine and nimble fingers, the digital precision work of a stringed instrument. "It's like assembling televisions, transistors, cameras."

Shortly before making that statement, Ozawa had greeted Japanese teachers touring the U.S. and recording the Tanglewood rehearsal with their home product.

In 1959 Ozawa went to Europe for further study. In Paris he was a private pupil of the octogenarian Eugene Bigot.

"His teaching was as father to son, something out of the last century. Everything had to be just so, much based on solfege, tempos just so, all head and so French. If you wanted to use this," said Ozawa, pointing to his heart, "Bigot said it was bad music."

The heart gesture, which Ozawa used often Sunday afternoon at Tanglewood, was reminiscent of Charles Munch, who found Ozawa at a French festival and persuaded him to enter the Berkshire Music Center. His teacher there was Eleazar de Carvalho, now of St. Louis. During his Paris residence, Ozawa traveled monthly to West Berlin for master classes with Herbert von Karajan and the State Opera Orchestra.

The student years, all would agree and Stravinsky insist, are the years for the young conductor to learn the standard repertoire. Conducting, no longer composing, is Ozawa's chosen profession and he's finding the old warhorses still a challenge. Hindemith's "Mathis" Symphony is coming into that category; Ozawa had led it only once before. If he has any lament, it is for more time to work on composers like Brahms. "The more you conduct them, the more you have to work." Ozawa's sentiment would be that of men twice and three times his age.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 47,923
AUG 12 1964

Two Guest Conductors At Tanglewood Concerts

Two guest conductors will lead the Boston symphony in concerts this weekend at Tanglewood, Lenox, Mass.

* * *

MAX RUDOLF of the Cincinnati orchestra will conduct at 8 p.m. Friday; and Seiji Ozawa, music director of Ravinia festival, will lead the Sunday afternoon concert, beginning at 2:30.

The program Friday will include Smetana's "From Bohemia's Forests and Meadows," Beethoven's Symphony No. 2, Richard Strauss' Macbeth and the "Firebird Suite" from the ballet by Stravinsky.

Erich Leinsdorf will conduct at 8:30 p.m. Saturday in a program that will begin with the prelude to Wagner's opera, "Tristan and Isolde." This will be followed by William Sydeman's "Study for Orchestra No. 2," which received its world premier by the Boston symphony last November. last November.

* * *

LORIN HOLLANDER, pianist, will play Strauss' "Burleske" in D minor for piano and orchestra. The concert will close with Mendelssohn's overture and incidental music to "A Midsummer Night's Dream." Patricia Peardon of the American Shakespeare Festival will narrate selections from the play. Soloists will be Helen Boatwright, soprano, and June Genovese, mezzo-soprano.

There will be an open rehearsal Saturday at 10 a.m.

Osawa, who won the Serge Koussevitsky conducting prize in 1960 as a member of the Berkshire Music Center's conducting department, was invited to appear with the symphony when the late Pierre Monteux became ill and was forced to cancel his summer appearances.

* * *

THE PROGRAM will include Bizet's Symphony in C Major, the "Mathis der Maler" symphony by Hindemith and Moussorgsky's "Pictures at an Exhibition," arranged for orchestra by Ravel.

The Lenox quartet will present a concert of chamber music at 8 tonight. The program will be quartets by Carter, Berger, Schuller and Kirchner.

NEW ENGLAND NEWSCLIP
Box 2070, Boston 02106 - 742-4200
DANBURY, CONN.
News-Times
Eve. Circ. 23,828
AUG 14 1964

A Tanglewood Weekend

The Boston Symphony Orchestra will be conducted by Max Rudolph when it performs tonight at 8 o'clock in the Shed at the Berkshire Festival at Tanglewod in Lenox, Mass.

Numbers programmed are: "From Bohemia's Forests" by Smetana; Beethoven's Symphony No. 2 in D, Op. 36; Strauss' "Macbeth" and the "Firebird" Suite by Stravinsky.

Tomorrow night's Shed concert at 8 o'clock, with Erich Leinsdorf, musical director of the orchestra, conducting, will present the Boston Symphony Orchestra in the following program: Wagner's Prelude to Act I of "Tristan and Isolde"; Study for Orchestra No. 2, by Sydeman; Richard Strauss' "Burleske" in D Minor (Hollander soloist); and the complete music to "A Midsummer Night's Dream" by Mendelssohn, assisted by soloists, narrator and the Tanglewood Choir.

Tomorrow morning's open rehearsal of the full Boston Symphony Orchestra in the Shed will be held as usual at 10 o'clock, open to the public.

Sunday's events will be a concert of chamber music by J.S. Bach to be held in the Theatre at 10 a.m. and the concert by the full Boston Symphony with Seiji Ozawa, a guest conductor, directing. The program announced is as follows; Mathis der Maler, by Hindemith; Pictures at an Exhibition by Moussorgsky; Dance of the Seven Veils from "Salome," Op. 54 by Richard Strauss.

A string symposium is scheduled for Sunday evening at 8, on the Chamber Music Hall, and again Monday at 2:30 and 8 p.m. Both are "Friends" events.

THE TROY RECORD
TROY, N. Y.
D. 7,422
AUG 15 1964

Seiji Ozawa Guest Conductor At Tanglewood

Director Erich Leinsdorf has invited Seiji Ozawa, director of the Ravinia Festival, to conduct the Boston Symphony Orchestra tomorrow at 2:30 p.m. at Tanglewood.

Mr. Leinsdorf's program today at 8 p.m. will begin with Wagner's Prelude to Act I of "Tristan and Isolde." This will be followed by William Sydeman's Study for Orchestra No. 2 which received its world premiere by the Boston Orchestra in Boston on Nov. 22, 1963.

Lorin Hollander will then join the orchestra for the performance of Richard Strauss' "Burleske." The concert will close with Mendelssohn's Overture and Incidental Music to "A Midsummer Night's Dream." Patricia Peardon will appear as Narrator for selections from Shakespeare's play which were chosen by Mr. Leinsdorf. Miss Peardon appears at Tanglewood through the courtesy of the American Shakespeare Festival. Soloists will be Helen Boatwright, sobrano and June Genovese, mezzo-soprano.

Tomorrow's concert at which Mr. Ozawa will conduct will include Hindemith's "Mathis der Maler; Moussorgsky's "Pictures at an Exhibition," and Strauss' "Dance of the Seven Veils" from Salome.

104

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 32,009

AUG 10 1964

Boston Symphony Lists Tanglewood Programs

The program by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., Friday at 8 p.m. will include Smetana's "From Bohemia's Forests and Meadows," Beethoven's "Symphony No. 5," Richard Strauss' "Macbeth" and Stravinsky's "Firebird Suite." Max Rudolf, conductor of the Cincinnati Orchestra, will conduct.

Erich Leinsdorf will conduct the program by the Boston Symphony Saturday at 8 p.m. when Loren Hollander, pianist, will be the soloist in "Burleske" by Richard Strauss. Other numbers will be the prelude to the first act of Wagner's "Tristan and Isolde," William Sydeman's "Study for Orchestra No. 2" and the overture and incidental music from Mendelssohn's "A Midsummer Night's Dream."

Seiji Ozawa, music director of the Ravinia Festival, will be the conductor Sunday at 2:30 p.m. The program will include Bizet's "Symphony in C Major," Hindemith's "Mathis der Maler" and Moussorgsky's "Pictures at an Exhibition," arranged for orchestra by Ravel.

There will be an open rehearsal by the orchestra Saturday at 10 a.m.

The chamber music concert tomorrow at 8 p.m. will be by the Lenox Quartet which will present quarters by Carter, Berger, Schuller and Kirchner.

Programs open this week to the Friends of the Berkshire Music Festival include the Festival of Contemporary Music concerts tonight at 8 and Wednesday and Thursday at 8 p.m., and chamber music programs tomorrow and Friday at 3:30 p.m. and a Bach concert Sunday at 10 a.m.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, August 9, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

GREENVILLE LOCAL
Wednesday, August 12, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

CAIRO HERALD
Thursday, August 13, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ATHENS HERALD
Thursday, August 13, 1964

Guest Conductors, Soloist at Tanglewood

MAX RUDOLF
Guest Conductor Friday

SEIJI OZAWA
Conducts Next Sunday

LORIN HOLLANDER
Soloist Saturday

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787

AUG 13 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

DANBURY, CONN.
News-Times
Eve. Circ. 23,828

AUG 11 1964

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106

AUG 9 1964

GREENVILLE, N. Y.
LOCAL
W. 500

AUG 12 1964

CAIRO, N. Y.
HERALD
W. 300

AUG 13 1964

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500

AUG 8 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

HAVERHILL, MASS.
Journal
Eve. Circ. 12,431

AUG 12 1964

BROOKLYN, N. Y.
KINGS COURIER
W. 15,200

AUG 8 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

AUG 9 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132

AUG 13 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

AUG 8 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240

AUG 8 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

AUG 9 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

AUG 9 1964

3 Conductors To Share Podium At Tanglewood

Two conductorial colleagues of Erich Leinsdorf, music director of the Boston Symphony Orchestra, will make their first Berkshire Festival appearances this week at Tanglewood in Lenox, Mass.

Max Rudolf, conductor of the Cincinnati Orchestra, and Seiji Ozawa, music director of the Ravinia Festival, will conduct the Boston Symphony Orchestra on Friday at 8 p.m. and Sunday at 2:30 p.m., respectively. The Saturday evening concert at 8 will be directed by Mr. Leinsdorf who will have as guest soloist Lorin Hollander in a performance of Richard Strauss' "Burleske."

Friday evening's performance will include Smetana's "From Bohemia's Forests and Meadows", the Symphony No. 2 by Beethoven, Richard Strauss' "Macbeth" and the "Firebird Suite" from the ballet by Stravinsky.

Mr. Leinsdorf's program on Saturday evening will begin with Wagner's Prelude to Act I of "Tristan and Isolde" and will be followed by William Sydeman's Study for Orchestra No. 2 which received its world premiere by Mr. Leinsdorf and the Boston Symphony Orchestra in Boston last November. Mr. Hollander will join the orchestra for the performance of Strauss's "Burleske" and the closing number will be Mendelssohn's Overture and Incidental Music to "A Midsummer Night's Dream". Patricia Peardon will appear through the courtesy of the American Shakespeare Festival, as narrator for selections from Shakespeare's play which were chosen by Mr. Leinsdorf. Soloists will be Helen Boatwirght, soprano and June Genovese, mezzo-soprano.

An open rehearsal for the benefit of the orchestra's pension fund will be held at 10 a.m. Saturday morning.

Since his summer as a member of the Berkshire Music Center's conducting department in 1960 when he won the Serge Koussevitzky Memorial Conducting Prize, for a conductor of great merit, Seiji Ozawa has won wide acclaim in this country and abroad for his musical interpretations. When the late Pierre Monteaux became ill and was forced to cancel his summer appearances, Mr. Leinsdorf invited Ozawa to conduct the Sunday program of Aug. 16. This concert will begin with Bizet's Symphony in C major and will include the symphony, "Mathis der Maler" by Hindemith, and Moussorgsky's "Pictures at an Exhibition" arranged for orchestra by Ravel.

Mr. Rudolf and Mrs. Leinsdorf have each programmed a work by Richard Strauss continuing the Berkshire Festival's commemoration of the composer's 100th birthday, and also works in connection with the 400th anniversary of the birth of William Shakespeare, namely, Strauss' tone poem, "Macbeth" and Mendelsshon's "Midsummer Night's Dream."

England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 202,711

AUG 15 1964

At Tanglewood

Macbeth'

To Strauss

MICHAEL STEINBER
(Globe Music Critic)

ENOX—Max Rudolf of cinnati Symphony con the opening concert of enth weekend at Tan od. He contributed t rent Strauss celebration forming "MacBeth", an led Semtana's "From nia's Forest and Meado Beethoven Second S ny, and the suite from sky's Firebird."

MacBeth" is an interes e and well worth as onal revival. It was formed in 1890, after n", but it had been ntially completed as 1886. The maturin uss and the definit idiom clearly took p ween "MacBeth" and n."

MacBeth" hardly so Strauss. It is far r ilar to the Liszt tone p t anything he did

The Cincinnati Post AND TIMES STA
D. 251,226

AUG 20 1964

Ovation

Word from Lenox, tells of the standing o accorded Max Rudol sic director of the nati Symphony Orc when he conducted cert by the Boston phony Orchestra night at Tanglewood Center.

Gen Parchman, of the Cincinnati tra's double bass wrote that only on guest conducto brought the sophi Tanglewood audienc feet this summer.

He was Eugene Or conductor of the P phia Orchestra.

Mr. Rudolf's prog cluded the Symph 2 by Beethoven;

REVIEWS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

AUG 1 1 1964

At Tanglewood

'Macbeth'--Contribution To Strauss Celebration

By MICHAEL STEINBERG
(Globe Music Critic)

LENOX—Max Rudolf of the Cincinnati Symphony conducted the opening concert of the seventh weekend at Tanglewood. He contributed to the current Strauss celebration by performing "MacBeth", and he also led Semtana's "From Bohemia's Forest and Meadows", the Beethoven Second Symphony, and the suite from Stravinsky's Firebird.

"MacBeth" is an interesting piece and well worth an occasional revival. It was first performed in 1890, after "Don Juan", but it had been substantialy completed as early as 1886. The maturing of Strauss and the definition of his idiom clearly took place between "MacBeth" and "Don Juan."

"MacBeth" hardly sounds like Strauss. It is far more similar to the Lizt tone poems that anything he did later, and that makes it not unlike the Smetana piece heard at the beginning of the concert. That was interesting programming.

It doesn't even look like Strauss on the page. In the later Strauss tone poems one always gets to a point where suddenly it is necessary to flip the score sideways: so thick has the music become that two pages are needed to accommodate all the lines.

That never happens in "Macbeth" and there is none of all the orchestral busy-work that produced that gorgeous impasto so typical of the later pieces. Rhythmically "Macbeth" has the strong sense of beat inherent in early 19th century music instead of the Wagnerian tidal waves that later become so important to Strauss' sense of motion.

There is Wagner here, but it is "Tannhaeuser" rather than the chromatic of "Tristan." There is a good bit of Weber, and plenty of Beethoven. "Macbeth" starts with a rumble of low A, joined by E in the next measure, and the next event is a vigorous downward leap of a fourth A-E; then, after a rhetorical pause a march theme in dotted rhythms is announced in D minor. It is almost exactly the opening of the Bethover Ninth, a piece very frequently reincarnated in the later 19th century, hardly ever more literally than here.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

AUG 1 6 1964

Music: Rudolf Conducts

Brings Tradition Back to Tanglewood

By HOWARD KLEIN
Special to The New York Times

LENOX, Mass., Aug. 14—As if to provide an antidote to the just concluded Contemporary Music festival here at Tanglewood, the Boston Symphony Orchestra opened its seventh weekend of concerts Friday night with a program firmly entrenched in the 19th century, with token representation from the 20th.

The modern work, if any more than 50 years old can be called modern, was Stravinksy's "Firebird Suite." It was preceded by Strauss's early tone poem "Macbeth," part of the continuing salute to his 100th birthday. There were also Beethoven's Symphony No. 2 in D and Smetana's "From Bohemia's Forests and Meadows."

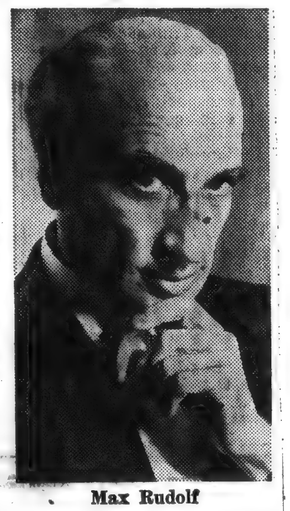
●

Max Rudolf was making his first appearance with the orchestra, and he showed himself to be a precise workman and a careful stylist. The 62-year-old conductor, who was born in Germany, has led operas at the Metropolitan and is now the conductor of the Cincinnati Symphony.

He made the best impression with his vivid reading of the Stravinsky. The unreserved bravos that greeted the celebrated finale were well deserved, for Mr. Rudolf had led a first-class performance that was tonally lavish and rhythmically exciting.

It was obvious that he had the full support of the players, for his spare movements were responded to with rhythmic and dynamic accuracy.

Mr. Rudolf stepped in to complete the conducting faculty three weeks ago, because Pierre Monteux, who was to have headed the department, had died on July 1. If Mr. Rudolf's teaching is as good as his conducting, his students are learning much. Like many conductors trained in Germany, he exercises great control over the music with a minimum of involvement. But his aloofness gets results.



Max Rudolf

It was interesting to hear his idea of the Beethoven. It was a suave and genteel Viennese interpretation, well-mannered rather than dramatic.

●

The Smetana symphonic poem, civilized and accurate, made a smooth and palatable opening. And the Strauss was also easy to listen to, even if the piece is not so successful as its cousin, "Don Juan."

The temperature in the shed was 52 degrees Friday night, but the audience seemed to realize it was a brilliant concert and it stayed to the brilliant end.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304

AUG 15 1964

Music Review

Max Rudolph at Tanglewood

By JAY C. ROSENFELD

THE SEVENTH weekend at Tanglewood will again have two guest conductors. Sunday afternoon Seizi Ozawa will occupy the podium, this evening Erich Leinsdorf will be at his usual post as director of the Boston Symphony Orchestra, and last night Max Rudolph made his Tanglewood debut and sole appearance of the season. Rudolph, conductor of the Cincinnati Symphony, played an early Beethoven symphony and surrounded it with three tone poems, all from far different sources. Bedrich Smetana called his "From Bohemia's Forests and Meadows" a symphonic poem, and Stravinsky's "Firebird" was a ballet. Only Strauss' "Macbeth" carried the exact appellation of tone poem but all three were attempts to tell a story or convey a message beyond the absolute music of a Beethoven symphony.

* * *

THE EVENING started with the Smetana, one of a cycle he included under the general title of "My Country." His music was filled with unfailing affection and nostalgia for the joys of his people and the beauty of the land, a veritable homesickness which Dvorak a little later also expressed in his music.

Rudolph's Beethoven was good for one's spirit. It was genuine and without attempt at veneer. The second was a favorite of Monteux who had listed it for one of his appearances this season. If my memory serves he took the Scherzo more recklessly, but Rudolph's more disciplined reading was valid and gratifying, too. A touch of the schoolmaster at times was discernible but otherwise the guest's baton technique was exemplary.

There was a double significance to the "Macbeth," celebrating, as it does, cenennia for the composer and the writer of the drama on which the music is based. Strauss and Stravinsky were both in their mid-20s when they wrote "Macbeth" and "The Firebird," respectively. "Macbeth" was the first of Strauss' tone poems, and he already showed the individualistic language he was to use and develop throughout his ensuing 60 years. It is overpowering in its massive orchestration and deep, glowing color.

* * *

STRAUSS is not as successful in his Lady Macbeth theme as he was in the Dulcinea and later allusions to heroines in his poem but the motifs of conscience and doubt and the seductive theme are phenomenal for a composer at the beginning of his career.

"L'Oiseau de Feu" was also a first for Stravinsky in 1909 when the great ballet entrepreneur Daghileff was starting his fabulous Paris era of combining all the arts this was the first commission he gave Stravinsky. Rudolph maintained a remarkable sang-froid while taming the fury Stravinsky engenders in portraying in music the old Russian legend of the Fire Bird. When first presented it was called a "danced story." It needs no choreography now to give an audience excitement and vivid pleasure. Despite the frigid evening an audience of 4,378 gave Rudolph their all-out enthusiasm.

The Cincinnati Post
AND TIMES STAR
D. 251,226

AUG 2 0 1964

Ovation for Rudolf

Word from Lenox, Mass., tells of the standing ovation accorded Max Rudolf, music director of the Cincinnati Symphony Orchestra, when he conducted a concert by the Boston Symphony Orchestra Friday night at Tanglewood Music Center.

Gen Parchman, member of the Cincinnati orchestra's double bass section, wrote that only one other guest conductor has brought the sophisticated Tanglewood audience to its feet this summer.

He was Eugene Ormandy, conductor of the Philadelphia Orchestra.

Mr. Rudolf's program included the Symphony No. 2 by Beethoven; Stravinsky's "Firebird" Suite and "Macbeth," a tone poem by Richard Strauss. Mr. Rudolf, chairman of the Tanglewood Conducting School, was also guest conductor of the Boston orchestra in a concert Aug. 7.

Mr. Parchman is enrolled in the conducting course this summer.

NEW ENGLAND NEWSCLIP
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WORCESTER, MASS.
Telegram
Morn. Circ. 58,744

AUG 15 1964

Music:

By RAYMOND MORIN
Telegram Music Critic

LENOX — A Tanglewood audience of 4,378 met a new and distinctive podium personality in Max Rudolf who conducted the Boston Symphony Orchestra last night in the opening concert of the Berkshire Music Festival's seventh and next to last weekend.

Rudolf is conductor of the Cincinnati Symphony Orchestra. His program left little margin for error.

The one risky item was Richard Strauss' symphonic poem, "Macbeth," a pallid work that has been overshaddowed by the composer's six other symphonic poems and is rarely played. Last night's performance, the first for here, was part of the composer's birth-centennial being observed at Tanglewood this summer.

To the Finish

Strauss' work tries to sum up the character and soul struggles of Shakespeare's protagonist. The original version ended with a triumphal march for Macduff. Last night's version kept Macbeth in the limelight to the finish.

Balance of the Program was Beethoven's Symphony No. 2 in D major, Opus 36; Smetana's symphonic poem "Srom Bohemia's Forests and Meadows," and Stravinsky's ballet suit "Firebird."

In Beethoven's Second Symphony, Rudolf's thought, style, and acumen came under clearest scrutiny. He did not strictly follow the beaten path in the Beethoven.

Outstanding impression was its freshness of spirit. The conductor was out to capture every strand of melodic beauty — not only in the obvious slow movement. In sum, it was a forthright, ravishing performance.

Smetana's "Forrest and Meadows" is some of the most easily consumed and digested music of the 19th Century. It is filled with surging power, lyricism, and rhapsodic action that are second nature to the Boston Symphony. Rudlof extracted two primary elements ffom this music - pictorial illusion and rich tonal coloration. Most important, the Slavic spirit and temperament were maintained.

Leinsdorf Tonight

Erich Leinsdorf conducts the Bostom Symphony tonight. Orchestral works are the prelude to Wagner's "Tristan and Isolde," and William Sydeman's study for Orchestra No. 2.

Lorin Hollander is piano soloist in Strauss' "Burleske." For a complete performance of Mendelssohn's "Midsummer Night's Dream" music, the orchestra will be assisted by the Tanglewood Choir, Helen Boatwright, soprano, and June Genovese, mezzo - soprano. Patricia Peardon is narrator.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

SPRINGFIELD, MASS.
Union
Morn. Circ. 83,193

AUG 15 1964

Max Rudolf Conducts at Tanglewood

By R. C. HAMMERICH

LENOX—Max Rudolf, conductor of the Cincinnati Symphony Orchestra, was guest conductor of the Boston Symphony Orchestra in the Shed at Tanglewood Friday night.

Hands-Off Leader

He showed himself to be a regulation, reliable, journeyman, hands-off leader who set the music in motion, kept it going and, for the most part, let it speak for itself.

He stood with a straight back and a stately manner and was economical and businesslike with his graphic instructions.

Perhaps it was because of this economy and perhaps it was because of the somewhat deliberate speeds he set, but there was an impression that he was directing his attention toward the music rather than the musicians.

One result was that the famed virtuosity of Boston's orchestra had ample space for display. Not only were the fiddlers' arms moving simultaneously, but also the exactness of the ensemble unity was nearly unbelievable.

Accuracy Surpassed

Even considering the orchestra's normal high standard of exactness, that accuracy was surpassed during Beethoven's Second Symphony, which followed Smetana's symphonic poem, "From Bohemia's Forest and Meadows," before intermission.

The Smetana piece, written to portray the people and geography of his native land, Czechoslovakia, is music of varying moods, all pleasant.

The dynamics of the Beethoven symphony were confined to exclude the extremes of loudness and softness, but within those limits there was constant, subtle and sensitive change.

This shifting of emphasis kept the symphony from monotony in spite of the volume limits at the top and bottom and the generally pedestrian tempos. (The fourth movement was up to a speed more commonly expected).

Strauss, Stravinsky

After intermission the program offered Richard Strauss' first tone poem, "Macbeth" and Stravinsky's suite from the "Firebird" ballet. The Strauss tone poem was written when the composer was still full of musical ginger and, in spite of the title, before he began to try to recreate profound philosophical ideas in orchestral sound. Consequently, the piece has some of the brilliant color of the Stravinsky suite.

Both use the full complement of symphonic instruments, and, even though the Strauss was written to sound thicker than the Stravinsky, it had much of the same sort of gleam and glitter Friday night.

The chill of the afternoon didn't frighten away all the possible listeners. There were 4378 in warm coats and blankets and, in at least one case, mittens. The temperature was 52.

REVIEWS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 202,711
AUG 15 1964

At Tanglewood

'Macbeth'--Contribution To Strauss Celebration

By MICHAEL STEINBERG
(Globe Music Critic)

LENOX—Max Rudolf of the Cincinnati Symphony conducted the opening concert of the seventh weekend at Tanglewood. He contributed to the current Strauss celebration by performing "MacBeth", and he also led Semtana's "From Bohemia's Forest and Meadows", the Beethoven Second Symphony, and the suite from Stravinsky's Firebird."

"MacBeth" is an interesting piece and well worth an occasional revival. It was first performed in 1890, after "Don Juan", but it had been substantialy completed as early as 1886. The maturing of Strauss and the definition of his idiom clearly took place between "MacBeth" and "Don Juan."

"MacBeth" hardly sounds like Strauss. It is far more similar to the Lizt tone poems that anything he did later, and that makes it not unlike the Smetana piece heard at the beginning of the concert. That was interesting programming.

It doesn't even look like Strauss on the page. In the later Strauss tone poems one always gets to a point where suddenly it is necessary to flip the score sideways: so thick has the music become that two pages are needed to accommodate all the lines.

That never happens in "Macbeth" and there is none of all the orchestral busy-work that produced that gorgeous impasto so typical of the later pieces. Rhythmically "Macbeth" has the strong sense of beat inherent in early 19th century music instead of the Wagnerian tidal waves that later become so important to Strauss' sense of motion.

There is Wagner here, but it is "Tannhaeuser" rather than the chromatic of "Tristan." There is a good bit of Weber and plenty of Beethoven. "Macbeth" starts with a rumble of low A, joined by E in the next measure, and the next event is a vigorous downward leap of a fourth A-E; then, after a rhetorical pause a march theme in dotted rhythms is announced in D minor. It is almost exactly the opening of the Bethoven Ninth, a piece very frequently reincarnated in the later 19th century, hardly ever more literally than here.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785
AUG 16 1964

Music: Rudolf Conducts

Brings Tradition Back to Tanglewood

By HOWARD KLEIN
Special to The New York Times.

LENOX, Mass., Aug. 14—As if to provide an antidote to the just concluded Contemporary Music festival here at Tanglewood, the Boston Symphony Orchestra opened its [illegible] weekend of concerts Friday night with a program firmly entrenched in the 19th century, with token representation from the 20th.

The modern work, if any more than 50 years old can be called modern, was Stravinksy's "Firebird Suite." It was preceded by Strauss's early tone poem "Macbeth," part of the continuing salute to his 100th birthday. There were also Beethoven's Symphony No. 2 in D and Smetana's "From Bohemia's Forests and Meadows."

Max Rudolf was making his first appearance with the orchestra, and he showed himself to be a precise workman and a careful stylist. The 62-year-old conductor, who was born in Germany, has led operas at the Metropolitan and is now the conductor of the Cincinnati Symphony.

He made the best impression with his vivid reading of the Stravinsky. The unreserved bravos that greeted the celebrated finale were well deserved, for Mr. Rudolf had led a first-class performance that was tonally lavish and rhythmically exciting.

It was obvious that he had the full support of the players, for his spare movements were responded to with rhythmic and dynamic accuracy.

Mr. Rudolf stepped in to complete the conducting faculty three weeks ago, because Pierre Monteux, who was to have headed the department, had died on July 1. If Mr. Rudolf's teaching is as good as his conducting, his students are learning much. Like many conductors trained in Germany, he exercises great control over the music with a minimum of involvement. But his aloofness gets results.

It was interesting to hear his idea of the Beethoven. It was a suave and genteel Viennese interpretation, well-mannered rather than dramatic.

The Smetana symphonic poem, civilized and accurate, made a smooth and palatable opening. And the Strauss was also easy to listen to, even if the piece is not so successful as its cousin, "Don Juan."

The temperature in the shed was 52 degrees Friday night, but the audience seemed to realize it was a brilliant concert and it stayed to the brilliant end.

Max Rudolf

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PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304
AUG 15 1964

Music Review

Max Rudolph at Tanglewood

By JAY C. ROSENFELD

THE SEVENTH weekend at Tanglewood will again have two guest conductors. Sunday afternoon Seizi Ozawa will occupy the podium, this evening Erich Leinsdorf will be at his usual post as director of the Boston Symphony Orchestra, and last night Max Rudolph made his Tanglewood debut and sole appearance of the season. Rudolph, conductor of the Cincinnati Symphony, played an early Beethoven symphony and surrounded it with three tone poems, all from far different sources. Bedrich Smetana called his "From Bohemia's Forests and Meadows" a symphonic poem, and Stravinsky's "Firebird" was a ballet. Only Strauss' "Macbeth" carried the exact appellation of tone poem but all three were attempts to tell a story or convey a message beyond the absolute music of a Beethoven symphony.

* * *

THE EVENING started with the Smetana, one of a cycle he included under the general title of "My Country." His music was filled with unfailing affection and nostalgia for the joys of his people and the beauty of the land, a veritable homesickness which Dvorak a little later also expressed in his music.

Rudolph's Beethoven was good for one's spirit. It was genuine and without attempt at veneer. The second was a favorite of Monteux who had listed it for one of his appearances this season. If my memory serves he took the Scherzo more recklessly, but Rudolph's more disciplined reading was valid and gratifying, too. A touch of the schoolmaster at times was discernible but otherwise the guest's baton technique was exemplary.

There was a double significance to the "Macbeth," celebrating, as it does, cenennia for the composer and the writer of the drama on which the music is based. Strauss and Stravinsky were both in their mid-20s when they wrote "Macbeth" and "The Firebird," respectively. "Macbeth" was the first of Strauss' tone poems, and he already showed the individualistic language he was to use and develop throughout his ensuing 60 years. It is overpowering in its massive orchestration and deep, glowing color.

* * *

STRAUSS is not as successful in his Lady Macbeth theme as he was in the Dulcinea and later allusions to heroines in his poem but the motifs of conscience and doubt and the seductive theme are phenomenal for a composer at the beginning of his career.

"L'Oiseau de Feu" was also a first for Stravinsky in 1909 when the great ballet entrepreneur Daghileff was starting his fabulous Paris era of combining all the arts this was the first commission he gave Stravinsky. Rudolph maintained a remarkable sang-froid while taming the fury Stravinsky engenders in portraying in music the old Russian legend of the Fire Bird. When first presented it was called a "danced story." It needs no choreography now to give an audience excitement and vivid pleasure. Despite the frigid evening an audience of 4,378 gave Rudolph their all-out enthusiasm.

The Cincinnati Post
AND TIMES STAR
D. 251,226
AUG 20 1964

Ovation for Rudolf

Word from Lenox, Mass., tells of the standing ovation accorded Max Rudolf, music director of the Cincinnati Symphony Orchestra, when he conducted a concert by the Boston Symphony Orchestra Friday night at Tanglewood Music Center.

Gen Parchman, member of the Cincinnati orchestra's double bass section, wrote that only one other guest conductor has brought the sophisticated Tanglewood audience to its feet this summer.

He was Eugene Ormandy, conductor of the Philadelphia Orchestra.

Mr. Rudolf's program included the Symphony No. 2 by Beethoven; Stravinsky's "Firebird" Suite and "Macbeth," a tone poem by Richard Strauss. Mr. Rudolf, chairman of the Tanglewood Conducting School, was also guest conductor of the Boston orchestra in a concert Aug. 7.

Mr. Parchman is enrolled in the conducting course this summer.

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WORCESTER, MASS.
Telegram
Morn. Circ. 58,744
AUG 15 1964

Music:

By RAYMOND MORIN
Telegram Music Critic

LENOX — A Tanglewood audience of 4,378 met a new and distinctive podium personality in Max Rudolf who conducted the Boston Symphony Orchestra last night in the opening concert of the Berkshire Music Festival's seventh and next to last weekend.

Rudolf is conductor of the Cincinnati Symphony Orchestra. His program left little margin for error.

The one risky item was Richard Strauss' symphonic poem, "Macbeth," a pallid work that has been overshaddowed by the composer's six other symphonic poems and is rarely played. Last night's performance, the first for here, was part of the composer's birth-centennial being observed at Tanglewood this summer.

To the Finish

Strauss' work tries to sum up the character and soul struggles of Shakespeare's protagonist. The original version ended with a triumphal march for Macduff. Last night's version kept Macbeth in the limelight to the finish.

Balance of the Program was Beethoven's Symphony No. 2 in D major, Opus 36. Smetana's symphonic poem "From Bohemia's Forests and Meadows," and Stravinsky's ballet suite "Firebird."

In Beethoven's Second Symphony, Rudolf's thought, style and acumen came under clearest scrutiny. He did not strictly follow the beaten path in the Beethoven.

Outstanding impression was its freshness of spirit. The conductor was out to capture every strand of melodic beauty — not only in the obvious slow movement. In sum, it was a forthright, ravishing performance.

Smetana's "Forrest and Meadows" is some of the most easily consumed and digested music of the 19th Century. It is filled with surging power, lyricism, and rhapsodic action that are second nature to the Boston Symphony. Rudlof extracted two primary elements from this music - pictorial illusion and rich tonal coloration. Most important, the Slavic spirit and temperament were maintained.

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NEW ENGLAND NEWSCLIP
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SPRINGFIELD, MASS.
Union
Morn. Circ. 83,193
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By R. C. HAMMERICH

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Hands-Off Leader

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He stood with a straight back and a stately manner and was economical and businesslike with his graphic instructions.

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Accuracy Surpassed

Even considering the orchestra's normal high standard of exactness, that accuracy was surpassed during Beethoven's Second Symphony, which followed Smetana's symphonic poem "From Bohemia's Forests and Meadows," before intermission.

The Smetana piece, written to portray the people and geography of his native land, Czechoslovakia, is music of varying moods, all pleasant.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
AUG 20 1964

TANGLEWOOD REVIEWED

Friday Evening
By J.W.H.

Equipped with coats, sweaters and Aunt Abigail's steamer rug, Tanglewood proved a pleasant, if routine, evening on Friday. Max Rudolf was on from Cincinnati to conduct the Boston Symphony in a program consisting of: Smetana's Symphonic poem, *From Bohemia's Forests and Meadows*, Beethoven's *Second Symphony*, Strauss' Tone Poem *Macbeth*, and Stravinsky's *Fire Bird Suite*.

During much of the program, Maestro Rudolf conducted much as I lead the hi-fi, with complete confidence in his instrument barring a power failure. At a few dramatic moments in the Strauss, he pulled himself and the orchestra together to create a resounding climax, indicating that he was in charge after all.

While neither the Smetana nor the Strauss are frequently heard, they are so decidedly in the style and tonality of their creators that they were obviously "kissing kin" of old friends. One could play, "Do you know," with passage after passage in them, and they presented no problems for either orchestra or listener.

The Stravinsky once more reminded us that the Boston not only has fine strings, but also a superb woodwind section, in which each instrumentalist is a first-rank artist in his, or her, own right. The Beethoven was good Beethoven, which I bet the Bostonians could have played even with a power failure.

Saturday Evening
By A. C. Sly

It was cold at Tanglewood Saturday night. People were dressed in furs, sweaters and blankets. Perhaps that is why Erich Leinsdorf took a while warming to his program. Wagner's Prelude to *Tristan and Isolde*, one of the warmest scores to emerge from the 19th Century, was given the most sexless reading this reviewer has heard.

A new work, *Study for Orchestra No. 2*, by William Sydeman, received its first Festival performance. It is in one movement with four sections of varying tempo. In spite of its contemporary vocabulary, it has an immediate appeal with interesting timbres and rhythms.

Lorin Hollander was soloist in the Richard Strauss *Burleske in D Minor*. This is a show piece for both the pianist and the orchestra, especially the tympanist, and allows ample opportunity to display both bravura and lyric playing. Young Mr. Hollander proved to be a master of both. His is a tremendous talent, and he provided some of the most exciting piano playing of the summer.

Mendelssohn's *Overture and Incidental Music to A Midsummer Night's Dream* was probably planned for a warmer occasion, but it came off beautifully. Patricia Peardon as narrator, set the scene both visually and vocally. Helen Boatwright and June Genovese handled their brief solos gracefully, and the women's chorus added their magic to this delightful presentation.

Sunday Afternoon
By A. C. Sly

Seiji Ozawa was a student at the Berkshire Music Center in 1960. He appeared as guest conductor of the BSO Sunday afternoon. In the interim, he has conducted in Europe, Canada, and the U.S., and is music director of the Ravinia Festival in Chicago and assistant conductor of the N.Y. Philharmonic.

This is quite an undertaking for a 28-year-old musician, and this afternoon he demonstrated why he has been so chosen. His program enabled him to show his prowess with a "classic" type of symphony, a tone poem of the impressionist school, and a contemporary work.

The symphony was that of the young Bizet, in C major, a tuneful, unpretentious work. Mr. Ozawa took it at a good clip, but with a tight rein, keeping everything in proper perspective. The contemporary work was the Symphony (actually three orchestral excerpts) from Hindemith's *Mathis der Maler*. It is one of the late composer's more popular scores, and one with which the conductor obviously feels at home.

The Moussorgsky/Ravel *Pictures at an Exhibition*, with its ever-changing moods, gave the greatest challenge. Mr. Ozawa seemed to relish the opportunity, and gave a dazzling reading. He is a sensitive musician with a clear and decisive conducting technique.

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Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
AUG 17 1964

At Tanglewood

Ozawa Given Accolade By Orchestra, Audience

By FRANK N. PATTERSON

Seiji Ozawa (rhymes with tower), a 28-year-old product of Toho School of Music in Tokyo, is today a world famous Japanese conductor. Tomorrow he might well become the most famous.

In 1960 he was a student conductor at Tanglewood and he has since then conducted orchestras in Japan, France, Germany, Canada and the U.S.A. He is assistant conductor of the New York Philharmonic and now music director of the Ravinia Festival in Illinois.

Vital Tiger

Belieing the appearance of a wraith-like teenager yeah-yeahing the Beatles, this vital tiger evoked more bazazz from the BSO than has been heard in far too long a time.

The not-so-original Bizet symphony in C is never a bonfire, but in Ozawa's hands it was not only crisp and clean, it was warm and witty as well. Hindemith's Symphony "Matthias the Painter," while not program music, is a composer's version of a painter's version of the church's version of religious history. Mr. Ozawa makes the complex, almost awkward and somewhat unimaginative score take on the shape of expressive power and elevation. The impression of musical "views" is usually left to such as Debussy and Ravel, since Germanic approaches via the scholastic theme and development forms generally tend to avoid any visual affinity. When Hindemith's work is in concept less sympathetically produced, it lacks some grace, humility and polish and at best becomes proper, honest and straightforward.

Other Offerings

The other pictures in exhibition on Ozawa's program were Moussorgsky's. Maurice Ravel orchestrated this marvelous piano work for a Koussevitsky concert in Paris in 1923. Those who have claimed the music suffered with the change would likely complain very little at this performance for the brilliance and accent of the self-disciplined composer seemed neither exaggerated nor mitigated from the original. The cattle lumbered without miring, the chicks chattered without losing their heads and Goldberg and Schmuyle were never more realistic conversants. And who would have felt that the final scene, "The Great Gate at Kiev," could ever have promoted on piano the massive old heroic columned arch as it was here produced with Ozawa and the BSO.

The orchestra which respects and admires this young conductor applauded his down-to-earth genius with frank appreciation, but the audience acted as though he brought the only warmth to the weekend's weather.

Friday and Saturday were not nights for outdoor concerts. However, Max Rudolf, conductor of the Cincinnati Orchestra, warmed up at least a portion of Friday's events with Stravinsky's "Fire-Bird" Suite. Mr. Rudolf is a conservative and precise musician who, like Leinsdorf, shapes the smallest detail with [illegible] fic care. Smetana's Symphonic Poem from "Bohemia's Forests and Meadows" under such discipline emits more nationalistic character than scent of flowers. Beethoven's Second Symphony appears courageous in a beautiful way and in turn provokes light with mild gaiety. However, though Stravinsky's "Fire-Bird" seems to get off the ground because the music won't allow anything else, Mr. Rudolf's reserved prods and boosts elevated the bird to an unaccustomed altitude.

Mr. Leinsdorf repeated last season's "Midsummer Night's Dream" Overture by Mendelssohn. Though the work was an outstanding success last year, perhaps this was due to its novelty, for this weekend it seemed with its cute, coy and smiling ways a bit too saccharine to be quite as sweet or as engaging.

Union (m)
SPRINGFIELD, Mass.
Circ. 83,193
AUG 17 1964

Ozawa Excels As Replacement For Monteux

By R. C. HAMMERICH

LENOX—Seiji Ozawa is a little man with a giant's idea about music. And he drew a giant's worth of applause from 7264 listeners at Tanglewood Sunday afternoon.

Replaces Monteux

He was invited to replace Pierre Monteux, who died July 1, as guest conductor of the Boston Symphony Orchestra and proved to be a noble choice.

Ozawa is only 28, short, slight, has a head that seems too big for his body, gleaming black hair, an infectious grin, an authoritative manner with the orchestra and a self-effacing manner with the audience.

He presented a program of Bizet's Symphony in C Major, Hindemiths symphony called "Mathis Der Maler" and Moussorgsky's "Pictures at an Exhibition."

Mozart-Schubert Tones

The Bizet symphony began as if it were written by Mozart and continued to sound like that all during the first movement. During the second, a wonderfully lyric movement with a beautiful oboe solo, it sounded as if it had a lot of Schubert in it.

In both cases the similarity was all to the good because that's a pretty good way for this symphony to sound. And the rest of it was clipped, clean, and bouyant.

Ozawa led it with a bouncy and frisky manner, like the music, and seemed to be responding to the mood as well as leading it.

Manner Changes

The manner changed with the arrival of Hindemith. It became, like the music, deadly serious. Ozawa was no longer a little boy playing a game. He was all business, the boss.

The crispness of his manner and the orchestra's normal precision was a great help to the Hindemith, which sometimes is allowed to become muddy. It was as bright as Sunday's sunshine.

The bounce in the manner as well as the music came back after intermission with Moussorgsky's "Pictures." This famed sequence of sound pictures of paintings was presented with a modicum of exaggeration.

Vastly Entertaining

The first picture, for instance is of a dwarf. It is called "Gnomus" and all of its musical eccentricities were fully exploited by Ozawa. It was almost grotesque. And the second picture was so smoothly quiet as to be sleepy. The emphasis on the bright colors in the "Pictures" was, in this case, refreshing. Ozawa carried the music to the brink of burlesque, but it didn't go over. It was, instead, vastly entertaining.

After so many days of frigidity, the warm sun brought many picnickers to the lawns. There seemed to be as many on the grass as in the giant shed, which can accommodate 6037, and they were lolling in the sun as far as 700 feet from the stage.

The Knickerbocker News
ALBANY, N. Y.
D. 54,678
AUG 17 1964

Leinsdorf Mastery on Display at Tanglewood

LORIN HOLLANDER

By DANIEL L. CUSICK

Whatever fine music may come from the Boston Symphony under the baton of guest conductors, there is no doubt that the orchestra is the child of Erich Leinsdorf. Perfect proof of that came Saturday night at Tanglewood when Leinsdorf took to the stand to conduct.

From the first notes of the "Prelude to Tristan and Isolde," by Wagner, the familiar sound was there to bear witness to the unique collaboration between the conductor and the men of the ensemble.

Wagner's music speaks well enough for itself but with Leinsdorf at the helm, his command of German music a strong point to his favor, the playing was sonorous and had warmth and beauty of line that was a pleasure to hear.

★ ★ ★

WILLIAM SYDEMAN'S "Study for Orchestra No. 2" received its Tanglewood premiere at the Saturday concert. There were moments of real creativity in the work, but toward the finale the composer began to stretch a point which should have been stated and let go.

In four segments, the "Study" was in the modern harmonic idiom and made fine use of the orchestral forces. The problem was that the few statements of interest did not justify the extended treatment they were given. Rather than simplifying to show off these interesting moments, Sydeman chose to belabor the thing and came up with what amounts to a mediocre work as a result.

Lorin Hollander was the piano soloist for the "Burleske" of Richard Strauss. Like the Sydeman work, the "Burleske" is not a great piece of music but it does provide a virtuoso vehicle for the soloist.

★ ★ ★

HOLLANDER was suited excellently to take the role of virtuoso in hand. He is a strong pianist with a somewhat dry and percussive style, but he can draw roaring sounds from his instrument which bedazzle the ear.

The "Burleske" is a dialogue between tympani and piano, written with not the least attempt to hide the sarcastic wit involved in the interplay of the instruments. It is a slightly madcap piece which allows for great interpretative latitude on the parts of the conductor and soloist. Because these liberties were taken, the performance became one of good humored collaboration.

The closing number, Mendelssohn's "Incidental Music to a Midsummer Night's Dream," had Helen Boatwright, June Genovese and Patricia Peardon soloing with the orchestra and the Tanglewood Choir in an impressive and lovely reading of the fantastic story.

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Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
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By A. C. Sly

Seiji Ozawa was a student at the Berkshire Music Center in 1960. He appeared as guest conductor of the BSO Sunday afternoon. In the interim, he has conducted in Europe, Canada, and the U.S., and is music director of the Ravinia Festival in Chicago and assistant conductor of the N.Y. Philharmonic.

This is quite an undertaking for a 28-year-old musician, and this afternoon he demonstrated why he has been so chosen. His program enabled him to show his prowess with a "classic" type of symphony, a tone poem of the impressionist school, and a contemporary work.

The symphony was that of the young Bizet, in C major, a tuneful, unpretentious work. Mr. Ozawa took it at a good clip, but with a tight rein, keeping everything in proper perspective. The contemporary work was the Symphony (actually three orchestral excerpts) from Hindemith's *Mathis der Maler*. It is one of the late composer's more popular scores, and one with which the conductor obviously feels at home.

The Moussorgsky/Ravel *Pictures at an Exhibition*, with its ever-changing moods, gave the greatest challenge. Mr. Ozawa seemed to relish the opportunity, and gave a dazzling reading. He is a sensitive musician with a clear and decisive conducting technique.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
AUG 17 1964

At Tanglewood

Ozawa Given Accolade By Orchestra, Audience

By FRANK N. PATTERSON

Seiji Ozawa (rhymes with tower), a 28-year-old product of Toho School of Music in Tokyo, is today a world famous Japanese conductor. Tomorrow he might well become the most famous.

In 1960 he was a student conductor at Tanglewood and he has since then conducted orchestras in Japan, France, Germany, Canada and the U.S.A. He is assistant conductor of the New York Philharmonic and now music director of the Ravinia Festival in Illinois.

Vital Tiger

Belieing the appearance of a wraith-like teenager yeah-yeahing the Beatles, this vital tiger evoked more bazazz from the BSO than has been heard in far too long a time.

The not-so-original Bizet symphony in C is never a bonfire, but in Ozawa's hands it was not only crisp and clean, it was warm and witty as well. Hindemith's Symphony "Matthias the Painter," while not program music, is a composer's version of a painter's version of the church's version of religious history. Mr. Ozawa makes the complex, almost awkward and somewhat unimaginative score take on the shape of expressive power and elevation. The impression of musical "views" is usually left to such as Debussy and Ravel, since Germanic approaches via the scholastic theme and development forms generally tend to avoid any visual affinity. When Hindemith's work is in concept less sympathetically produced, it lacks some grace, humility and polish and at best becomes proper, honest and straightforward.

Other Offerings

The other pictures in exhibition on Ozawa's program were Moussorgsky's. Maurice Ravel orchestrated this marvelous piano work for a Koussevitsky concert in Paris in 1922. Those who have claimed the music suffered with the change would likely complain very little at this performance for the brilliance and accent of the self-disciplined composer seemed neither exaggerated nor mitigated from the original. The cattle lumbered without miring, the chicks chattered without losing their heads and Goldberg and Schmuyle were never more realistic conversants. And who would have felt that the final scene, "The Great Gate at Kiev," could ever have promoted on piano the massive old heroic columned arch as it was here produced with Ozawa and the BSO.

The orchestra which respects and admires this young conductor applauded his down-to-earth genius with frank appreciation, but the audience acted as though he brought the only warmth to the weekend's weather.

Friday and Saturday were not nights for outdoor concerts. However, Max Rudolf, conductor of the Cincinnati Orchestra, warmed up at least a portion of Friday's events with Stravinsky's "Fire-Bird" Suite. Mr. Rudolf is a conservative and precise musician who, like Leinsdorf, shapes the smallest detail with [illegible] fic care. Smetana's Symphonic Poem from "Bohemia's Forests and Meadows" under such discipline emits more nationalistic character than scent of flowers. Beethoven's Second Symphony appears courageous in a beautiful way and in turn provokes light with mild gaiety. However, though Stravinsky's "Fire-Bird" seems to get off the ground because the music won't allow anything else, Mr. Rudolf's reserved prods and boosts elevated the bird to an unaccustomed altitude.

Mr. Leinsdorf repeated last season's "Midsummer Night's Dream" Overture by Mendelssohn. Though the work was an outstanding success last year, perhaps this was due to its novelty, for this weekend it seemed with its cute, coy and smiling ways a bit too saccharine to be quite as sweet or as engaging.

Union (m)
SPRINGFIELD, Mass.
Circ. 83,193
AUG 17 1964

Ozawa Excels As Replacement For Monteux

By R. C. HAMMERICH

LENOX—Seiji Ozawa is a little man with a giant's idea about music. And he drew a giant's worth of applause from 7264 listeners at Tanglewood Sunday afternoon.

Replaces Monteux

He was invited to replace Pierre Monteux, who died July 1, as guest conductor of the Boston Symphony Orchestra and proved to be a noble choice.

Ozawa is only 28, short, slight, has a head that seems too big for his body, gleaming black hair, an infectious grin, an authoritative manner with the orchestra and a self-effacing manner with the audience.

He presented a program of Bizet's Symphony in C Major, Hindemiths symphony called "Mathis Der Maler" and Mousorgsky's "Pictures at an Exhibition."

Mozart-Schubert Tones

The Bizet symphony began as if it were written by Mozart and continued to sound like that all during the first movement. During the second, a wonderfully lyric movement with a beautiful oboe solo, it sounded as if it had a lot of Schubert in it.

In both cases the similarity was all to the good because that's a pretty good way for this symphony to sound. And the rest of it was clipped, clean, and bouyant.

Ozawa led it with a bouncy and frisky manner, like the music, and seemed to be responding to the mood as well as leading it.

Manner Changes

The manner changed with the arrival of Hindemith. It became, like the music, deadly serious. Ozawa was no longer a little boy playing a game. He was all business, the boss.

The crispness of his manner and the orchestra's normal precision was a great help to the Hindemith, which sometimes is allowed to become muddy. It was as bright as Sunday's sunshine.

The bounce in the manner as well as the music came back after intermission with Moussorgsky's "Pictures." This famed sequence of sound pictures of paintings was presented with a modicum of exaggeration.

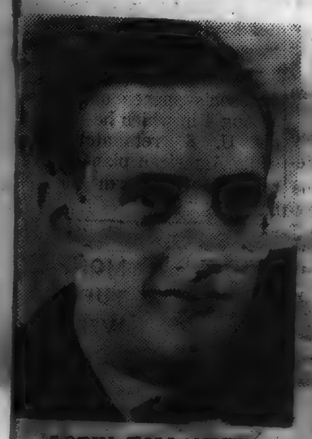
Vastly Entertaining

The first picture, for instance is of a dwarf. It is called "Gnomus" and all of its musical eccentricities were fully exploited by Ozawa. It was almost grotesque. And the second picture was so smoothly quiet as to be sleepy. The emphasis on the bright colors in the "Pictures" was, in this case, refreshing. Ozawa carried the music to the brink of burlesque, but it didn't go over. It was, instead, vastly entertaining.

After so many days of frigidity, the warm sun brought many picnickers to the lawns. There seemed to be as many on the grass as in the giant shed, which can accommodate 6037, and they were lolling in the sun as far as 700 feet from the stage.

The Knickerbocker News
ALBANY, N. Y.
D. 54,678
AUG 17 1964

Leinsdorf Mastery on Display at Tanglewood


LORIN HOLLANDER

By DANIEL L. CUSICK

Whatever fine music may come from the Boston Symphony under the baton of guest conductors, there is no doubt that the orchestra is the child of Erich Leinsdorf. Perfect proof of that came Saturday night at Tanglewood when Leinsdorf took to the stand to conduct.

From the first notes of the "Prelude to Tristan and Isolde," by Wagner, the familiar sound was there to bear witness to the unique collaboration between the conductor and the men of the ensemble.

Wagner's music speaks well enough for itself but with Leinsdorf at the helm, his command of German music a strong point to his favor, the playing was sonorous and had warmth and beauty of line that was a pleasure to hear.

★ ★ ★

WILLIAM SYDEMAN'S "Study for Orchestra No. 2" received its Tanglewood premiere at the Saturday concert. There were moments of real creativity in the work, but toward the finale the composer began to stretch a point which should have been stated and let go.

In four segments, the "Study" was in the modern harmonic idiom and made fine use of the orchestral forces. The problem was that the few statements of interest did not justify the extended treatment they were given. Rather than simplifying to show off these interesting moments, Sydeman chose to belabor the thing and came up with what amounts to a mediocre work as a result.

Lorin Hollander was the piano soloist for the "Burleske" of Richard Strauss. Like the Sydeman work, the "Burleske" is not a great piece of music but it does provide a virtuoso vehicle for the soloist.

★ ★ ★

HOLLANDER was suited excellently to take the role of virtuoso in hand. He is a strong pianist with a somewhat dry and percussive style, but he can draw roaring sounds from his instrument which bedazzle the ear.

The "Burleske" is a dialogue between tympani and piano, written with not the least attempt to hide the sarcastic wit involved in the interplay of the instruments. It is a slightly madcap piece which allows for great interpretative latitude on the parts of the conductor and soloist. Because these liberties were taken, the performance became one of good humored collaboration.

The closing number, Mendelssohn's "Incidental Music to a Midsummer Night's Dream," had Helen Boatwright, June Genovese and Patricia Peardon soloing with the orchestra and the Tanglewood Choir in an impressive and lovely reading of the fantastic story.

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BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

AUG 17 1964

At Lenox

Enjoyable Ozawa Concert

By MICHAEL STEINBERG

LENOX—Seiji Ozawa, who is the Boston Symphony at Tanglewood on Sunday afternoon, is a good conductor. He is very likely better than even if we were to say he is good: He is good-looking, elegant, very young, and in every way desirable.

Also, it would be useless to pretend that being a conductor is anything other than a difficult trade. He is, happily, intelligent, musical, and at 28 he already knows plenty about orchestras and how they work. Clearly, Ozawa is in the right profession.

He came here to conduct a concert scheduled for the late Pierre Monteux, and he took over Hindemith's "Mathis der Maler" and the Mussorgsky-Ravel "Picture at an Exhibition" from the program that had been originally planned. Monteux had put Salome's Dance on the program, but Ozawa substituted the Bizet symphony.

The Bizet came off really superbly. Everything Ozawa does is alive with good rhythm, with light, subtle and varied accentuation. He is also exceptionally good with lyric melody: the second themes in the allegros and the big string tune in the adagio really soared as things rarely seem to around here.

"Mathis" makes greater demands on the interpreter, and the performance revealed things that at this point are still problems for Ozawa. It is difficult for him to be intense without also being loud; conversely, in the passages where Hindemith asks that the music become more tranquil, Ozawa sometimes succeeded only in becoming a little slower. The finale, with its free recitatives and its many tempo changes, is notoriously difficult, and a few of its trickier spots momentarily defeated him.

In the Ravel orchestration of Mussorgsky's amazing piano pieces, the problem spots were apt to be technical rather than musical, with a few bad moments at transitions and changes. There were a few unconventional ideas about tempi: "Tuileries" for example was rather slow, which was not bad in itself though not quite right in relation to the preceeding promenade. Also, the effect was slightly jeopardized by the fact that a few of the wind players were going along at tempi they remembered from previous performances.

There were some other spots of bad luck with the orchestra—notably some less than first class solos in "the Old Castle" and "Bydlo"—but in general the playing was notably good. Ozawa seems not to commit himself deeply in his interpretations, but then the program was of a kind that gave him little opportunity in this direction. He is obviously tremendously gifted, very capable as well, and the concert was fresh and unusually enjoyable.

The best new music of the week-end was by Richard Wagner. On Saturday night Erich Leinsdorf conducted the prelude to "Tristan," for once not coupling it to the "Liebestod" but using Wagner's own concert ending. That, as a matter of fact, uses material from the Liebestod, rethought and recomposed beautifully, with a delicate fragrance of coloring that evokes the second act duet. It is the kind of music to give one some pause about the butcheries by other people that normally pass for Wagnerian concert endings, and I am in every way grateful to Mr. Leinsdorf for his revival of a few pages of Wagner's ripest music, music that I imagine few had ever heard before.

Leinsdorf also repeated from the main season's programs William Sydeman's "Study for Orchestra No. 2." It is facile music, easy to play and to conduct (though some of the performance was an unholy mess), just fashionably modern enough to make performers and audiences feel smug for their charity in condescending to the 20th century, cliche-ridden enough so that it gives no one any trouble as a disturbing and genuinely modern experience might.

Short of excellence, I hear in Mr. Sydeman's work every quality that should make it out for considerable public success.

Saturday's program also contained Richard Strauss' charming "Bulesk," played in rather ordinary fashion by Lorin Hollander, and the Mendelssohn incidental music to "The Winter's Tale"—pardon me, "Midsummer Night's Dream"—with Patricia Pardon, narrator, Helen Boatwright, soprano, June Genovese, mezzo-soprano, and the Tanglewood Choir prepared by Lorna Cooke de Varon.

WORCESTER, MASS.
Sunday Telegram
Sun. Circ. 102,435

AUG 16 1964

Music: 'Tristan and Isolde' At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Last night's glowing performance at Tanglewood of the "Tristan and Isolde" prelude was pretty strong evidence that Wagner's music is becoming a specialty of the Boston Symphony Orchestra under Erich Leinsdorf's direction.

An audience of 7,908 attended the second concert of the Berkshire Music Festival's seventh weekend.

First Tanglewood performances were Sydeman's Second Study for Orchestra and Richard Strauss' Piano Concerto, "Burleske," with Lorin Hollander as soloist. Largest work was a repeat from last summer — the complete score of Mendelssohn's incidental music to "A Midsummer Night's Dream." For the latter, the Tanglewood choir had been prepared by Lorna Cooke De Varon. Soloist were Helen Boatwright, soprano, June Genovese, mezzo - soprano, Patricia Peardon was narrator.

Poignant Theatrics

If one knew nothing of the poignant theatrics which are mirrored in Wagner's opera, "Tristan," last night's sounds would still have soared on an ethereal plane.

Even the visible drama might have been subordinated to the panorama of brilliant and soft coloration.

Only a great orchestra could have fulfilled Leinsdorf's intense, yet sensitive resume of the fateful love sotry.

The gradual, long crescendo built to a mighty crisis, and the recession to whispered sound was as controlled playing as we have heard at Tanglewood this summer. The "Love potion" theme was richly addressed by cellos and oboes. The "Love Glance" theme in cellos was voluptuous.

Composer Teaches Music

Sydeman's Orchestral Study had special significance last night. It was written three years after the composer completed two summers' study at the Berkshire Music Center, Tanglewood, in 1956. He is now teaching at the Mannes College of Music in Manhattan.

His work was cordially received. Sydeman was on hand to acknowledge the applause.

Orchestral study opens with strands of melody shared by woodwinds and low strings. Outbursts happen frequently between atmospheric, mysterious matter. Brusk and vigorous rhythms activate the scene.

Leinsdorf brought order into this chaotic melange by maintaining continuity, and setting a wide margin between melodic foregrounds and whatever supported them.

Hollander made an excellent synchronization of virile rhythms as they moved within and between solo instruments and orchestra.

Contained Air of Bravura

The performance had an air of bravura. Hollander demonstrated dexterous technique in brilliant passages, but also took time and care to make his instrument sing in poetic areas.

Traces of haste appeared in spots, but not enough to mar a neat structure or to cause disorder. The pianist tastefully avoided any semblance of sentimentality, although he sometimes is prone to become demonstrative.

The playing was technically clean - cut, at times reaching a dazzling state.

Worcester's Representative

Worcester singer Malama Providakes makes her third appearance this morning as contralto soloist in the Berkshire Music Center's series, "Music of Johann Sebastian Bach."

Under the direction of Seymour Lipkin she will participate in Cantata No. 53, "Schlage Doch Gewunschte Stunde" and Cantata No. 147, "Herz Und Mund Und That Und Leben."

These valuable programs, attended by members of the center and friends, combine instrumental and vocal music. Directors are Lipkin, Paul Ulanowsky, Igor Kipnis and Melvin Strauss.

This afternoon's festival concert marks the debut of Eiji Ozawa conducting the Boston Symphony at Tanglewood. Four years ago he studied at the Berkshire Center under the Koussevitzky Memorial scholarship. He is now assistant conductor of the New York Philharmonic.

Today's program: Bizet's symphony in C Major, Hindemith's symphony, "Mathis De Maler," and Moussorgsky's "Pictures at an Exhibition," in the Ravel transcription.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

AUG 17 1964

Music: Lenox Weekend

Leinsdorf and Ozawa Conduct Concerts by Boston Symphony at Tanglewood

By HOWARD KLEIN
Special to The New York Times

LENOX, Mass., Aug. 16—The seventh weekend of music at Tanglewood started with two splendid concerts by the Boston Symphony Orchestra. Last night, Erich Leinsdorf led a program of strong and, for the most part, unusual works. This afternoon, Seiji Ozawa conducted a virtuoso concert of standard works that was brilliant in every way.

Mr. Leinsdorf's concert had one old chestnut, the prelude to "Tristan und Isolde," and it was given a rich, expansive reading. Lorin Hollander was piano soloist in Strauss's delightful "Burleske in D Minor for Piano and Orchestra" and his playing confirmed the impression that he is the leading pianist of his generation.

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In previous performances Mr. Hollander has shown his complete pianism in handling bravura playing. He can play fast, loud, and accurately—in short, no technical demands are too great. But the "Burleske" calls for warm Viennese sentimentality as well as a sturdy technique, and Mr. Hollander's pliable tone, ingratiating rhythmic swing and general sensitivity showed he commands a lyrical as well as a virile expression.

There was humor in the way he underlined the obvious quote from "Tristan" that pops up in the cadenza too. What more is there to ask from a pianist?

William Sydeman, one of the 10 composers whose work formed the 5-day Festival of Contemporary American Music here last week, was given a place on this program with his "Study for Orchestra No. 2." Mr. Sydeman, a 36-year-old New Yorker, is the only avant-garde composer who has been included on these concerts, and the word is that Mr. Leinsdorf is very interested in a work Mr. Sydeman is writing now.

The "Study" is just that—a study. It essays no profound statement but it does make its point musically as well as instrumentally. There is a quiet opening, a vigorous working out, interspersed with tranquil sections, and a quiet close.

Solos proliferate and the piece unwinds slowly from a high point. The music seemed to be acceptable to the public. Mr. Sydeman was helped on stage by Mr. Leinsdorf to share bows with the conductor and orchestra.

Mendelssohn's music to "A Midsummer Night's Dream," the other work, is a miracle of its kind. It is as good as anything he ever wrote and it was created when he was only 17 years old. Patricia Peardon spoke excerpts that were made by Mr. Leinsdorf to go with the 10 sections. Helen Boatwright was soprano soloist and June Genovese, mezzo-soprano.

The Tanglewood Choir participated, and the general effect was quite charming. The string tone was a bit heavy and the playing could have been more precisely together, but only a purist would have objected to the performance.

For his programing and leading, Mr. Leinsdorf deserves thanks.

If Mr. Ozawa's conducting was typical, New York Philharmonic audiences may have a treat in store for them. The 28-year-old Japanese conductor will be the Philharmonic's assistant this year. Only four years ago he was a student here and, besides his Philharmonic post, he is music director of the Ravinia Festival of Chicago.

He is a choreographic conductor, similar in style to Leonard Bernstein, and, like Mr. Bernstein, he is extremely musical, sensitive and has a vibrant personality. He has complete command of the orchestra.

He led three works, Bizet's Symphony in C, Hindemith's "Mathis der Maler," and Mussorgsky's "Pictures at an Exhibition" in the Ravel orchestration.

•

He drew long applause and bravos with each reading for the vigor and precision that characterized his work.

If there is a criticism it is that Mr. Ozawa, like many young conductors, tends to be too tight in lyrical music. But in time the relaxation that will let the music truly sing may come.

Something is always going on at the Berkshire Music Center and this week will be no exception. Tonight and tomorrow a string symposium is being held that will look into the problems of orchestras lacking competent string players. A symposium of this kind was held here last year.

The panelists will include Richard Burgin, Louis Krasner, Joseph Knitzer, Max Kaplan, Sheppard Lehnoff, Sidney Harth, Howard Boatwright, Samuel Applebaum, William Kroll, Joseph Silverstein and Isaac Ginzpld.

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SPRINGFIELD, MASS.
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Sun. Circ. 114,397

AUG 16 1964

MENDELSSOHN'S STYLE PREVAILS AT TANGLEWOOD

'Burleske' of Strauss Part Of Symphony's Shed Program

By R. C. HAMMERICH

LENOX—Mendelssohn topped a medley of widely diverse musical styles on the program chosen by Erich Leinsdorf for the Boston Symphony Orchestra and its guest artists Saturday night in the great shed at Tanglewood.

"Burleske' Sparkles

There was the lyrical prelude to Wagner's "Tristan and Isolde," which opened the program, Sydeman's Contemporary Study for Orchestra No. 2 and the sparkling "Burleske' for piano and orchestra, written by Richard Strauss when he was 21, only a year old than Lorin Hollander, who played it Saturday.

Mendelssohn's complete incidental music to "A Midsummer Night's Dream" filled the space after intermission with pure enchantment, just as it did in the same place a year ago with almost the same cast.

Patricia Peardon, Shakespearean actress at Stratford, Conn., repeated her role as chief fair princess and narrator of excerpts chosen from the play by Leinsdorf to be read between the movements of music.

June Genovese returned with her warm mezzo-soprano, and Helen Boatwright sang the soprano part sung last year by Jeanette Scovotti. They stood at the rear of the orchestra with 44 women from the Tanglewood Choir. The orchestra, at full strength, played with the lightfootedness of elves and hobgoblins.

Seldom Repeated

Music is a subjective matter, and it is seldom that a long moment of magical enchantment can be repeated exactly in the same person by the same sounds.

That was the feeling generated by this music in this place in this listener a year ago, and the response Saturday night, in spite of the repetition, was nearly the same. It was close enough to hope that most of those who heard it this time had much the same response.

The two works that followed the Wagner prelude before intermission offered nearly the same degree of interest.

Hollander stole the hearts of the audience with an exuberant, almost reckless, performance of the solo part in the Strauss "Berleske" for piano and orchestra. It seemed to be a work specially written for his talents, sparkling brilliance, lightning speed and youthful vigor.

Display Piece

It presents sections of fiendish difficulty and vitality alternating with tranquil, nocturnal passages puts the pianist securely in front of the orchestra and is frankly a theatrical display piece.

But it is fun rather than acrobatic, and, as usual, brought a tremendous response from the listeners. It was preceded by Sydeman's 12 minute "Study," a contemporary work that includes passages of nearly traditional calm along with those of crashing dissonance and the fragmented pointillism of the avant garde.

There are lean, Quixotic solos backed by a curtain of steady sheen from the high strings. It ends with a long plaintive melody from a lonely flute weaving among soft, plucked chords.

Many Surprises

There is great variety in the piece, many tonal colors and many musical surprises. It deserves frequent repetition. The whole program had great variety, perhaps more than any of the festival's preceding programs. But that was only one reason accounting for its superiority.

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WORCESTER, MASS.
Telegram
Morn. Circ. 58,744

AUG 17 1964

Music: Japanese Conductor in Debut

By RAYMOND MORIN
Telegram Music Critic

LENOX — It would have been difficult to contrive a more felicitous program than yesterday afternoon's with which Japanese conductor Seiji Ozawa made his Berkshire Music Festival debut at Tanglewood with the Boston Symphony Orchestra. Yesterday's attendance of 7,264 made the Festival's seventh weekend total 24,966.

This was not literally a Tanglewood "first" for Ozawa. In 1960 he was a member of the Berkshire Music Center's Composition Department under a Koussevitzky Memorial Scholarship. He is currently assistant conductor of the New York Philharmonic. The program: Bizet's Symphony in C Major, "Hindemith's Symphony, "Nathis Der Maler," and Moussorgsky Ravel's Pictures At an Exhibition." Ozawa "inherited" the Hindemith and Moussorgsky. They were to have been conducted by Pierre Monteux who died in July.

Tireless Conductor

Ozawa is short, lean, 28-years-old. His style midway between the conservative veteran and athletic newcomer. At Saturday morning's rehearsal he worked tirelessly and wouldn't let go until he had what he wanted. For example, he spent over an hour with the Hindemith which takes 24 minutes to play.

If one discards visual enchantment from the end result, Hindemith "Matthias" received and expert technical performance. All the prime requisites were there - solos forward positions, rich harmonic backgrounds in proper balance.

"Angelic concert and entombment" were lavished with pure nuances. In the latter were velvety sounds and exquisite solos. "Temptation of St. Anthony" made it's usual impact with feverish crescendos culminating in shattering chords and cymbal crashes. It also had moments of wringing beauty in strings.

Symphony Has Spontaneity

While Bizet's symphony is no "great shakes" as a full scale work, it does have an abundance of gaiety and charm. Also it oozes with the spontaniety of its 17-year-old composer.

Ozawa sought its effectiveness in technical dexterity which is matter-of-fact with the Boston Symphony, alive tempos and tonal sparkle.

The symphony is so indented with traces of Mozart, Beethoven, and even Rossini that Ozawa's ardent dedication actually gave it a status.

Horns Erratic

That is does not deserve.

All did not go well. The horns had a few misses with pitch.

Second movement went conspicuously well because of Ralph Gomberg's oboe solo and a neatly fugue in strings. Ozawa brought out the true folkish spirit of the third movement and added a touch of jubilance. The finale went at top speed with brilliant results.

"Tour D'Force was Moussorgsky - Ravel's "Exhibition paratures.' It's a conductors paradise. The work also provided the orchestra wtih opportunity to manifest its most striking qualities. It wasn't always clear who generated more excitement conductor or orchestra. At least, both seemed influenced by the same motivations. Ozaw offered a few argumentative opinions. For example, "Gnomes" was pretty choppy and forfeited some of its dramatic effect. The high - pitched trumpet solo in "Goldenberg and Schmyle" wasn't entirely accurate nor were all the notes played by Armando Ghitalla, and "Market Place at Limoges" lacked some of its sparkle because of curtailed speed.

Curtain Calls

There were other heavily compensating assets. Among them were the spotlessly played tuba solo by R. Vinal Smith, screaming, spine-chilling chords in "Catacombs," wit of the "Chicken Ballet" and splendor of "Great Gate at Kive. "Ozawa shared the glory by taking curtain calls.

What may prove to be Tanglewood's most spectacular concert of the summer will be Wednesday night. The Boston Symphony and Berkshire Music Center orchestras will combine (170 players) and a 200 - voice mixed chorus will give a "gala" for the Center's benefit.

Erich Leinsdorf will conduct Tchaikosky's Fourth Symphony; Strauss' "Blue Danube" waltzes (in its original version with male chorus) and the march from Wagner's "Tannhauser," with full cast.

Leopold Stokowski will conduct the combined orchestras in Bach's Passacaglia and Fugue in C Minor.

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WORCESTER, MASS.
Gazette
Eve. Circ. 92,729

AUG 17 1964

Ozawa Conducts at Tanglewood

By GEORGE W. STOWE
Times Music Critic

LENOX, Mass. —Seiji Ozawa, the young Japanese conductor who was the replacement for the late Pierre Monteux Sunday afternoon at Tanglewood, is an expert baton technician and an exciting personality on the podium.

For those unfamiliar with his background he is the conductor of the Toho Orchestra from Tokyo, an ensemble that drew rave reviews from the New York critics in its visit here. In addition, he has just been appointed assistant conductor of the New York Philharmonic Orchestra. He should prove an artistic asset to our cultural milieu.

* * *

MR. OZAWA'S slim figure and his extreme youth (he looks considerably younger than his 28 years) did not prepare the audience for the authoritative manner of his leadership and the precision of his conducting. Although the Boston Symphony, I'm sure, could function efficiently without such detailed and accurate cues as he afforded the players, it was gratifying to see that he had complete control of the situation. Inasmuch as he did not use a score, his skills were particularly impressive.

In Bizet's ingratiating Smyphony in C the Boston players were a paragon of dulcet sound and cohesive musicianship. The tempi were brisk but the texture was always clear. Ralph Gomberg's oboe solos in the second movement were set forth with ravishing finesse, even though Mr. Ozawa was not one to sentimentalize over the music's melodic content.

* * *

HINDEMITH'S stature will rest on such solid accomplishments as his symphony "Mathis der Maler," if his name survives the erosion of time. It can be a very exciting score, as this young Japanese conductor proved Sunday afternoon. In fact, I have never heard the final movement — the "Temptation of St. Anthony" — set forth with such searing intensity as Mr. Ozawa drew from his orchestral players on this occasion.

Perhaps the performance was not in the best Germanic tradition in its impassioned utterance. Yet it went far to prove that Hindemith is not the dry and uninspired academician that so many people seem to consider him. It drew a deserved ovation for the orchestra and the conductor.

* * *

RAVEL'S masterly orchestration of Moussorgsky's "Pictures at Exhibition" was another fine showcase for the talents of the Bostonians under this young conductor. Although the transition from one movement to another was not always as smoothly achieved or as artfully contrived as it might have been, it was a performance full of excitement and color.

In fact, I can still hear, in my mind's ear, the beautiful horn and brass playing in "Catacombs," the surging vitality of "The Hut on Fowl's Legs," and the ringing sonority of "The Great Gate at Kiev." This was music - making that one could carry beyond the confines of the music shed at Lenox and store away in the memory indefinitely.

NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Monday, August 17, 1964

T-U AT THE CONCERT

Ozawa Impressive As Berkshire Guest

By EDGAR S. VAN OLINDA

Tanglewood—Rudyard Kipling to the contrary, the orient and the occident did "meet" auspiciously in the Tanglewood Music Shed yesterday afternoon when young Seiji Ozawa was the guest conductor of the Boston Symphony Orchestra, proving that integration is possible through the medium of orchestral music. The tremendously talented musical director of the Ravinia Music Festival brought the seventh or penultimate series of weekend concerts to an exciting conclusion with his eastern heritage artistically merging with his impeccable interpretations of Hindemith, Moussorgsky and Richard Strauss.

Two birthdays were celebrated during the weekend series of major concerts: the 100th anniversary of the birth of Richard Strauss and the 400th observance of the natal year of Shakespeare, the latter being honored with a performance of "A Midsummer Nights Dream," by Mendelssohn, Saturday night under the direction of Erich Leinsdorf.

The other conductorial colleague of Mr. Leinsdorf was Max Rudolph, director of the Cincinnati Orchestra, in his first Tanglewood appearance as guest conductor Friday night. Mr. Rudolph also showed his musical versatility with the programming of the musical landscape, "From Bohemia's Forests"; "Beethoven's Symphony, No. 2," the pyrotechnical score of the "Firebird Suite" by Stravinsky and Strauss' setting of "Macbeth," a special candle lighted in honor of the Bard of Avon.

Saturday night Mr. Leinsdorf returned to his honored position as permanent conductor of the Bostonians, thoroughly exploring another "first" at Tanglewood with the use of Richard Strauss' descriptive musical canvas "Burlesque" in which the guest soloist was the young American pianist, Lorin Hollender, one of the new generation of technical and interpretative virtuosos, who created tremendous interest during his Tanglewood debut last season with the same enthusiasm that he aroused Saturday night. The Prelude to Act I of Wagner's "Tristan and Isolde" and the "Study for Orchestra, No. 2" by William Sydeman which received its world premiere by Mr. Leinsdorf and the Boston Symphony Orchestra in Symphony Hall, Boston, last November, completed the program.

As the American Salzburg draws to a regretful conclusion, Mr. Leinsdorf has scheduled a gala concert for Wednesday night which will feature the Boston Symphony Orchestra, the Berkshire Music Center Orchestra and chorus of 200 in the "Fourth Symphony" by Tchaikovsky; the "Blue Danube Waltzes" by Johann Strauss, in its original version with male chorus, and the March from Wagner's "Tannhauser."

Since the piece de resistance will be the appearance of Leopold Stokowski, former conductor of the Philadelphia Orchestra, who will conduct the "Passacaglia and Fugue" by Bach, using the two orchestras, it is suggested that those who have never attended any of the Berkshire Music Festivals take advantage of this outstanding package deal, available in our own cultural backyard, an hour's motor trip through the heart of the Berkshires. Reservations may be had by calling the box office, Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 128,545

AUG 17 1964

AT TANGLEWOOD

Seiji Ozawa, 28, Conducts Program

By JOHN F. KYES
Gazette Music Critic

LENOX — Seiji Osawa, 28-year-old conductor, was the center of interest yesterday at Tanglewood.

Three years ago, as a member of the Berkshire Music Center's conducting department, he won the Koussevitzky Memorial Scholarship awarded to a young conductor of great merit. He was invited to take over yesterday's concert three months ago, when it became evident that Pierre Monteux would not again leave his sickbed.

Ozawa, assistant conductor of the New York Philharmonic, and music director of the Ravinia Festival at Chicago, has led many orchestras in Japan, Europe and America.

In a colorful program of 19th and 20th century music, he was very much at home. The 7,264 listeners went wild over him.

Gazette Review

Bizet Symphony

Bizet's single symphony, in C major, a boyhood effort, is not great music in some respects but is lilting, agreeable material, and lent itself to the clear and sometimes eloquent treatment given it yesterday.

Though fugal moments of the "Adagio" seemed stilted, there was a fine flow of phrase and tone in the symphony as a whole.

Hindemith's Symphony, "Mathis der Maler" (Matthias the Painter), was far deeper fare, and received a glorious performance. The "Angelic Concert" found the conductor in alert control of its exuberance. "Entombment" was marvelously expressive and poignat, without a hint of mawkishness. The "Temptation of St. Anthony" brought exciting work for the strings, punctuated by Startling moments for the percussion. A noble episode for the hymnlike winds led into a thunderous climax.

Moussorgsky

Moussorgsky's "Pictures at an Exhibtion," in the Ravel orchestral arrangement, proved at all times delightful. Each picture had a fantastic degree of individuality. The children in the Tuileries seemed more calm than usual, but the market women at Limoges worked up an amusing storm. The tense, exact phrasings of the "Gnome" contrasted well with the twittering chicks.

Drums and brass on alternate beats did stunning things with the opening of "The Hut on Fowl's Legs." "The Great Gate at Kiev" went through so many struggles of intensity that the finale "couldn't possibly be bigger," but it was, and the answering applause was scarcely less thunderous in its way.

TIGHT BINDING

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

109

Music Review

Weekend Concerts at Tanglewood

By JAY C. ROSENFELD

Whitestone

Conductor Seiji Ozawa receives plaudits of the audience

THE CONCERT at Tanglewood yesterday afternoon, the last of the seventh and penultimate weekend of the Berkshire Festival season, was conducted by a gifted young guest from Japan, Seiji Ozawa. He played the Bizet C Major Symphony, Hindemith's "Mathis der Maler" and the Moussorgsky "Pictures at an Exhibition."

Ozawa, small in stature and unequivocal in his artistic demands, gave an audience of 7,204 ecstatic pleasure. We have had a run of music inspired by pictures this season, starting with Klee a week ago and yesterday with Grunewald and Hartmann. Each composer has his own preferences of how he would convey graphic images in fleeting notes. Moussorgsky chose the most obvious way. He attempted to depict the subjects of Hartmann's picture by near-translation. Hindemith tried to catch the spirit of the symbolism of his own opera from which the three movements are extracted to make an orchestral symphony. Last week Schuller's purpose seemed to be to catch the mood of Klee. All three may be very close in approach.

* * *

THE LATE Serge Koussevitzky commissioned Ravel to orchestrate the pieces Moussorgsky wrote originally for piano. It is a moot question how the credit for the work should be shared as between composer and orchestrator. It is a favorite of audiences and even more so of conductors.

There has been no one within my memory who captured an audience so completely and so immediately as yesterday's conductor. His appearance and his humility were undoubtedly factors, but his competence was a greater reason. He is but 28. His training was acquired partially by a year at the Berkshire Music Center four years ago where he was awarded the Koussevitzky Memorial scholarship and with many major orchestras scattered over a wide area. There is no indecision or immaturity in his command, nor are there any of the foibles a young conductor at times seems to feel are necessary to prove himself the consummate leader.

* * *

THERE WAS briskness in his Bizet, a symphony written when Bizet was 17, and which was unknown for 80 years. The long, sinuous line for oboe in the adagio was played with distinction by Ralph Gomberg whom Ozawa signaled to rise at the completion of the reading. Except for this slow movement, it might be a fair guess that it was music by Mendelssohn. The performance was crystal clear.

But the Hindemith was the conductor's major test and one passed with high marks. The final movement, "Temptation of Harmony," begins with broad, *ad libitum* cadenzas for strings first and then includes reeds. This is a formidable hurdle for anyone, no matter how experienced. Ozawa not only controlled his forces but did do expressively. He gave the concluding "Alleluia" a majestic breadth which earned him an ovation our mental records disclose has not been surpassed for eager submission to a personality. We hope this is but the first of a long series of opportunities to watch such a magnetic musician.

* * *

BETWEEN the transcendental suffering of "Tristan" and the ethereal fairyland of "A Midsummer Night's Dream" is probably as great a distance as a musical cartographer can measure. The majesty of the Boston Symphony Orchestra was never more apparent than in the Saturday evening program which began and ended with these extremes of musical expression, and which contained as filling a contemporary study and a thrilling piano solo.

It was a pity that the other 100,000, more or less, residents of and visitors to the area could not have shared the great joy which the audience of 7,908 experienced Saturday night. This was music-making at its most exhilarating and satisfying.

* * *

THE OPENING "longing" phrase of the Prelude of Wagner's opera, "Tristan and Isolde," is a turn of simplest contour, on paper. In the fingers of the Boston cello section it represents the summit of a lifetime's study. One could actually "see" the tone grow and glow and then recede in an enveloping solution, the apogee of realization of Wagner's genius. Erich Leinsdorf inspired his men to an unforgettable eloquence and tension.

On the other end of the map the pressure of life and love was lifted and in weightless fanciful flights the Bostonians took off to the mythical territories Shakespeare sketched and Mendelssohn filled in with diaphanous cobwebs. The short-weight baker's dozen of sections of the incidental music to the drama were connected again, as last year, by a narration of lines from the play by Patricia Peardon. Miss Peardon's lucid diction and inspired inflections emitted by one whose personable appearance and elfish costume added immeasurably to the illusion of unreality were factors in a total performance in which each ingredient was unsurpassed.

* * *

THE TANGLEWOOD choir, prepared by Lorna Cooke deVaron, and soprano Helen Boatwright and mezzo-soprano June Genovese, all were fitting participants of the great performance. The whole program was recorded for television broadcast, and the stage was lighted more powerfully than usual.

The Study for Orchestra No. 2 by William Sydeman is a contemporary work, and is typical of the current attitude in harmonic acceptance. Sydeman was a student at the Berkshire Music Center only eight years ago and is now teacher at the Mannes College. The serial steps of his exposition are juggled and used over and over in contrasting instrumental areas and rhythmic variations. It develops powerful momentum in some situations and colorful tableaux in others. The composer was called to the stage to personally acknowledge the appreciation his music evoked.

IN AN EVENNG when sparks were flying most of the time, Lorin Hollander still was able to generate a brilliance which outshone the general lustre of the program. The "Burleske" of Strauss is near the "Midsummer" music in spirit. A striking but soft solo for kettledrums begins after which the orchestra falls in with a theme which recalls, anachronistically, a Kreisler Viennese reminiscence. The gentle warmth which pervades the piece — a single movement — even in its most displayful episodes is in the mood of an old movie, "Two Hearts in Three-Quarter Time." The youthful Hollander, making his second annual visit to Tanglewood, not only mastered the formidable intricacies with ease and uncanny zest, but, more important, draped the entire music with charm and grace and taste. There was not the percussive bombardment of his last year's Prokofieff, but there was maturity of keyboard command and artistic development. This is one of the rare opportunities in orchestral music where an audience may bestow recognition on a tympanist. Leinsdorf brought Everett Firth forth to receive his due award.

Newsclippings from the 1964 Tanglewood season showing the critics response to Mr. Ozawa's BSO debut, August 16, 1964.

TIGHT BINDING

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

AUG 17 1964

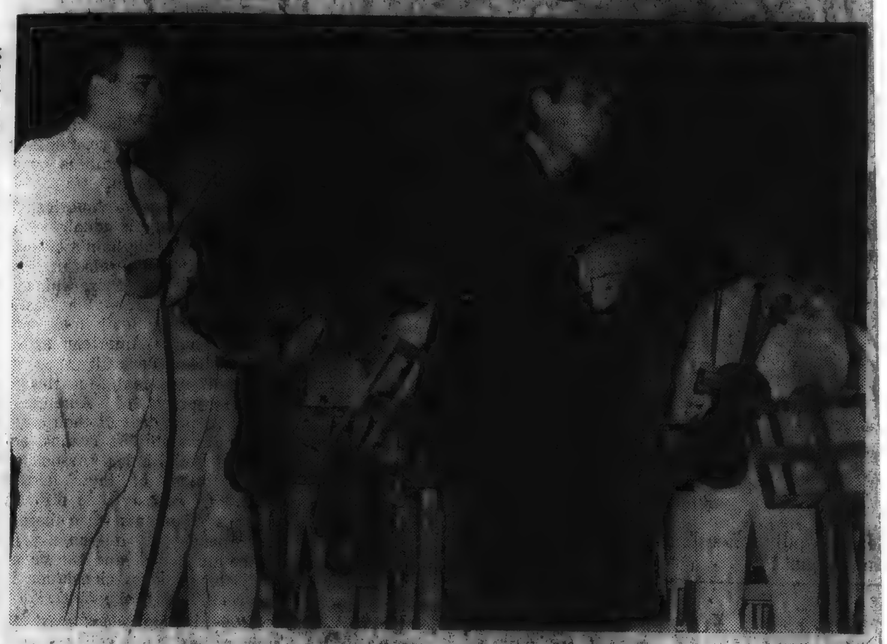
8th WEEK AUGUST 17th

109

Music Review

Weekend Concerts at Tanglewood

By JAY C. ROSENFELD



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Whitestone

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Newsclippings from the 1964 Tanglewood season showing the critics response to Mr. Ozawa's BSO debut, August 16, 1964.

11D: 8TH WEEK AUGUST 17TH - 23RD.

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.

AUG 20 1964

Erich Leinsdorf will conduct the Boston Symphony Orchestra in a program of works by Wagner and Verdi, on Saturday, August 22, at the Berkshire Festival, Tanglewood, Mass.

New York Post
D. 317,237 SUN. 250,207

AUG 19 1964

Leopold Stokowski, director of the American Symphony Orchestra, will conduct the Boston Symphony Orchestra Friday at 8 p.m. in the Music Shed, Tanglewood, Mass.

Herald Tribune
D. 282,005 SUN. 363,384

AUG 16 1964

Leopold Stokowski is guest conductor of the Boston Symphony this week at the Berkshire Festival at Tanglewood, Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
AUG 15 1964

Tanglewood nears finale

By Whitestone

Erich Leinsdorf conducts tonight in the Berkshire Music Festival series at Tanglewood (Lenox, Mass.). Next week the season concludes with Leopold Stokowski on the podium on Friday evening and Mr. Leinsdorf conducting the Saturday and Sunday concerts. The final chamber music concert is Tuesday evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 202,711
AUG 21 1964

The ARTS

Final Tanglewood Week-End Includes Verdi Requiem

Six events will conclude the final week-end of the Berkshire Festival and Music Center at Tanglewood. The Boston Symphony will give three concerts, tonight and Saturday at 8, and Sunday afternoon at 2:30. The orchestra's open rehearsal will start at 10 Saturday morning.

The two concerts by the Music Center will be an orchestral program, Richard Burgin conducting, Saturday at 3:30, and a Bach cantata program Sunday morning at 10.

Leopold Stokowski will conduct tonight. His program will open with Mozart's Sinfonia Cercertante in E flat, K. 297b, and continue with the Strauss tone poem, Death and Transfiguration," Op. 24. The program also includes Hovhaness' Prelude and Quadruple Fugue for Orchestra, Op. 128; Rorem's "Eagles" (After Walt Whitman); and Stravinsky's Suite from the ballet, "Petrouchka."

Erich Leinsdorf will begin his Saturday evening concert with Excerpts from "Die Walkure," Act III, by Wagner, assisted by Ezio Flagello, bass. The program will conclude with the first performance at Tanglewood of Verdi's Requiem Mass (In memory of Elessandro Manzoni), with Lucine Amara, soprano; Lili Chookasian, contralto; George Shirley, tenor; Ezio Flagello, bass; and the Chorus pro Musica of Boston, Alfred Nash Patterson, music director.

The Sunday afternoon concert, which will be not only the final Berkshire Festival program of the Summer but also the end of the Boston Symphony Orchestra's 83rd season, will consist of two works by Beethoven and one by Richard Strauss, thus concluding the Berkshire Festival's observance of the 100th birthday anniversary of Strauss. The Sunday program will consist of Beethoven's overture to "Fidelio," Op. 72; Beethoven's Symphony No. 7, in A major, Op. 92; and Strauss' tone poem, "Ein Heldenleben," (A Hero's Life), Op. 40. Leinsdorf will conduct.

For the evening concerts, the Tanglewood grounds and cafeteria will open at 6. Sunday afternoon the grounds and cafeteria will open at noon.

New England Newsclip Agency, Inc.
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American (e)
WATERBURY, Conn.
Circ. 41,200

Tanglewood Lists Final Week Events

LENOX, MASS. — The final week of the Tanglewood Music Festival will be a busy one that will include a gala evening Wednesday beginning at 4 o'clock and running through the evening with programs going on all over the place. The programs also include three weekend concerts presenting the Boston Symphony Orchestra under the guest conductorship of Leopold Stokowski on Friday evening and Erich Leinsdorf, musical director, both Saturday evening and Sunday afternoon.

For the final concert Sunday Leinsdorf is returning to music of Beethoven which for so many years graced the final program of the season at Tanglewood. He will conduct the orchestra in Beethoven's overture to "Fidelio" and the Beethoven "Symphony No. 7." Just to keep the record of Strauss music complete for the season there will be his "Ein Heldenleben" as the final selection of the season.

Stokowski will be guest conductor for part of the special Wednesday gala evening concert for the benefit of the Berkshire Music Center. Thursday evening he will conduct music of Mozart, Strauss, Hovhaness, Rorem, and Stravinsky. Saturday night Mr. Leinsdorf will conduct music of Wagner and Verdi. He will present the "Requiem" with the Chorus Pro Musica and soloists.

The past week was an extremely busy one at Tanglewood for a series of contemporary American musicians was presented. Compositions commissioned by the Fromm Foundation for initial performance at Tanglewood were presented as were comparatively new works commissioned or first played within the past few years.

The concerts of the week end presented Max Rudolf as guest conductor with music of Smetana, Beethoven, Stravinsky, and Strauss on Friday evening and Seiji Ozawa as guest conductor with music of Hindemith, Moussorgsky, and Strauss at Sunday afternoon's concert. Mr. Leinsdorf conducted Saturday night with a program of Wagner, Strauss, Mendelssohn and the complete music to "A Midsummer Night's Dream."

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ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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THE TIMES RECORD
TROY, N. Y.
AUG 22 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
NEW HAVEN, CONN.
Sunday Register
Sun. Circ. 109,204
AUG 16 1964

THE TROY RECORD
TROY, N. Y.
D. 7,402
AUG 22 1964

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 32,009
AUG 20 1964

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 32,009
AUG 20 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
SPRINGFIELD, MASS.
Sunday Republican
Sun. Circ. 114,397
AUG 16 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
BOSTON, MASS.
Record-American
M/E Circ. 441,810
AUG 22 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
BRISTOL, CONN.
Press
Eve. Circ. 14,611
AUG 15 1964

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 32,009
AUG 17 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
BRISTOL, CONN.
Press
Eve. Circ. 14,611
AUG 19 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
BOSTON, MASS.
Sunday Globe
Sun. Circ. 488,105
AUG 16 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
SPRINGFIELD, MASS.
Union
Morn. Circ. 83,193
AUG 15 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
HAVERHILL, Mass.
Circ. 12,431
AUG 19 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
AUG 15 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Times
OAKVILLE, Conn.
Weekly Circ. 2,382
AUG 13 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
AUG 20 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132
AUG 20 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,191
AUG 20 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
AUG 13 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787
AUG 20 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,499
AUG 19 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Citizen (e)
WINSTED, Conn.
Circ. 3,681
AUG 13 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 6,506
AUG 21 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 281,586
AUG 16 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
AUG 20 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
AUG 20 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
AUG 20 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News-Times (e)
DANBURY, Conn.
Circ. 23,828
AUG 20 1964

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106
AUG 16 1964

MUSICAL NOTES

Tanglewood Season Enters Final Week

By EDGAR S. VANOLINDA

Leopold Stokowski

The Berkshire Festival and Berkshire Music Center at Tanglewood enter the final week of the 1964 season this week. The Boston Symphony Orchestra, Erich Leinsdorf, music director, will present its final three concerts in the Music Shed on Friday and Saturday evenings at 8 p. m. and Sunday, Aug. 23, at 2:30 p. m., its final open rehearsal Saturday at 10 a. m. and its final Chamber Music Concert Tuesday at 8 p. m. The Berkshire Music Center, the orchestra's summer center for the advanced study of music, will come to a close with a full week of events scheduled, including the String Symposium today and tomorrow and the great gala evening benefit Wednesday. row and the great gala evening benefit Wednesday.

Leopold Stokowski has accepted the invitation of Mr. Leinsdorf to be guest conductor of the Boston Symphony Orchestra for the first time at Tanglewood on Friday at 8 p. m. His program will consist of Mozart's Sinfonia Concertante in E-flat, K. 297b; the tone poem "Death and Trnasfiguration," Op. 24 by Richard Strauss; the Prelude and Quadruple Fugue for Orchestra, Op. 128 by Alan Hovhaness; Ned Rorem's "Eagles"; and Stravinsky's Suite from "Petrouchka." The Hovhaness and Rorem works will be heard for the first time at the Berkshire Festival concerts.

The final Saturday open rehearsal, for the benefit of the orchestra's pension fund, will take place in the Music Shed at 10 a. m. Tickets will be available at the Tanglewood Box Office beginning 9 a. m.

Mr. Leinsdorf will conduct the final two programs of this season's Berkshire Festival. On Saturday at 8 p.m., he will open the program with excerpts from "Die Walkure" by Wagner, including the Ride of the Valkyries, Wotan's Farewell and the Magic Fire Music, with Ezio Flagello, bass, as soloist. Mr. Leinsdorf will then conduct the first performance at Tanglewood of the Verdi Requiem, with Lucine Amara, soprano; Lili Chookasian, contralto; George Shirley, tenor; Ezio Flagello, bass, and the Chorus pro Musica of Boston, Alfred Nash Patterson, Director.

Festival concert Sunday Aug. 23, at 2:30 p. m., Mr. Leinsdorf will present two works of Beethoven and close with a work by Strauss, thus completing his "Strauss Cycle" in recognition of the composer's 100th anniversary. His program will begin with Beethoven's Overture to "Fidelio," Op. 72 and continue with the Beethoven Seventh Symphony, Op. 92. The concert will close with the tone poem "Ein Heldenleben", Op. 40, by Strauss.

The final Evening Chamber Music Concert will be held Tuesday at 8 p. m. in soprano, who was soloist at the theater. Phyllis Curtin, the Festival concert of August 8 and is on the faculty of the Music Center's Vocal Department this summer, will give a recital of songs by Mozart, Wolf, Berg, Strauss, and contemporary Latin American and American songs. Ryan Edwards will be her accompanist.

At the final Berkshire

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
Albany Knickerbocker News
Wednesday, August 26, 1964

CAPITAL CITY NEWS BUREAU
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NEWSPAPER CLIPPINGS
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SCHENECTADY GAZETTE
Tuesday, September 1, 1964

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SPRINGFIELD, Mass.
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NewEnglandNewsclipAgency,Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
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NewEnglandNewsclipAgency,Inc.
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News (e)
ATHOL, Mass.
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NewEnglandNewsclipAgency,Inc.
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News (e)
NEWPORT, R. I.
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Herald News (e)
FALL RIVER, Mass.
Circ. 41,182
AUG 25 1964

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Herald (m)
RUTLAND, Ve.
Circ. 20,275
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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
LEWISTON-AUBURN, Me.
Circ. 14,021
AUG 24 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press (m)
BURLINGTON, Vt.
Circ. 34,204
AUG 24 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Caledonia-Record (e)
ST. JOHNSBURY, Vt.
Circ. 6,238
AUG 24 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 128,545
AUG 28 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Dalton-Hinsdale News
DALTON, Mass.
Weekly Circ. 2,200
AUG 27 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,191
AUG 25 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787
SEP 3 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
NORTHAMPTON, MASS.
Hampshire Gazette
Eve. Circ. 13,499
AUG 25 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
BROCKTON, MASS.
Enterprise & Times
Eve. Circ. 47,397
AUG 24 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
NORTHAMPTON, MASS.
Hampshire Gazette
Eve. Circ. 13,499
AUG 24 1964

The Knickerbocker News
ALBANY, N. Y.
D. 54,678
AUG 26 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
NEW HAVEN, CONN.
Register
Eve. Circ. 98,547
AUG 25 1964

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Box 2078, Boston 02106 - 742-4200
ATTLEBORO, MASS.
Sun
Eve. Circ. 11,177
AUG 24 1964

THE TROY RECORD
TROY, N. Y.
D. 7,422
AUG 29 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
PROVIDENCE, R. I.
Journal
Morn. Circ. 63,635
AUG 24 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
WOONSOCKET, R. I.
Call
Eve. Circ. 27,550
AUG 24 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
NEW BEDFORD, MASS.
Standard-Times
Eve. Circ. 66,819
AUG 24 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
PORTSMOUTH, N. H.
Herald
Eve. Circ. 15,968
AUG 24 1964

CHARLESTON, S. C.
NEWS AND COURIER
D. 60,000 S. 74,000
AUG 30 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
HOLYOKE, MASS.
Transcript-Telegram
Eve. Circ. 26,427
AUG 24 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
WESTERLY, R. I.
Sun
Eve. Circ. 9,016
AUG 24 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
TAUNTON, MASS.
Gazette
Eve. Circ. 12,884
AUG 24 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711
AUG 25 1964

Musical Chairs

Berkshire Festival Attendance

Off 4%

By MARGO MILLER

LENOX—Attendance at the eight-week Berkshire Festival fell off 4 percent from the record set in 1963. The Tanglewood concerts concluded Sunday afternoon, with Erich Leinsdorf conducting the Boston Symphony.

This Summer, 224,320 persons spent $533,330.50 on 24 B.S.O. concerts; eight chamber music programs; eight open rehearsals, and the Boston Pops concert. The figures for 1963, for the same schedule, were attendance, 233,845, and receipts, $568,453.50. The Festival had raised ticket prices this year. Only the open rehearsals showed a gain in attendance.

Like the rest of New England, Berkshire County doesn't have climate, it has weather. A spokesman for the orchestra blamed the cold nights, in the last month of the festival often as low as 52 degrees, and the chilly days.

But indoor attractions in the county have also reported a drop in Summer tourism. Jacob's Pillow Dance Festival attendance was down 5 percent. The promised trade from visitors to the World's Fair, 150 miles south of Berkshire County, never materialized, much to the regret of innkeepers who had been told in the Spring to gird for untold numbers of Summer guests.

BOX OFFICE DRAWS

The Berkshire Festival continued the Richard Strauss cycle which the Boston Symphony had begun during the last part of its Winter season. The Tanglewood concerts included six tone poems, always popular with audiences, as well as seven works by Strauss for the stage, for voice, and for piano and orchestra. The composer was born one hundred year ago in June.

With the Strauss tone poems, the Festival programs numbered over two dozen so-called warhorses to tempt the most timid of music lovers. Except for Van Cliburn, however, soloists with the greatest pull at the box office were absent. These would include violinists Isaac Stern and Jascha Heifetz, and pianists Rudolf Serkin and Artur Rubinstein. Rubinstein's concert about 1952 holds the Tanglewood record: over 16,000.

By coincidence, the final Festival concert came 30 years to the day when the Berkshire Symphonic Festival began. This earlier organization hired players from the New York Philharmonic under Henry Hadley for three concerts in a horse-show ring about a mile from the present Tanglewood operation. The Boston Symphony, Serge Koussevitsky conducting, was engaged two Summers later, in 1936.

No Public Farewell

Usually at the closing Festival concert, members retiring from the orchestra are brought forth by the conductor to make their farewell to the audience. Leinsdorf omitted this ceremony Sunday. Three players leaving the orchestra were not present. Principal cellist Samuel Mayes and his cellist wife, Winifred Winograd, had already left to join the late Summer season of the Philadelphia Orchestra.

Boston's new principal, Jules Eskin from the Cleveland Orchestra, assumed Mayes' chair. Alfred Zighera came out of retirement to fill in for Mrs. Mayes. Jean de Vergie, a member of the oboe section since 1925, did not play the Tanglewood season. His replacement was Laurence Thorstenberg from the Chicago Symphony who will become the Boston's English horn player this Fall.

Joseph de Pasquale, Boston's principal violist, also joins the Philadelpia as first-desk player. Vladimir Resnikoff, one of the first violins since 1933, and Louis Speyer, English horn and oboe since 1918, played their final concerts with the orchestra. But Speyer will return next Summer as an administrator in the Berkshire Music Center, the orchestra's Summer school.

One of the highlights of the Tanglewood season was the extraordinary concert given last Wednesday as a benefit for the Music Center. Leinsdorf conducted the massed forces of the Boston Symphony and Music Center Orchestras in, among other things, the Fourth Tchaikovsky Symphony. The super pianissin

that conductors dream of in the second movement, were achieved quite simply: only the B.S.O. played.

So what do you do for an encore, goes the gag. It was Sousa's "Stars and Stripes," with nine piccolos popping up for their obbligato. Not to be outdone, Leinsdorf who does not use a stick when he conducts, presided with a drum major's baton! He all but threw it in the air.

Leinsdorf's baton technique did not go unnoticed by the Music Center administration. About the last office memorandum issued each Summer is the "Ninth Week Schedule," a parody of the season's class lists. Leinsdorf is down for a class Thursday in baton twirling.

By that time he will be on vacation in New Mexico.

REVIEWS

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NEW ENGLAND NEWSCLIP
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Berkshire Eagle
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Music Review

Stokowski at Tanglewood

By JAY C. ROSENFELD

THE SINGLE concert of the Tanglewood season which Leopold Stokowski had been invited to direct drew an audience of 4,333 last night in spite of the faint drizzle which persisted most of the evening. He was given an exceptional welcome even before he made a single gesture, and when the audience had a chance to show their appreciation of his evening's work they gave him a tremendous ovation.

He started with Mozart and then jumped forward a generous hundred years to Strauss, Stravinsky and two contemporary Americans, Hovhaness and Rorem, both former Berkshire Music Center students.

* * *

THE MOZART Sinfonia Concertante, E Flat, (K297b) is for wind-instrument soloists with a small orchestral accompaniment. Ralph Gomberg was oboe Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, horn. This is an extremely graceful work and the sonorities were deeply satisfying.

The outstanding feature of the evening was Stokowski's "Tod und Verklarung." Strauss at 25 was impelled to express in music the struggles and tortures of a man in the desperation of his last hours. The surging emotion of a "Tristan" was probably one of the influences which played upon him. When the stormy attack subsides, his childhood memories pass before him in a contrast of plaintive simplicity which Strauss knew so well how to develop.

* * *

ALAN HOVHANESS was in the hall when his Prelude and Quadruple Fugue was played and Stokowski called him to the stage. His music is straightforward and solid. One can see it being constructed before his eyes.

"Eagles" of Ned Rorem is a short piece after Walt Whitman's poem "The Dalliance of the Eagles." Where Hovhaness found strings apposite for his purpose, Rorem found wind instruments served him more graphically and the atmosphere he created and fights he delineated were full of imagination.

Stokowski started his "Petroushka" at the Russian Dance, in which Bernard Zighera was the stunning piano soloist. The astonishing rhythmic drive and barbaric impact keeps increasing until the poor dancer is driven to hysterics. It was a thrilling performance.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785
AUG 22 1964

Music: Stokowski Debut

Conducts First Concert at Tanglewood

By HOWARD KLEIN

Special to The New York Times

LENOX, Mass., Aug. 21—The eighth and final weekend of concerts by the Boston Symphony Orchestra began tonight with an improbable debut, as Leopold Stokowski conducted his first complete Tanglewood concert. The maestro was in good form.

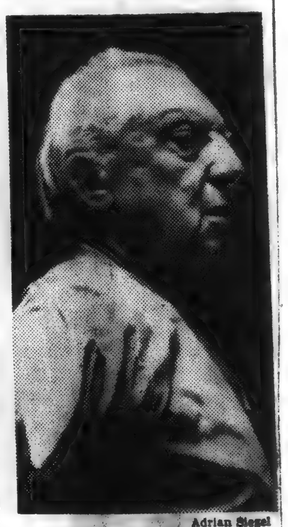
The program represented the kind of music he has been playing since he became conductor of the Cincinnati Symphony in 1909. It began with Mozart's Sinfonia Concertante in E flat (K. 297b) and ended with Stravinsky's suite from "Petruchka." Between, came Strauss's "Death and Transfiguration," Ned Rorem's "Eagles" and Alan Hovhanness's Prelude and Quadruple Fugue for Orchestra.

●

Mr. Stokowski led the Boston Symphony for his first time this season in Boston and led one number in the gala concert here Wednesday. One expects an octogenarian conductor to slow down a bit, and certainly there seems to be more economy of movement in Mr. Stokowski's conducting than in earlier days.

But there were moments when the fiery excitement boiled up, such as in the "Petruchka" and in the big climaxes of the Strauss. Here, the orchestra responded to his bursts of energy with vigorous and eloquent playing.

The Mozart, a delightful concerto for four winds, was played with a reduced orchestra, and the clarity of balance that emerged was admirable. The soloists, all drawn from the orchestra, were Ralph Gomberg, oboist (his borther Harold is the oboist for the New York Philharmonic); Gino Cioffi, clarinetist; Sherman Walt, bassoonist, and James Stagliano, French hornist.



Adrian Siegel

Leopold Stokowski

The Hovhaness Prelude and Quadruple Fugue was well received, and Mr. Hovhaness emerged on stage to share the applause with Mr. Stokowski. The work is successful but is not typical of Mr. Hovhaness, for its fugal nature lends it a Germanic sound, and the composer's best works are ore exotic with Oriental atmosphere.

Mr. Rorem's work was also received well, but, to this listener, it was an embarrassing potpourri of unfused elements. The work, written in 1958 by the 40-year-old United States composer, has strong hints of d'Indy, and some of its themes bear unfortunate likenesses to some in Strauss's "Salome" and in Gershwin's "Rhapsody in Blue."

Schenectady Gazette
SCHENECTADY, N. Y.
AUG 24 1964

Stokowski Is Granted Ovation at Tanglewood

Leopold Stokowski in his first appearance at Tanglewood won an amazing ovation on Friday evening for his interpretation of the Strauss' "Tod und Verklarung" and the Stravinsky' "Suite from Petrouchka."

* * *

THE EVENING'S program also included the Mozart' "Sinfonia Concertante in E flat, K. 297 b" for wind quartet and orchestra and works by Hovhaness and Rorem.

The opening concert of the final weekend of the summer season of the Boston Symphony Orchestra, it drew an audience of 4,333.

Now 82, Stokowski is erect and distinguished and his conducting retains the fire of a much younger man.

He conducts without a baton and with a minimum of movement, but the conducting is authoritative. In addition he appreciates the musicianship of the orchestra members and of the assisting soloists and is quick to acknowledge their contribution.

* * *

NOT SINCE the days of the late Serge Koussevitzky was there such full-throated approval of a conductor at Tanglewood.

The Strauss and the Stravinsky were the high spots of the program with their magnificent orchestral writing and imagery.

Bernard Zighera, first harpist and pianist of the orchestra, played the brilliant piano solo of the "Petrouchka" and the piano portion of Ned Rorem's "Eagles," written in 1958 and containing more noise than beauty.

The Alan Hovhaness' "Prelude and Quadruple Fugue for Orchestra" is a truly intricate number with fascinating counterpoint and musical writing. The composer was present and was called to the platform to share the ovation which the number received.

* * *

SOLOISTS FOR the Mozart' "Sinfonia" were Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon and James Stagliano, horn. Particularly effective was the long quartet cadenza of the first movement and the slow movement with its lovely melody. The finale, "Andantino con variazioni" offers a pert theme with variations designed to show the soloists virtuosity.

Throughout the concert one was aware of the conciseness of the conducting and the rapidity of both attacks and cutoffs. Former conductor of both the Cincinnati and the Philadelphia orchestras, Stokowski has been conducting the American Symphony Orchestra, which he created, since 1862.

ERICH LEINSDORF, regular conductor of the Boston Symphony, conducted the final concerts of the season on Saturday night and yesterday afternoon. The Saturday program included Wagner's "Excerpts from 'Die Walkure, Act III,'" and a first performance of the Verdi' "Requiem Mass." Yesterday's program included the Beethoven "Overture to 'Fidelio' " and the "Symphony number 7" and the Strauss "Ein Heldenleben" with Joseph Silverstein as violin soloist in the latter. Soloists of Saturday evening were Lucine Amara, soprano; Lili Chookasian, contralto; George Shirley, tenor; and Ezio Flagello, bass.

The close of the Tanglewood season always includes several farewells, both for orchestra members retiring and for members leaving to join other orchestras.

RETIRING this year are Louis Speyer, English horn soloist; Vladimir Resnikoff of the first violin section and Jean de Gargie, oboist.

Leaving the orchestra this year to join the Philadelphia Orchestra are Joseph de Pasquale, first viola; Samuel Mayes, first cello and Winifred Winegrad of the cello section, in private life Mrs. Mayes.

SPRINGFIELD, MASS.
Union
Morn. Circ. 83,193
AUG 22 1964

Stokowski, 82, On Podium At Tanglewood

By R. C. HAMMERICH

LENOX — Leopold Stokowski, 82, began Friday night's program at Tanglewood with a warm and flowing performance of Mozart's Sinfonia Concertante, K297B, and continued it with an exalted performance of Strauss' "Death and Transfiguration."

Commanding Presence

He was making his first appearance as guest conductor of the Boston Symphony Orchestra at a regular Berkshire Festival concert. He led the combined Boston Symphony and Berkshire Music Center Orchestras during the annual Gala Evening Wednesday.

Stokowski has lost none of his commanding presence. He stood with height and dignity on the podium, his flowing, white hair still his most arresting attribute.

His hands moved gracefully with the music, as always, and he wasted no energy on extra motion or flamboyance even when the music was crashing all around him.

But he was frail. He walked slowly to and from the wings. And his step had just a touch of the unsteadiness common to octogenarians.

Vast Solemnity

His command of the music, however, was complete. It is hard to imagine a performance of "Death and Transfiguration" with more spacious abundance and vast solemnity.

It flowed over the 4333 listeners in great waves of tone color and gradually built to its climax and "transfiguration" with the power of relentless accumulation.

The brilliant performance of Stravinsky's suite from the ballet "Petrouchka," which ended the program, was no more impressive with all its fireworks, and it aroused no greater response from the listeners, vigorous in both cases.

The Mozart which opened the program also received a performance of more than normal excellence and interest. It is a happy little piece in three movements that uses a quartet of woodwinds as a separate unit, a sort of semi-soloist. Stokowski used an orchestra of 35 members with the quartet, and he enticed a gentle, warm, smoothly flowing, silken tone from the group that obscured the sometimes monotonous rhythms in the first and third movements.

Comes Off Best

It was the middle movement that came off best, however. Its melodies were played by the quartet (singly, and in varying combinations) with the emotional sensitivity more commonly expected from early romantics like Mendelssohn.

Between the Strauss and the Stravinsky were the contemporary Prelude and Quadruple Rugue, Op. 128, by Hovhaness and "Eagles" by Rorem.

Both were short and efficiently played but were interesting mostly because of the appropriate transition they made between the full-bodied style of Strauss and the brilliant color of Stravinsky.

Tonight Erich Leinsdorf will lead the orchestra, Chorus Pro Musica and four Metropolitan Opera soloists in a performance of Verdi's "Requiem."

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HARTFORD, CONN.
Times
Eve. Circ. 128,545
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Stokowski Is Friday Conductor

By GEORGE W. STOWE
Times Music Critic

LENOX, Mass. — Leopold Stokowski, who conducted for the first time at Tanglewood Friday night, transmuted some jaded repertory pieces into a memorable program by that unique musical alchemy for which he has bcome celebrated.

Despite his 82 years, this elder statesmen among conductors walks with an erect carriage and gestures with the grace and expressivity that has long been familiar to American audiences. If his step is a little more deliberate, his appearance is still young for his years. And that magnificent mane of white hair is still intact.

* * *

MOZART'S Sinfonia Concertante in E flat (K. 297b) was not only a showcase for the Boston Symphony's first desk woodwinds but a powerful reminder of Stokowski's willingness to allow his soloists to express their individuality in the ensemble. And his tempo for the Adagio was just that — a leisurely pace that helped to underline the ineffable beauty of Mozart's writing.

For this delightful work the soloists were Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, horn. Needless to say, they were ensemblists par excellance.

RICHARD STRAUSS has been more than well-served this year at Tanglewood but never with greater eloquence that he was Friday night with "Death and Transfiguration." The strings sang with the rare warmth that only Stokowski seems to elicit; the brass were in wonderful accord; and the climax came off with a blazing intensity that brought the audience to its feet. This was the Stokowski that one expected and he did not disappoint his admirers.

At any Stokowski program there is always contemporary music and Friday night the composers were Alan Hovhaness and Ned Rorem. I must say that Hovhaness, whose "Prelude and Quadruple Fugue for Orchestra" was given after intermission, was the hero of the evening. His undeniable lyric gift and colorful orchestral palette made his work appealing for those who were not already familiar with it. Mr. Hovhaness, who was in the audience, appeared briefly onstage.

* * *

NED ROREM'S "Eagles" is inspired by Walt Whitman's "The Dalliance of the Eagles" but for this listener it lacked the cumulative force and the evocative orchestration that was to be found in the Hovhaness work. The Boston players brought their undeniable expertise to the music but it was a wasted effort.

For his grand finale Stokowski chose the familiar "Petrouchka" Suite of Stravinsky. Unlike Stravinsky's latter - day interpretation (which is meticulous and very dry), Stokowski treats it in the virile and primitive style that has become so popular for "Le Sacre."

The Boston Symphony did not perform "Petrouchka" with the high polish that Leinsdorf demands from the players (in fact, the performance was downright ragged in spots) but Stokowski managed to make it an exciting experience for the listener. One could almost feel the vigor and thrust of a staged performance under the legendary Diaghilev.

ARTICLE INCOMPLETE

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AUG 2 4 1964

T-U AT THE CONCERT

Tanglewood's Final Week Heightened by Stokowski

By EDGAR S. VANOLINDA

Tanglewood — Hail to the "Chief" of the Boston Symphony Orchestra, Erich Leinsdorf, for his magnanimous gesture in extending an invitation to Dr. Leopold Stokowski, to conduct Wednesday and Friday night's concerts in the final series of events of the 1964 Berkshire Music Festival.

Some conductors, like old soldiers do not die, neither do their mental, physical and musical powers "fade." The former conductor of the Philadelphia Orchestra, who established its tremendous prestige, is at the height of his distinguished career and presented one of the most exciting evenings of music in the years that Berkshire Music Festival has been bringing great music, great conductors and great cultural satisfaction to Tanglewood.

It is an interesting statistic that last week's guest conducor is only one year younger than the orchestra over which he presided and which was founded in 1881. As was his just due, Dr. Stokowski was accorded one of the greatest demonstrations of affection by the members of the orchestra and the capacity audience in the 27 years that the Bostonians have preempted their magnificent Tanglewood estate.

Watching Dr. Stokowski demonstrate his musical maturity, I was reminded of Oscar Levant's observation that if he could have his choice of all moments in musical history, it would have been "when Dr. Stokowski suddenly became conscious of his beautiful hands."

By the same token, the author of "A Smattering of Ignorance" might be intrigued with Mr. Leinsdorf's digital dexterity. Both conductors are able, like the fictional Svengali to inspire the "Trilbys" under their magical fingers to new brilliance and more complete musical attainment.

Dr. Stokowski offered a magnificent sampling of contemporary music: the aural transition of Richard Strauss' "Death and Transfiguration" in which the famous painting of Raphael Sanzio, in the Vatican in Rome took on additional dimensions through music.

Two modern works, Alan Hovhanass's "Prelude and Quadruple Fugue" for orchestra, with the composer called to the stage for enthusiastic recognition, Ned Rorem's flight into fantasy, "Eagles," and Stravinsky's musical carnival, the suite from the ballet, "Petrouchka" which brought the audience to its feet at its conclusion. The program was introduced by the "Sinfonia Concertante" by Mozart, with Ralph Gomberg, oboist; Gino Cioffi, clarinetist; Sherman Walt bassoonist and James Stagliano, French horn, scoring in a meticulous performance with the orchestra.

Saturday night's program included excerpts from Wagner's "Die Walkure" with Ezio Flagello, bass, lending vocal beauty to "Wotan's Farewell" aria. Verdi's "Requiem" was given a magnificent performance with a solo quartet, consisting of Lucine Amara, soprano; Lili Chookasian, contralto; George Shirley, tenor and Ezio Flagello, bass, assisted by the Chorus Pro Musica and the Festival Chorus. The Mass, dedicated to the memory of Alessandro-Manzoni, had special appeal for Albany members of the audience from the fact that the late Rt. Rev. Edmund F. Gibbons former Bishop of the Albany Diocese was an intimate friend of Mr. Manzoni, when both were students in Rome. The tenor, George Shirley, of the Metropolitan Opera Company will be remembered for his equally fine performance of the "Requiem" with the Capitol Hill Choral Society in Albany, two years ago.

The final event of the eight weekend series of Tanglewood concerts included the Overture to "Fidelio" and the Seventh, or "Apotheosis of the Dance" symphony by Beethoven, an ideal introduction to the tone poem: "A Hero's Life," the alleged musical biography of its composer, Richard Strauss, which was the climax of Mr. Leinsdorf's projected plan to "explore" one particular composer each season. "A Hero's Life" was the 13th exposition of the German composer's tremendous series of vignettes during 1964.

Mr. Leinsdorf has kept the faith and presented a season of tremendous variety, programming many of the standards and a modicum of modern works whose life expectancy is often conjectural. Many of the works were heard for the first time at Tanglewood, and others, for the first time in America.

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AUG 2 2 1964

Winding Up Tanglewood— The Hands of Stowkowski

By John Gruen

LENOX, Mass.

There was a goodly nip in the air and a smattering of raindrops last evening as the Boston Symphony Orchestra launched into its eighth and final weekend of concerts at Tanglewood.

Conducting the orchestra for the fourth time at the Festival was Leopold Stokowski. The spry and unceasingly dramatic looking octogenarian drew an ovation as he stepped to the podium, and his presence before the Boston players—as he lifted his hands to lead them—seemed to elicit sound of very special force and affection—the sort that transcended mere sheen and professionalism.

The evening was devoted to music of Mozart, Richard Strauss, Alan Hovhaness, Ned Rorem, and Stravinsky. As is his wont, Mr. Stokowski illuminated each work with the uninhibited, yet securely wrought tones and colors of a master certain of his gifts and ideas.

Mozart's "Sinfonia Concertante in E Flat" is not often performed. It is written for oboe, clarinet, horn and bassoon with string orchestra, and, like his more frequently heard Koncertante Sinfoniex for violin and viola, abound in the purest, most effervescent lyricism. The abridged orchestra with four wind players drawn from the orchestra serving as soloists sifted its melodies and harmonic fabric with skill and elegance.

The symphonic poems of Richard Strauss are veritable hymns to expressiveness and apocalyptic strivings. Mr. Stokowski performed his "Death and Transfiguration," written when the composer was in his middle twenties. All the earmarks of Strauss' later orchestral virtuosity is present here, with gargantuan shafts of sound giving way to gorgeous and ecstatic passages of poetry. It is, of course, the kind of music Mr. Stokowski can transform into magical experience, and the orchestra seemed, itself, transported by the maestro's unerring drive.

A work by Alan Hovhaness, "Prelude and Quadruple Fugue for Orchestra," seemed a let-down after the Strauss. The oriental cast that pervades all of Hovhaness' music was again very much in evidence, but couched in the highly Western methods by which it was conceived, the work seemed neither fish nor fowl, and lingered between auras of exoticism and paler milieus.

Ned Rorem's "Eagles" based on a Walt Whitman poem was an energetic and thoroughly inventive work that boasted strong and beautiful instrumental combinations. The soaring quality of the eagle's wings in motion, as well as that bird's fierceness was translated into sound that matched the poetry's intent. Mr. Stokowski gave it a brilliantly incisive reading.

The concert concluded with Stravinsky's Suite from the ballet Petrouchka. Again, the colors flew in every direction and the simultaneously brittle, sinuous, and often diabolical score came to glowing life.

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WORCESTER, MASS.
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AUG 24 1964

Music:

Berkshire Festival Comes to Close

By RAYMOND MORIN
Telegram Music Critic

LENOX — The 27th Berkshire Music Festival ended yesterday afternoon at Tanglewood with an ovation for the Boston Symphony Orchestra and conductor Erich Leinsdorf.

The audience of 8,703 made a weekend total of 33,967. The eight - week total for all events was 224,320 with box office receipts of $533,330. This is 9,525 less attendance than the 1963 festival, with a loss of $35,123.

Silverstein Soloist

Yesterday's program was Beethoven's "Fidelio" Overture, Opus 72, and Symphony No. 7 in A Major, Opus 92, and Richard Strauss' tone poem "Ein Heldenleben" Opus 40, with Joesph Silverstein as solo violinist.

For some, the program's pinnacle was Strauss' bold, noble and tender "Heldenleben" or "A Hero's Life." But it remained for Beethoven's Seventh Symphony to say the greater things in the voice of the giant.

This was indicated in the symphony's introduction. Leinsdorf interpreted a carefully phrased, deliberate reflection. The woodwinds sang their solos expressively. Once the main body of the movement was launched in winds, the course was swift and a straight line was drawn to climax. A beautiful exposition of the main theme in flute was given by Doriot Anthony Dwyer.

The stately, somber second movement (genre of funeral march) could have started an argument with regard to Leinsdorf's tempo. As it developed, it wasn't slow enough to sound labored or despondent, nor so hastened as to lose identity. This was morbid, tearful procession, but a solemn rite dance.

Scherzo Brilliant

Scherzo rushed through brilliant episodes, pausing only for a lyrical, hymn trio in which winds have the spotlight. The finale was played with enormous energy and incisiveness through its turbulent measures. The horns compensated here for blemishes they had encountered earlier.

The "Fidelio" overture proved to be a jubilant concert opener — more than is customary. It was a fine exposition of contrasts between heavily implemented chords and gentle responses. Rhythm was loose enough to make the music flow. Horns weren't always clear-toned, but this was a passing detail. The overture traveled with steadfast momentum and plan.

In' "Hero's Life," Strauss, seeking to prove his critics' incompetence, snarls at his snarling critics, has a love duet with

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NEW YORK, N. Y.
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AUG 24 1964

Music: Season Ends at Tanglewood

Leinsdorf Directs Final Program at Lenox

By HOWARD KLEIN

LENOX, Mass., Aug. 23 — The 29th season of concerts at Tanglewood by the Boston Symphony Orchestra came to a close this afternoon as Erich Leinsdorf conducted a Beethoven-Strauss program. This is the 100th anniversary of Richard Strauss, and he was honored by the performance of 13 of his works. The one that closed the festival was his monumental "Ein Heldenleben."

Attendance has been lower this season than last, with 22,720 paid admissions as compared with 233,845. Several reason for the drop have been advanced, a recurrent one being the weather. The last four weeks here have been unseasonably cold, with record low temperatures on six days.

Another reason offered has been the lack of enterprise in the programs: This summer's repertory was drawn from the orchestra's winter season. But this seems unlikely, since many unfamiliar works were included as well as the crowd-pleasing standards.

Eight contemporary composers were represented, five of them from the United States.

Last night's Wagner-Verdi concert was also led by Mr. Leinsdorf, and it was well attended—8,438 came in a drizzle that turned into a soaking rain—and well received They cheered and applauded for 8 minutes and 20 seconds after the Verdi Requiem, which formed the second half.

The soloists were Lucine Amara, soprano; Lili Chookasian, contralto; George Shirley, tenor, and Ezio Flagello, bass. The Chorus Pro Musica contributed 111 singers and the Festival Chorus supplied 80.

The most striking aspect of the performance, which was for this listener not a distinquished one, was the new bass drum, which sounded like bomb bursts in the "Dies Ira." The two percussionists looked as if they were bashing an enemy to a pulp in these passages as their arms hammered the drums.

The new drum, which arrived from London last Tuesday, is 4 feet across and has a single oxhide head. This enables it to make more vibrations than a conventional two-headed bass drum, one of which was used by the second percussionist.

Besides the startling effects on loud passages, the new drum produced sounds when lightly tapped, as in the "Lachrymosa," to one listener that felt like blows in the pit of the stomach.

These sound effects, plus some spectacular lightning that illuminated the interior of The Shed from time to time, and the accompanying roars of thunder, contributed some appropriate stage effects to the operatically conceived Requiem.

The handling of it by Mr. Leinsdorf and his forces was certainly adequate, for one got the message of the work, but it was not a memorable performance.

Without a great degree of finesse, the work can sound merely bombastic, and many details were blurred or not clearly set out.

Mr. Flagello was the most satisying singer, for his solid, vibrant tone had freedom and security. Miss Chookasian did her portions well, too, but Miss Amara and Mr. Shirley were not in their best form, for both suffered from pitch and vocal insecurity.

Mr. Flagello made an equally fine impression in "Wotan's Farewell," the central of three preceding excerpts from "Die Walküre."

Mr. Leindsdorf led from memory, a prodigious, if typical feat for this conductor, and his work was often exciting. But to one, the Verdi lacked the kind of dramatic growth to sustain interest from its quiet opening, through the furious middle sections, to the quiet resignation of the close.

Mr. Leinsdorf's "Heldenleben" is a familiar story through his recording with the Boston Symphony, and he brings to it a satisfying, broad conception.

The orchestra plays this work well. Especially good were the violin solos that Joseph Silverstein, the concert-master played so tenderly, and with such elegant brilliance. His sweet tone provided the right focal point for the epic work, for it gave it a personal, almost sentimental quality to balance the noisy, grander moments.

Mr. Leinsdorf is good in this repertory, and this performance was no exception. The response to the long work was rather mild, but for this listener it was a notable occasion.

Erich Leinsdorf

Beethoven and Strauss Close 29th Year

Beethoven's overture to "Fidelio" and Symphony No. 7 formed the first half, and they received vigorous readings. The second movement of the symphony may have set a speed record, which did not impart to it the mystery and the grandness that slower speeds do.

It was taken at about 80 quarter notes a minute, which benefited the flowing trios but not the opening.

Also, the quarter notes of the opening theme were played staccato, an original and not ideal concept to this listener. But the rest was exciting in a headlong way, and the 8,703 in the audience showed that they liked it.

This last concert also ended the 46-year tenure with the orchestra of Louis Speyer, the oboe and English-horn player. Mr. Speyer, who is 74 years old, came here in 1918. He had played in the first performance of Stravinsky's "Sacre du Printemps," under Pierre Monteux in 1913.

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SPRINGFIELD, MASS.
Union
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Tanglewood Season Ends Before 8703

PAGE ONE

By R. C. HAMMERICH

LENOX — Erich Leinsdorf and the Boston Symphony Orchestra ended this years Berkshire Music Festival at Tanglewood with a panoramic performance of Richard Strauss' autobiographical tone poem, "Ein Heldenleben," Sunday afternoon.

"Classic Perfection"

But that epic event came about after they had spread before 8703 listeners a Beethoven Seventh Symphony of classic perfection.

It was a bountiful afternoon. Not only was there a demonstration of the superior kind of craftsmanship Boston's orchestra can create from a virtuosic score like "Ein Heldenleben," but also there was an example of what a virtuosic orchestra can do with a standard score.

The Strauss tone poem is a long piece containing the gamut of symphonic color. The scope of the orchestration is wide and deep, as is most of the Straussian musical poetry.

Talent required

It usually requires an orchestra of Boston's talents to keep the multitude of ingredients separate and flowing independently and clearly for all to hear.

So often this music becomes muddy because of the frequent coming and going and overlapping of the orchestral departments. Sunday it was clean, sparkling and luxurious. . .an appropriate symbol of abundance with which to end the festival.

Both Beethoven works (the "Fidelio" overture was first) heard before intermission were played by Boston's orchestra in Springfield's Municipal Auditorium last April and as exciting as they were then, the success Leinsdorf had with them Sunday could hardly be surpassed.

"Incisive, Polished"

The Seventh Symphony especially sounded as if it were engraved in velvety bronze. It was incisive and polished, silky and sonorous and seemingly as solid and permanent as a marble carving.

The tempos were elegantly tasteful, never reaching unseemly speed nor losing their healthy momentum, and the volumes never seemed to be loud but always finely balanced between solidity and strength.

The quiet sections were especially successful in implying the underlying potential power (like a gentle tiger) so characteristic of Beethoven's music.

Six members of the orchestra ended their tenure Sunday with the close of the 1963-64 season.

Samuel Mayes, principal cellist, of the Philadelphia Orchestra. He joined the Boston Orchestra, in 1943.

His replacement, Jules Eskin, played with the orchestra at the gala last Wednesday and during the three final weekend concerts. He was principal cellist with the Cleveland Orchestra.

Winifred Winograd, cellist, will accompany her husband, Mayes, to the Philadelphia Orchestra. She joined the Boston Orchestra in 1957.

Depasquale Leaving

Joseph Depasquale, principal violist, will become principal violist with the Philadelphia Orchestra this fall. He joined the Boston Orchestra in 1947.

He joined the Boston Orchestra in 1947.

His replacement, Burton Fine, is a member of the orchestra's second violin section.

Eskin and Fine won their first chair appointments on the recommendation of an orchestra-members' committee.

Three retiring members of the orchestra are Louis Speyer, English horn, after 46 years; Jean Devergie, oboe, after 39 years, and Vladimir Resnikoff, violin, after 32 years.

Total Berkshire Festival 1964 attendance was 224,320, second highest attendance in the history of the festival. The highest was last year — 233,845.

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WATERBURY, CONN.
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8,703 Enjoy Tanglewood's Final Concert

(Special to The American)

LENOX, MASS. — The last concert of the eight-week Berkshire Symphonic Festival at Tanglewood which presented music of Beethoven and Strauss Sunday afternoon under the conductorship of Eric Leinsdorf ended on a note of enthusiasm and applause warm enough to keep musicians of the Boston Symphony Orchestra and their director happy until the opening of next year's season on July 2.

The Sunday afternoon audience, numbering 8,703, despite early threats of rain and fog in some areas, heard an unusually fine performance of the Beethoven "Symphony No. 7" and the concluding Strauss "Ein Heldenleben," a tone poem, with Joseph Silverstein, concertmaser, as soloist on the violin. The tone poem was one of the six by Richard Strauss included in the course of the concerts in celebration of the centenary of the composer's birth. Seven works from Strauss's music for stage, for voice, and for piano and orchestra were performed during the eight-week season. The concert began with the overture to "Fidelio."

The week-end programs had brought Leopold Stokowski as guest conductor on Friday night in music of Mozart, Strauss, Stravinsky and others. The Saturday night program for 8,438 presented the Verdi "Requiem Mass," for four solo voices with chorus and orchestra, Mr. Leinsdorf, who conducted, began with the Wagner excerpts from Act III of "Die Walkure." Total attendance for the week was 33,967, including 8,193 at the Gala for the benefit of the Music School on Wednesday afternoon and evening.

Figures for the season show that the summer of 1964 had four unseasonably cold week ends, that the first three weeks of August averaged 8 degrees below normal per day, and that six days reached new minimum lows, a 25-year record. Despite these adverse conditions, attendance for the 1964 festival dropped only 4 per cent below the record 1963 attendance of 233,845. The grand totals for 1964 were 224,320, with total receipts dropping to $533,330.50 from the high of $568,453.50. Figures for the Berkshire Festival concerts totaled 169,998 as compared with 186,771. Attendance at the eight open rehearsals on Saturday mornings to benefit the orchestra pension fund increased to 46,129 as compared with 32,305 last year.

Unfavorable Weather

The six chamber orchestra concerts during the middle of each week showed a drop of almost 20,000 to 33,587 which may be accounted for in large part by unfavorable weather. The concerts with the full Boston Symphony orchestra were attended by 128,866 this year as compared with 127,225 last year when three less were given. The eight chamber music concerts were attended by 7,545 as contrasted with the 6,062 who heard the six concerts in 1963. In considering the Tanglewood season one must also bear in mind that the World's Fair must have had some influence on attendance figures especially when weekend weather forecasts so often were not encouraging for those making long trips to the beautiful Berkshires.

The season was Eric Leinsdorf's second as director since taking over from Charles Munch. In the past two seasons he has shown a deep concern for the Berkshire Music Center and has devoted a good deal of his attention to strengthening its program for teaching young musicians from all parts of the country and from abroad. During this summer season audiences at Tanglewood heard two American premiers and 31 other works which had not been performed previously at the Festival concerts. It was as though Mr. Leinsdorf was subtly transforming the Festival into a music school not only for the students but for the general music loving public as well.

For six of the distinguished musicians it was their last appearance as members of the Boston Symphony Orchestra. Joseph de Pasquale, first viola, Samuel Mayes, first cello, and Mrs. Mayes, of the cello section, are leaving the orchestra and will join the Philadelphia Orchestra. Three of the musicians are retiring. Louis Speyer, English horn soloist; Vladimir Resnikoff, of the first violin section; and Jean de Vergie, oboist.

The Sunday afternoon concert marked the 30th anniversary of the first concert presented at the Hanna Farm in 1934 from which the festival developed, and the 29th year since the Boston Symphony Orchestra first participated. When the Boston first performed at the festival in 1936, it gave three concerts in four days before audiences totaling 15,000. One might well say in looking back 30 years to the first concert at the Hanna Farm: "How mighty an oak has grown from that first small acorn." For the mighty oak includes also the Berkshire Music Center which just completed its 24th season for the training of young musicians.

S. M.

The Knickerbocker News
ALBANY, N. Y.
D. 54,678
AUG 25 1964

A German Program Delightful at Tanglewood

By DANIEL L. CUSICK

...inal concert of the Berk... Festival series in Tangle... was one of the finest of ...ummer.

...Leinsdorf conducted the ... Symphony Orchestra in ...German program which ... the ideal capping-off for ...ival.

"Opening with the "Fidelio Overture" of Beethoven, Leinsdorf used the first strong statements in the overture to set the pace for the whole afternoon. With unfaltering good taste and control he led the ensemble through the work at an ideally realized and vigorous pace.

The Seventh Symphony of the same composer received the same treatment. Often, the second movement of the symphony is taken at a rate slower than the prescribed "Allegretto" and a deadly boredom sets in.

But the Sunday afternoon concert had a brightness throughout the complete playing. The final movement of the "Seventh" was built to a tremendous climax by the steady unleashing of fuller sonorities and gradually increased tempos. It was a thrilling rendition of the work.

Because this is the 100th anniversary of the birth of Richard Strauss, the orchestra has performed many of the composer's works in the course of the summer season.

The last work to be heard at the Tanglewood shed was "Ein Heldenleben."

The amazing Boston brass and woodwind sections and the violin solos of concertmaster Joseph Silverstein were at the beck and call of Leinsdorf as he drew forth an amazingly lucid and stimulating performance of the tone poem.

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AUG 2 4 1964

Appropriately, Nature Joins Festival's Last Act

By John Gruen

LENOX, Mass.

The Berkshire Hills echoed with loud thunderclaps and heavy rain Saturday evening as Erich Leinsdorf, the Boston Symphony Orchestra, a double chorus, and four soloists performed Verdi's monumental "Requiem Mass."

Indeed, it seemed fitting for nature to enlist some of her own drama, not only to underscore the majesty of Verdi's music, but also to give an over-all eloquence to the concluding weekend of the Berkshire Festival, which for the past eight weeks and 27 seasons has made Tanglewood and its acoustically perfect music shed one of the country's best loved musical shrines.

Mr. Leinsdorf brought about a stunning array of sound nuance and inflection as he led the Boston Symphony, the Chorus Pro Musica, the Festival chorus and soloists Lucine Amara, Lili Chookasian, George Shirley and Ezio Flagello in the Verdi Mass. It is, of course, a work that powerfully fuses theatricality with religious fervor, binding Verdi's predominant secular sensibilities to a religious framework of gigantic proportions.

The conductor seemed to reach into the very roots of the music, drawing forth a performance of cohesion and emotional depth—one that never swerved into bombasticism or sentimentality for its own sake.

The soloists and chorus were inspired interpreters under Mr. Leinsdorf's inspired direction.

Only occasionally did a faulty pitch or a strained note on the part of Mr. Shirley and Miss Amara mar momentarily an otherwise beautifully integrated performance.

The Verdi was preceded by three rousing excerpts from Act III of Wagner's "Die Walkure," with Mr. Flagello singing the Wotan passages to very great advantage.

Yesterday afternoon's concert—the Festival's last—consisted of Beethoven's overture to "Fidelio," his Symphony No. 7, and, as a concluding homage to Richard Strauss' centenary, that composer's tone poem "Ein Heldenleben," with violinist Joseph Silverstein as the excellent soloist.

Mr. Leinsdorf again conducted the Boston players with a buoyant, clear and intellectually stimulating grasp of what every note was about. The orchestra responded with all its predictable lushness of tone particularly outshining itself in the Strauss, which for all its egocentric and pretentious allusions, is still as thrilling an evocation as any of one man's unshakable belief in himself.

For the record, the total attendance for the season was 224,320. Ticket sales amounted to $533,330.50, a figure that is 4 per cent lower than last year's intake.

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WORCESTER, MASS.
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AUG 23 1964

Music: Wagner, Verdi Works at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Last night's concert at Tanglewood; next-to-last of the Berkshire Music Festival, will live long in the memories of the 8,438 persons who attended.

Erich Leinsdorf conducted the Boston Symphony Orchestra in excerpts from Wagner's opera, "Die Walkure." These were a frequently linked combination from act III "Ride of the Valkyries," "Wotan's Farewell," and "Magic Fire Music." Ezzio Flagello was soloist.

The festival's final choral work with orchestra was Verdi's "Manzoni" requiem. Chorus Pro Musica of Boston was prepared by Alfred Nash Patterson. The assisting Festival Chorus was prepared by Thomas A. Sokol. There was a total of 191 mixed voices.

Verdi Soloists

Soloists for the Verdi were all members of the Metropolitan Opera - Lucine Amara, soprano; Lili Chookasian, contralto, George Shirley, tenor; and Flagello, bass.

Wagner's music has been "specialty of the house" at Tanglewood this summer, quite as Tchaikovsky's had been during the Serge Koussevitzky regime.

There are few more dramatic starts for a concert than "Ride of the Valkyries." In the opera, it takes two full acts before the storm clouds sweep over the mountain tops while the Valkyre maidens spur their steeds through the raging tempest.

Brilliant Sound

Last night it was like being thrust suddenly into a whirlpool of brilliant sound. It was a wild, eerie scene, stirring portrayed by the orchestra, with brasses exercising greatest power. Next in the narrative, Brunhilde faces the wrath of her godlike father Wotan. Her misdeeds must be punished with degradation and banishment from Valhalla.

But then he becomes the girl's father, wretched in the grip of iron law. And the scene becomes one of poignant sorrow.

Flagello had reflected much of this emotion some time before he got to sing a note. He appeared somewhat ill at ease and occasionally ran his hand across his face. Although he had a score before him on a music stand, he relied very little on it, once he received Leinsdorf's cue.

Powerful Delivery

He gave a powerful delivery of Wotan's long farewell - filled with noble pathos and intimacy of the father's feelings. He sang with vocal opulence, sensitivity and dramatic verve, using just enough gesture to make thoughts more meaningful. Insofar as concert performance tastefully permits, he brought the character to life. His tone was rich and vibrant.

Woodwinds brought vivid evocation to the "Magic Fire Music." Leinsdorf used a skillful hand merging the opposites of crackling flames and Brunhilde enchanted spell. It was a stirring moment when the brasses proclaimed the exultant prophecy that Brunhilde would be awakened by the hero Siegfried.

The real climax, however, was the orchestra's muted sound at the end as Wotan takes a final look at his condemned daughter and leaves. It was an epic performance that created narrative and characters. The only lack was a frame for the picture.

Verdi Work

Verdi's Requiem (composed in memory of the Italian poet Alessandro Manzoni) was done with sensitive balance and power. This was the finest choral performance of the summer. In fact, it was well-nigh perfect in every sense - not the least amazement being that Leinsdorf conducted it from memory.

The impression was not an emotional elegy of death, but a tonal drama of Judgement Day with fervent appeal for mercy. Everything about the performance seemed inspired and designed.

The chorus sang with marvelous vitality and total participation. A shadowy quality permeated the opening Requiem where the orchestra sometimes blankets voices — but did not last night.

Beam of Tonal Light

As the tenor and bass joined in the Kyrie, a beam of tonal light appeared in the somber texture, fully brightened by chorus and solo quartet. Quality of ensemble was pure even in passages of utmost gentility. A heavy downpour did an obbligato on the roof of the Music Shed but even that didn't obscure the clarity of words.

Great unison shots in the Dies Irae had tremendous impetus, also the whistling descending notes that create a state of terror.

Shirley has a clear, powerful voice of resonance which he projects with ease. Miss Amara scaled the height of ensemble range with a ringing tone and ample strength. Miss Chookasian had uncommon depth and fullness in this substantial ensemble. And Flagello not only repeated the glowing vocal qualities of the Wagner but adapted himself admirably to the totally different Verdi role.

Enormous Power

There was enormous power in the Dies Irae. Words were hurled over full orchestral sound and bass drums struck full power. The marvel was the control with which the chorus digressed into whispered dialogue. There was exciting dialogue between trumpets onstage and those stationed at a distance.

This afternoon the eight-week festival ends. Leinsdorf conducts the Boston Symphony in Beethoven's "Fidelio" overture, Opus 72, and Symphony No. 7 in A Major, Opus 92. Joseph Silverstein will be violin soloist in Richard Strauss' tone poem, "Ein Heldenleben," Opus 40.

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Amsterdam News
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SEP 1 2 1964

Music Review IN by Perdita Duncan

Berkshire Festival Ends

The 8th and final week of the Berkshire Festival, held at Tanglewood, Lenox, Massachusetts, was brought to a close with the playing of some of the most moving music ever heard.

For those who have never attended this Festival, it should be noted that the beauty of the surroundings seems to give a greater depth to the music. Vast expanses of lush green grass, tall stately trees, the soft quiet of the countryside set the mood for contemplative listening. Thus, the program given on Saturday evening had a setting that encompassed all the profound qualities of the great composers accompanied by Nature's sights and sounds.

The program opened with excerpts from Wagner's "Die Walkure" Act III. Baritone, Ezio Flagello sang 'Wotan's Farewell' with all the heartbreak that this great aria required. The passionately held convictions with which the listeners felt the "Ride of the Valkyries" and the "Magic Fire Music" should have been interpreted, were readily captured by Erich Leinsdorf conducting The Boston Symphony Orchestra. The Maestro used no score for this work, nor for the magnificent Verdi "Requiem" which followed.

With over 190 voices of The Chorus Pro Musica and The Festival Chorus, the great swells and surges of the choral passages were beautifully controlled. The soloists, Lucine Amara, soprano; Lili Chookasion, contralto; George Shirley, tenor and Ezio Flagello, gave the work great drive and emotion. Mr. Shirley's tenor solo, "Ingemisco" was sung with tender majesty.

Nature Augments 'Requiem'

It was during the performance of the "Requiem" that Nature's display of might accompanied the Mass with thunder along with rolls of sound on the tympani. As the lightening flashed, the great surges of voices gave the "Dies Irae" portion a grandeur and power that was filled with awe.

On Sunday afternoon, the final program was given. Again Erich Leinsdorf conducted The Boston Symphony Orchestra. Beethoven was given the major part of the program with his Overture to "Fidelio" and "Symphony No. 7 in A major" having been played prior to intermission. While there was no doubt about Mr. Leinsdorf's convictions in the "Fidelio" Overture, he proved to be a phenomenon in the drive, with which he conducted the "Symphony". One never ceased to admire the Maestro's ability and musicianship, for he used no score.

There was such a fastidiousness given the music that the thrill and beauty of Beethoven's creative vitality surged and throbbed through the Music Shed and out into the surrounding area. The stepped up tempi gave an even greater exuberance to the mood of the music.

The program closed with Strauss's Tone Poem "Ein Heldenleben", with Joseph Silverstein as violin soloist. Whatever reservations musicologists many have about this work, their feelings were not those of the audience. For when the final note sounded, one of the noisiest demonstrations, that we have ever heard, erupted. After participating the applause for longer than five minutes, we finally had to leave to catch our bus. The audience was still applauding as we stepped aboard.

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AUG 27 1964

Last Tanglewood Reviews

Friday Evening
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NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Monitor
Eve. Circ. 174,093

AUG 24 1964

Stokowski greeted

Tanglewood finale

By John Marshall Cuno

Lenox, Mass.

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A steamroller dynamism tended to flatten the work and interfere with its natural momentum. Especially after each enormous crescendo, one wondered if the orchestra, the Chorus Pro Musica, and the Festival Chorus were going to get back, figuratively, upon their feet again. The work was enervated somewhat by dull and static moments following the storms and stresses. The effect was that of too-sudden silences and diminished grandeur.

The beautiful voices deserve credit. Ezio Flagello, bass, and Lili Chookasian, contralto, were particularly rewarding to hear: Miss Chookasian with her rich, dramatically sustained tones; Mr. Flagello with his buoyancy and sense of balance. Both have natural, beautiful tone color.

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SPRINGFIELD, MASS.
Sunday Republican
Sun. Circ. 114,397

AUG 23 1964

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'Manzoni Requiem' Fills Air as Leinsdorf Conducts

By R. C. HAMMERICH

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So many superlatives have been written about this great requiem, it would be senseless to attempt new ones except to describe the performance.

Leinsdorf conducted from memory and placed the soloists behind the orchestra in front of the chorus. From that vantagepoint they could look directly at him and even though well back from the podium they had no trouble projecting their voices throughout the great shed. How they could be he on the lawns was of no importance Saturday.

Powerfully Expressive

Inside the shed the chorus drove its exultant power, as in the "Dies Irae" and "Sanctus" into the corners and through the rafters as if Saturday really were the "day of wrath," and the soloists, especially when joined in combinations as in the quartet "Rex Remendaue" and the soprano-mezzo-soprano duet "Recordare," were continuously and powerfully expressive.

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NORTHAMPTON, MASS.
Hampshire Gazette
Eve. Circ. 13,499

AUG 24 1964

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The opening measures of the Requiem immediately revealed one of the chief attributes of the performance — a perfect balance of chorus and orchestra. The chorus, composed of the resident Berkshire Festival Chorus and the Chorus Pro Musica of Boston, numbered about 195, which is 70 more than the chorus Verdi himself directed for the first performance of the work. However, the effect of this large body of singers was not one of unrestrained chaos, as we find in many recordings of the Requiem. The diction of the initial Requiem aeternam was pure, while the violin melody in this opening piece floated above everything as a separate voice. In the passionate choral moments of the Requiem — the shockingly emotional Dies Lrae, the laudatory Santus — the chorus, was unleased in full expression of its power.

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Post
WALLINGFORD, Conn.
Weekly Circ. 6,623

AUG 27 1964

Last Tanglewood Reviews

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By J.G.B.

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The youthfu[illegible] of Stokowski's approach was entirely appropriate to [illegible] music he had [illegible] cted. The Mozart *Sinfonia Concertante in E Flat* was written when the composer was 22; *Death and Transfiguration*, when Strauss was 26; *Petrouchka* when Stravinsky was 29.

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Monitor
Eve. Circ. 174,093

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SPRINGFIELD, MASS.
Sunday Republican
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HARTFORD, CONN.
Courant
Morn. Circ. 124,441

AUG 24 1964

By GEORGE W. STOWE
Times Music Critic

LENOX, Mass.—Verdi's "Requiem," unbelievable as it may seem, had never been programmed at Tanglewood until Saturday night when it was given a performance that will live long in this reviewer's memory, a performance that had many moments that were both electrifying and richly satisfying.

Although it is not a work that I would necessarily associate with Erich Leinsdorf, the conductor of the Boston Symphony demonstrated such an awesome command of the musical forces at his disposal that I would rank Saturday night's reading among the great performances, something to stand up to the efforts of Toscanini and Tullio Serafin, among others.

* * *

THE SOLO QUARTET — Lucine Amara, Lili Chookasian, George Shirley, and Ezio Flagello—was unquestionably the finest ensemble that I have heard in the so-called "Manzoni" Requiem. Flagello's rolling basso is a thrilling voice, perhaps not as moving in the "Confutatis Maledictis" as that of Pinza in his prime, but always idiomatic and rich sounding.

George Shirley, another Metropolitan confrere of Flagello, literally sang like an angel, particularly in the famous "Ingemisco," in which his control recalled that of the late Jussi Bjoerling. Even Toscanini seldom had the benefit of such a fine tenor.

In her mezzo solos Lili Chookasian had just enough metal and Italianate fervor in her voice to make her performance thrilling to the ear and to the sense of the text. And Lucine Amara, who was the least impressive at the beginning, rose to the occasion in the Libera Me, which was full of poignance and feeling. The ensemble sound was exemplary.

* * *

THE DIES IRAE Saturday night was quite overwhelming. Leinsdorf reinforced the percussion section and the Boston brass players, both onstage and at the side of the Music Shed, demonstrated their unerring skills. And a thunderstorm outside the Shed brought a coinciding bolt of lighting just at the moment when the last statement of the Dies Irae motif was given.

For the first half Leinsdorf offered excerpts from Act Three of Wagner's "Die Walkure," including "The Ride of the Valkyries," the "Magic Fire Music," and "Wotan's Farewell." Mr. Flagello was the resonant-voiced Wotan for this performance, and Mr. Leinsdorf, who had conducted this music many times at the Metropolitan, gave it a warmly satisfying recreation.

Some 8,500 persons attended this concert. For the Verdi Requiem, the Festival Chorus, augmented by the Chorus Pro Musica under Alfred Nash Patterson, lent staunch and cohesive support.

David Wells and Raymond Hanson, in the first of two programs devoted to Beethoven's works for cello and piano, explored a segment of the composer's creative output that is comparatively unfamiliar to the general public.

And it was pleasant to report that a respectably large audience turned out for this affair Sunday evening in Millard Auditorium on the campus of the University of Hartford. It was heartening and doubly so because of the dismal, rainy weather.

* * *

BEETHOVEN'S Twelve Variations on a Theme from Handel's "Judas Maccabeus" is certainly minor Beethoven, some fairly conventional variations. However, it was an excellent showcase for the artistic talents of these collaborators, who probably gave it a more polished reading than it deserved.

In the composer's initial sonata for this combination, the Sonata in F major (Op. 5, No. 1), there is a surprising emotional scope. This is definitely music for the concert stage and not the salon. The writing is dramatically conceived and although there is no slow movement, the music speaks with a ruggedly individual voice.

* * *

WELLS AND HANSON were both in excellent form, the balance was good, and the interpretative approach was sensitive and probing. Both men have the solid technical command of their instruments that allows them to concentrate on the interpretative aspects of the music, which always makes the music-making more palatable.

For my taste Beethoven's Variations on "Bei Mannern" from Mozart's "Magic Flute" are the finest thing he has done in this form.

There is something so characteristically Mozartean in the character of this music that one might have thought that the earlier composer had created the variations on his own theme. Fortunately, the mood was beautifully captured in the performance last night. Actually, this was the highlight of the evening.

* * *

THE COMPOSER'S final sonata for this combination (his Op. 102, No. 2) is perhaps the most introspective. Certainly the slow movement has a poignant and soul-searing beauty, something that was sensitively realized in the performance last night. And the transition to the final Allegro fugato was a miracle of recreation.

My only reservation about last night's performance was my own inability to hear the lower register of the cello in its proper perspective. Whether this was the fault of the acoustics or a deficiency in Mr. Wells' instrument I do not know.

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BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

AUG 24 1964

od Leinsdorf Absorbing With Verdi Requiem

By MICHAEL STEINBERG

LENOX—No question, Erich Leinsdorf's performance of the Verdi Requiem on the Saturday night of the final Tanglewood week-end was the best thing to have happened here this Summer. It is also the most distinguished achievement of interpretation I have heard from Mr. Leinsdorf here or elsewhere.

The Requiem was preceded by excerpts from Act III of Wagner's "Die Walkuere," specifically the Ride—with cuts that help only in so far as they shorten the misery—and from the beginning of Wotan's farewell to Bruennhilde until the end of the act. Wotan's lines were sung sonorously and expressively by Ezio Flagello, and Leinsdorf and the Boston Symphony produced an ideally beautiful statement of the orchestral part.

Impressive as the Wagner was, it was the Requiem that made the evening so memorable. The piece itself is so extraordinary in the way it embodies all the vigor and all of the refinement of Verdi's later style within the framework of the most elaborately thought out interpretation of its text that we have.

I am quite sure that not since Toscanini has a conductor given so carefully considered an interpretation of the Requiem, one so disposed to take the work altogether seriously and to bring out its musical values. I have heard good performances of the work in recent years, but in retrospect they seem like effective improvisations compared to the best of what Leinsdorf gave Saturday.

The solo quartet, with whom a performance stands or falls as much as with the conductor consisted of Lucine Amara, Lili Chookasian, George Shirley and Ezio Flagello. Someone had obviously been after Miss Amara about dynamics, accents, rhythms, with the result that she was inclined to exaggerate details beyond what the context could bear. In general she was effective, often quite fiery. Miss Chookasian sang with grand sound and impressive drama.

Mr. Shirley did the best singing of the evening and the worst. His phrasing is worked out according to Verdi's composition, not the customary tenorial subterfuges, and not even from Bjoerling or Peerce have I heard the Ingemisco or Hostias sung so beautifully. At other times he had pitch problems, though, and he did more than his share of making the unaccompanied ensembles unintelligible.

Flagello's nobly eloquent singing was the most consistently distinquished work of the evening.

Let me reemphasize that even with its limitations, Leinsdorf's performance of the Verdi Requiem was one of clarity, musical honesty and strength, and it was a completely absorbing experience.

From an extramusical point of view, one of the most impressive moments was the very real thunder and lightning that accompanied the last occurrence of the Dies Irae. The effect was unforgettable. Of course Mr. Leinsdorf's White House connections have been well publicized, but we had not realized the extent of his influence.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

AUG 27 1964

YOUR WORLD OF OPERA

By WILLIAM D. MIRANDA

VERDI AT TANGLEWOOD

Even the heavens blessed the occasion with a thunder and lightning tribute on cue at the final repetition of the Dies irae, and what could be more exciting for an opera lover this summer than the Tanglewood premiere of the Verdi Requiem, that awe-inspiring tribute to Alessandro Manzoni, patriot extraordinary. Couched in operatic terms this monumental statement of Verdi's faith and respect has fortunately awaited the coming to Boston of a conductor with an operatic portfolio as well as a symphonic one. The acoustics of the music shed, the magnificent swell of the two hundred-voice double chorus and the thrill of the festival atmosphere, all combined to send an enraptured audience home exulting in the grandeur of Verdi a la Leinsdorf.

The promise on paper was more than fulfilled, for here was a performance of the Requiem Mass more operatic than ever before, with the exquisite melodic line always paramount and singing for joy. To the credit of the conductor, chorus director Alfred Nash Patterson (whose Chorus Pro Musica made up half the choral forces), and chorus masters Florence Dunn and Thomas Sokol, the gigantic company never sounded fuzzy, but was always perfectly controlled and not even the tiniest bit unmusical, even in the awesome swells of Sanctus and Dies irae.

No operatic orchestra could be called upon to equal the musicianship displayed by the Boston Symphony at this final evening concert of the Tanglewood Season. The soloists on the other hand were variable. The now svelte soprano Lucine Amara sang pianissimi of incredible beauty and infused the Recordare with deep emotion.

No less authoritative was mezzo Lili Chookasian who shone in the Liber scriptus and led the eloquent Lux aeterna.

George Shirley, though hampered by being much out of voice, displayed a faultless taste and conception of the tenor part that was on a high artistic level. Ezio Flagello was out of his best bass climate, that of buffo or simple cantante roles. His delivery tends to be dry, indistinct, and monotonous.

The concert began with three excerpts from Die Walkure's Act III. Though Leinsdorf, who cut his conducting teeth on Wagner, is certainly justly admired for his comprehension of such music, this was less than a memorable performance. Without wishmaidens, the Ride of the Valkyries is just a lot of thrilling sound, which it was last week. While the Wotan Farewell was touching and nobly commanding in the orchestra, Mr. Flagello lacked top, bottom, and legato smoothness for any kind of positive impression as Wotan. The Magic Fire Music was marred by a distinctly less than fiery tempo.

This operatic program might be a happy pacesetter for the upcoming B.S.O. season. Certainly the Requiem could stand a hearing of such dimension in Symphony Hall, and prospective purchasers of a recording of that masterpiece might be advised that one by Leinsdorf and his forces is in the planning stages.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

SPT 5 1964

In the Tanglewood Shed on Saturday (22), the agile, sleight man with the large hands had worked like a fencing master. For over an hour he had parried, weaved and lunged in the calm and exacting manner of a man bent upon victory by perfection. He succeeded. When the last note of the Requiem had sounded, the audience gave Erich Leindsorf an ovation of immeasurable intensity. In total, Leinsdorf and the Chorus Pro Musica of Boston took eight "curtain calls."

Under the conductor's demands, the four soloists, assisted by the Festival chorus and the Boston Symphony Orchestra, had sung with impact and magnificent tonal control. And Leinsdorf had utilized Verdi's dramatic resources to the utmost. From the composer's powerful, somber "sacred opera," he had created a definitive work of art.

In this work, as in Verdi's operas, soloists get ample opportunity. The composer makes the voices the prominent factors. The four soloists, Lucine Amara, soprano; Lili Chookasian, contralto; George Shirley, tenor; and Ezio Flagello, bass, made the most of it. Miss Chookasian combined artistry and vocal brilliance in "Quid sum miser."

Miss Amara stood out in "Requiem aeternam." Her high notes were absolutely astounding. George Shirley introduced the "Kyrie" with vitality and deepness of tone. Flagello's voice carried with authority. His "Confutatis" was done extremely well.

In Verdi's work, the appeal for mercy is the keynote of the entire composition. In this memorial to a dear friend, Allesando Manjoni, the composer painted a horrible picture in which countless souls cry out for salvation and liberty. Leinsdorf flogs these souls, making the work all the more beautiful.

On Sunday, as a fitting climax to the season's finale, Leinsdorf led the orchestra in Beethoven's "Overture to Fidelio" and the composer's "Symphony No. 7." Leinsdorf chose Richard Strauss' tone poem "Ein Heldenleben" (Hero's Life) to be last on the program. Actually, the "Hero's Life" is a symphony. It is played without pauses. However, there are parts which are turbulent while others are calm. Leinsdorf records for RCA Victor.

For six musicians this was just not the end of another Tanglewood season (the 30th). Joseph de Pasquale, first viola; Samuel Mayes, first cello and Winifred Winograd, of the cello section, are leaving to join the Philadelphia Orchestra. Three are retiring: Louis Speyer, English horn soloist; Vladimir Resnikoff, of first violin section, and Jean de Vergie, oboist.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

HARTFORD, CONN.
Courant
Morn. Circ. 124,441

AUG 24 1964

By GEORGE W. STOWE
Times Music Critic

LENOX, Mass.—Verdi's "Requiem," unbelievable as it may seem, had never been programmed at Tanglewood until Saturday night when it was given a performance that will live long in this reviewer's memory, a performance that had many moments that were both electrifying and richly satisfying.

Although it is not a work that I would necessarily associate with Erich Leinsdorf, the conductor of the Boston Symphony demonstrated such an awesome command of the musical forces at his disposal that I would rank Saturday night's reading among the great performances, something to stand up to the efforts of Toscanini and Tullio Serafin, among others.

* * *

THE SOLO QUARTET — Lucine Amara, Lili Chookasian, George Shirley, and Ezio Flagello—was unquestionably the finest ensemble that I have heard in the so-called "Manzoni" Requiem. Flagello's rolling basso is a thrilling voice, perhaps not as moving in the "Confutatis Maledictis" as that of Pinza in his prime, but always idiomatic and rich sounding.

George Shirley, another Metropolitan confrere of Flagello, literally sang like an angel, particularly in the famous "Ingemisco," in which his control recalled that of the late Jussi Bjoerling. Even Toscanini seldom had the benefit of such a fine tenor.

In her mezzo solos Lili Chookasian had just enough metal and Italianate fervor in her voice to make her performance thrilling to the ear and to the sense of the text. And Lucine Amara, who was the least impressive at the beginning, rose to the occasion in the Libera Me, which was full of poignance and feeling. The ensemble sound was exemplary.

* * *

THE DIES IRAE Saturday night was quite overwhelming. Leinsdorf reinforced the percussion section and the Boston brass players, both onstage and at the side of the Music Shed, demonstrated their unerring skills. And a thunderstorm outside the Shed brought a coinciding bolt of lighting just at the moment when the last statement of the Dies Irae motif was given.

For the first half Leinsdorf offered excerpts from Act Three of Wagner's "Die Walkure," including "The Ride of the Valkyries," the "Magic Fire Music," and "Wotan's Farewell." Mr. Flagello was the resonant-voiced Wotan for this performance, and Mr. Leinsdorf, who had conducted this music many times at the Metropolitan, gave it a warmly satisfying recreation.

Some 8,500 persons attended this concert. For the Verdi Requiem, the Festival Chorus, augmented by the Chorus Pro Musica under Alfred Nash Patterson, lent staunch and cohesive support.

David Wells and Raymond Hanson, in the first of two programs devoted to Beethoven's works for cello and piano, explored a segment of the composer's creative output that is comparatively unfamiliar to the general public.

And it was pleasant to report that a respectably large audience turned out for this affair Sunday evening in Millard Auditorium on the campus of the University of Hartford. It was heartening and doubly so because of the dismal, rainy weather.

* * *

BEETHOVEN'S Twelve Variations on a Theme from Handel's "Judas Maccabeus" is certainly minor Beethoven, some fairly conventional variations. However, it was an excellent showcase for the artistic talents of these collaborators, who probably gave it a more polished reading than it deserved.

In the composer's initial sonata for this combination, the Sonata in F major (Op. 5, No. 1), there is a surprising emotional scope. This is definitely music for the concert stage and not the salon. The writing is dramatically conceived and although there is no slow movement, the music speaks with a ruggedly individual voice.

* * *

WELLS AND HANSON were both in excellent form, the balance was good, and the interpretative approach was sensitive and probing. Both men have the solid technical command of their instruments that allows them to concentrate on the interpretative aspects of the music, which always makes the music-making more palatable.

For my taste Beethoven's Variations on "Bei Mannern" from Mozart's "Magic Flute" are the finest thing he has done in this form.

There is something so characteristically Mozartean in the character of this music that one might have thought that the earlier composer had created the variations on his own theme. Fortunately, the mood was beautifully captured in the performance last night. Actually, this was the highlight of the evening.

* * *

THE COMPOSER'S final sonata for this combination (his Op. 102, No. 2) is perhaps the most introspective. Certainly the slow movement has a poignant and soul-searing beauty, something that was sensitively realized in the performance last night. And the transition to the final Allegro fugato was a miracle of recreation.

My only reservation about last night's performance was my own inability to hear the lower register of the cello in its proper perspective. Whether this was the fault of the acoustics or a deficiency in Mr. Wells' instrument I do not know.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

AUG 24 1964

od Leinsdorf Absorbing With Verdi Requiem

By M[illegible] STEINBERG

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

AUG 27 1964

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BILLBOARD
NEW YORK, N. Y.
W. 50,000

SPT 5 1964

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CHAMBER CONCERTS

CAPITAL ... NEWS BUREAU
... N.Y.
NEWSPAPER CLIPPINGS
... NEW YORK SERVICE
... NEWS
... 15, 1964

CAPITAL ... NEWS BUREAU
... N.Y.
NEWSPAPER CLIPPINGS
... NEW YORK SERVICE
... COLLIER
... 30, 1964

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 161,219 SUN. 301,523

JUN 7 1964

BROOKLYN, N. Y.
KINGS COURIER
W. 15,200

JUN 13 1964

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106

JUN 7 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

JUN 7 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,093

JUN 9 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

JUN 6 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

JUN 7 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240

JUN 8 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

JUN 7 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912

JUN 11 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Banner (e)
BENNINGTON, Vt.
Circ. 5,111

JUN 9 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 128,545

JUN 20 1964

News (e)
SPRINGFIELD, Mass.
Circ. 100,582

JUN 8 1964

TANGLEWOOD PROGRAM IS ANNOUNCED

Eight Summer Programs to Take Place Tuesday Nights at 8

Erich Leinsdorf, music director of the Boston Symphony Orchestra and its Berkshire Festival at Tanglewood, has announced the programs for the Festival Chamber Music Concerts this summer. The eight programs will take place on Tuesday nights at 8 in the theater at Tanglewood.

The New York Pro Musica, Noah Greenberg, musical director, will open the series on the 30th with an Elizabethan concert honoring William Shakespeare's 400th birthday. The ensemble of six singers and four instrumentalists will perform works by Byrd, Wilbye, Dowland, Morley, Hume, White and Jones.

On July 7 Joseph Silverstein, who is finishing his second season as concertmaster of the Boston Symphony Orchestra, will be heard in a violin recital assisted by Ralph Berkowitz at the piano. The program will consist of Schubert's Rondo Brillante, Op. 70; the Sonata in E flat minor by Strauss; and Beethoven's Sonata in E flat minor by Strauss; and Beethoven's Sonata in G major.

The Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, director, will present the Chamber Music Concert of July 14. They will sing works by Schutz, Schein, Bach, Poulenc, des Prez, Brahms, Mennin, Carter and Barber.

Claudio Arrau will play a piano recital of Mozart sonatas on July 21, performing the Sonata in G major, K. 283; Sonata in A minor, K. 310; Fantaisie and Sonata in C minor, K. 475 & 457; Sonata in B flat, K. 570; and Sonata in D major, K. 576.

On July 28 the Beaux Arts Trio of New York will be heard in Mozart's Trio in B flat, K. 254; Ravel's Trio in A minor; and the Trio in E minor, Op. 90 ("Dumky") by Dvorak.

Jorge Bolet will present a piano recital on the program of Aug. 4. He will plan the Sonata in A flat, Op. 110, of Beethoven, and Liszt's Twelve Etudes d'Execution Transcendante.

The Chamber Music Concert of Aug. 11 will also be a high light of the Festival of Contemporary American Music, Aug. 9-13; which will be sponsored by the Berkshire Music Center with the co-operation of the Fromm Music Foundation of Chicago. At this concert the Lenox Quartet will play Elliot Carter's String Quartet No. 2; the String Quartet by Arthur Berger; Gunther Schuller's String Quartet No. 1; and the String Quartet No. 2 of Leon Kirchner.

Phyllis Curtin, soprano, assisted by Paul Ulanowsky at the piano, will be heard in the final Chamber Music Concert on Aug. 18. Her program will consist of songs by Mozant, Wolf, Berg, Richard Strauss and contemporary Latin American and American songs.

Tickets for the individual Berkshire Festival Chamber Music Concerts are available at the Festival Ticket Office, Symphony Hall, Boston, before the 15th, and at the Tanglewood Box Office, Tanglewood, Lenox, after the

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 603,438 SUN. 983,643

JUN 7 1964

NewEnglandNewsclipAgency,Inc.
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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

JUN 2 1964

NewEnglandNewsclipAgency,In
Box 2078, Boston 6 • RIchmond 2-42

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,093

JUN 22 1964

Tanglewood lists Chamber concerts

A program by the New York Pro Musica will open the eight-week chamber music series June 30 at Tanglewood, Lenox, Mass.

The remaining programs will be by violinist Joseph Silverstein and Ralph Berkowitz, July 7; the Harvard-Radcliffe choral groups, July 14; pianist Claudio Arrau, July 21; Beaux Arts Trio, July 28; pianist Jorge Bolet, Aug. 4; Lenox Quartet in contemporary music, Aug. 11, and soprano Phyllis Curtin, Aug. 18.

Tanglewood Sets Chamber Series

A series of eight Berkshire Festival chamber concerts will begin June 30 with an Elizabethan program by the New York Pro Musica.

The Tanglewood programs, slated for 8 p.m., will continue through July 7 with a violin recital by Joseph Silverstein. Assisted by pianist Ralph Berkowitz, he will play selections by Schubert, Strauss and Beethoven.

The Harvard Glee Club and Radcliffe Choral Society will sing works by Bach, Poulenc, Brahms and Barber July 14 and pianist Claudio Arrau will offer Mozart sonatas July 21.

On July 28, the Beaux Arts Quartet will perform compositions by Ravel, Dvorak and Mozart. Jorge Bolet will play Beethoven and Liszt etudes Aug. 4.

The Lenox Quartet will play contemporary works by Carter, Gunther Schuller and Kirchner Aug. 11 and soprano Phyllis Curtin will close out the series Aug. 18 with a program of contemporary Latin American and American songs.

Tanglewood concerts

Lenox, Mass.

The Berkshire Festival will open Tuesday, June 30, at 8 p.m. in the theater, with the first chamber music concert of the season. The New York Pro Musica will be heard at this concert.

The Boston Symphony Orchestra's first concerts will take place in the Music Shed on Friday and Saturday evenings, July 3-4, and on Sunday afternoon, July 5, under the direction of Erich Leinsdorf. They will continue each weekend through Aug. 23.

The Tanglewood box office, which opened Monday, June 15, will continue to be open daily through Aug. 23, 9 a.m.—6 p.m. It is located at the main gate. There is a second ticket office at the south gate open on concert days at 6 p.m. before evening concerts and at noon before afternoon concerts.

All evening concerts will begin at 8 o'clock, and all afternoon concerts at 2:30 p.m. Saturday Open rehearsals will start at 10 a.m.

There is no charge for parking.

The Tanglewood grounds and the cafeteria will open at 6 p.m. on concert evenings and at noon on Sundays. Box lunches and beverages will be available as usual at the cafeteria.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 47,923

JUN 25 1964

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUN 6 1964

NY Pro Musica to Open Series at Lenox Tuesday

The New York Pro Musica will be featured in the first of a series of eight chamber music concerts at 8 p.m. Tuesday in the theater at Tanglewood, Lenox, Mass.

THE PROGRAM will be one of Elizabethan music in honor of the 400th anniversary of the birth of Shakespeare, which is being observed this year. The ensemble of six singers and four instrumentalists will perform works by William Byrd, John Wilbye, Thomas Morley, John Dowland, Tobias Hume, Robert Jones, Robert White, Thomas Ravenscroft and Orlando Gibbons.

Erich Leinsdorf, conductor of the Boston Symphony Orchestra, has announced these programs for later Berkshire Festival chamber music concerts.

On July 7 Joseph Silverstein will be heard in a violin recital. He will be accompanied by Ralph Berkowitz on the piano in works by Schubert, Strauss and Beethoven.

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Phyllis Curtin, soprano, will sing songs by Mozart, Wolf, Berg, Richard Strauss and contemporary Latin American and American songs Aug. 18. Paul Ulanowsky will acompany her on the piano.

Tanglewood Announces Chamber Music Schedule

The New York Pro Musica, under the direction of Noah Greenberg, will open the Festival Chamber Music series at Tanglewood July 8, according to an announcement today by director Erich Leinsdorf.

All eight programs in the series will take place on Tuesday evenings at 8 in the theater at Tanglewood.

The opening concert will honor Shakespeare's 400th birthday with an Elizabethan program.

On July 7, Joseph Silverstein, who is finishing his second season as concertmaster of the Boston Symphony Orchestra, will be heard in a violin recital assisted by Ralph Berkowitz at the piano. The program will consist of Schubert's Rondo Brillante, Op. 70; the Sonata in E Flat Minor by Strauss; and Beethoven's Sonata in G Major.

The Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, director, will present the chamber music concert of July 14. They will sing works by Schutz, Schein, Bach, Poulenc, des Prez, Brahms, Mennin, Carter and Barber.

Claudio Arrau will play a piano recital of Mozart sonatas on July 21, performing the Sonata in G Major, K. 283; Sonata in A Minor, K. 310; Fantaisie and Sonata in C Minor, K. 475 & 457; Sonata in B Flat, K. 570; and Sonata in D Major, K. 576.

On July 28 the Beaux Arts Trio of New York will be heard in Mozart's Trio in B Flat, K. 254; Ravel's Trio in A Minor; and the Trio in E Minor, Op. 90 ("Dumky") by Dvorak.

Jorge Bolet will present a piano recital on the program of August 4. He will play the Sonata in A Flat, Op. 110, of Beethoven, and Liszt's Twelve Etudes d'Execution Transcendante.

The Chamber Music Concert of August 11 will also be a highlight of the Festival of Contemporary American Music, August 9-13, which will be sponsored by the Berkshire Music Center with the cooperation of the Fromm Music Foundation of Chicago. At this concert the Lenox Quartet will play Elliot Carter's String Quartet No. 2; the String Quartet by Arthur Berger; Gunther Schuller's String Quartet No. 1 and the String Quartet No. 2 of Leon Kirchner.

Phyllis Curtin, soprano, assisted by Paul Ulanowsky at the piano, will be heard in the final Chamber Music Concert on August 18. Her program will consist of songs by Mozart, Wolf, Berg, Richard Strauss, and contemporary Latin American and American songs.

The Knickerbocker News
ALBANY, N. Y.

JUN 24 1964

124

Tanglewood Will Present Chamber Music Tuesday

PRO MUSICA AT TANGLEWOOD—The New York Pro Musica, under the direction of Noah Greenberg, opens the Tanglewood season at 8 p.m. Tuesday. A program of Elizabethan music is scheduled.

N. Y. Pro Musica Offers First Program of Season

The first Berkshire Festival chamber music concert at Tanglewood in Lenox, Mass., will be given by the New York Pro Musica at 8 p.m. Tuesday when director Noah Greenberg brings them to the festival for the fifth time. A program of Elizabethan music, in honor of the 400th anniversary of Shakespeare's birth, will be presented.

The six singers and four instruments of the ensemble will appear in solos and various groupings as compositions by William Byrd, John Wilbye, Thomas Morley, John Dowland, Tobias Hume, Robert Jones, Robert White, Thomas Ravenscroft and Orlando Gibbons are performed. Tickets for the event are on sale at the theater box office.

The Boston Symphony Orchestra, under Erich Leinsdorf's leadership, will open its section of the festival at 8 p.m. July 3 with an all-Mozart program. Soloists set for the concert are the orchestra's concertmaster, Joseph Silverstein, in the "Serenade in D, K. 203," and pianist Claudio Arrau, who will perform the "Piano Concerto in B-flat, K. 450."

The remainder of the show will have the "March in D" and "Symphony in C, K. 550" which is subtitled, the "Linz." Part of this year's festival will be the Musicological Symposium July 13 to 15. Six papers, including "Ornamentation in Mozart," "Problems of the Use of the Continuo in 18th Century Music," "The Sketches and Published Scores of the Mendelssohn Italian Symphony" and "The Russian Orchestral Sound", will be read by distinguished scholars in the field of musicological research. Among the 11 participants in the discussions will be Paul Henry Lang of Columbia, Donald Grout of Cornell University, and David Hughes, chairman of the department of music at Harvard.

Tickets for the symphony programs and the symposium can be obtained by writing the festival headquarters.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

JUN 1 1964

Pro Musica Opens Festival At Tanglewood

By R. C. HAMMERICH

LENOX—Ten members of the New York Pro Musica offered a fascinating collection of weird and wonderful sounds from Elizabethan England for the first concert of the 1964 Music Festival at Tanglewood Tuesday night.

Shakespeare Tribute

It was a program to honor the 400th birthday of William Shakespeare and it was the first of eight Tuesday night chamber music and recital concerts scheduled for the 1200-seat theater on the spacious Tanglewood grounds.

The next will present Joseph Silverstein, violinist, concertmaster of the Boston Symphony Orchestra, but the first weekend of symphony concerts in the 6037-seat shed will precede it.

Erich Leinsdorf will conduct an all-Mozart program Friday night at 8.

The first of the four Pro Musica organizations was founded in 1952. It was a group of six singers and four instrumentalists, and it was that group which performed here Tuesday.

There were two sopranos, a countertenor, tenor, baritone and bass. The instrumentalists used records, wood lutes, a cornet, krummhorns, a raschpfeife, viola da gamba, harpsichord and two, tiny, single manual organs, one portative and one regal.

Folk Music Air

Only three or four times during the presentation of two dozen short works from the late 16th and early 17th centuries did all of the musicians perform simultaneously.

Because much of the program was given over to vocal solos, the program gradually took on a folk music air and the audience (643), seemed to find more response for the full ensembles that opened and closed the program and the gentle, reedy instrumental ensembles in the middle.

The Pro Musica is preeminent in the field of small group Renaissance vocal ensemble music, and the combination of precision and sensitivity it brings to the intricate counterpoint of this era music is always as pleasing as it is astonishing.

This was the group's fifth appearance at Tanglewood. Let us hope it was not their last because the opportunity to hear Renaissance music performed well is rare.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304

JUL 1 1964

Music Review

New York Pro Musica

By JAY C. ROSENFELD

THE NEW YORK Pro Musica provided the first program of the Tanglewood season last night in the Theater-Concert Hall. For the first of a series of eight concerts designated as chamber music, Noah Greenberg, the ensemble's musical director, chose a program of Elizabethan music honoring the 400th birthday of William Shakespeare.

There could not have been a happier choice of selections nor a more congruent grouping. Byrd, Morley and Dowland were the most ample sources of the evening, with names such as Wilbye, Hume, Robert Jones, Robert White, Ravenscroft and Orlando Gibbons appearing for single entries.

* * *

SIX DIVISIONS of the program were divided into groups employing all the six voices and four instrumentalists, and all possible subdivisions of that ensemble. So far as possible instruments of the period without changes or improvements of a later date were used, and it did not take a too lively imagination to visualize the artists of the evening in habits appropriate to ladies and gentlemen of the Elizabethan era.

The program moved with spirit and zest. Greenberg's performers have changed to some extent over the many years he has been appearing in this vicinity, but he has never had a more capable consort than the one which gave the audience such high pleasure, in the solos, the duets, or the various uses of voices and instruments.

* * *

THE INSTRUMENTS of last night are now almost entirely abandoned for replacements of greater range or expressiveness. What the composers of that day wrote for them, however, cannot be expressed half so well by their current versions, and so the old type recorders and flutes played by LaNoue Davenport and Shelley Gruskin, the viola da gamba by Judith Davidoff, and the keyboards, harpsichord or organ by Edward Smith gave a true and authentic character and sound to the music on which the program concentrated.

But the music for voices has not been superseded by any means. Greenberg has a team of first rate vocalists, two sopranos, Sheila Schonbrun and Elizabeth Humes, and four male voices, Earnest Murphy, countertenor, Ray DeVoll, tenor, Arthur Burrows, baritone, and Brayton Lewis, bass. The polyphonic music written for voices unaccompanied was both of the most engaging of the evening and conspicuously well done. Their "Lamentations of Jeremiah" of White was a purely delightful effort, and in much the same type were Dowland's "Weep You No More" sung by Miss Schonbrun and an anonymous "The Willow Song" by Miss Humes, all of which gave infinite pleasure.

* * *

BUT IT MUST not be supposed that the evening was totally morose. The contrary spirit obtained for most of the program and gaiety and rowdiness, even, were expressed in plenty of the choices. Scholars may know just how much contact Shakespeare had with musicians of the day, but at least one link exists with one of last night's composers, for Robert Jones, whose "Dreams and Imaginations" countertenor Murphy sang, is the source of a song in "Twelfth Night" and is one of the bench marks by which the play is placed in time.

And it would not be right to ignore the historical connotation in Tobias Hume's hilarious "Tobacco Is Like Love" sung by baritone Burrows when the memory of the name of the British explorer and gallant Sir Walter Raleigh is inescapably invoked. The hearty applause was acknowledged partially by the addition to the program of another gay Morley song for the ensemble, "About the Maypole."

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240

JUL 1 1964

Music Review

New York Pro Musica Opens Tanglewood Season

THE NEW YORK PRO MUSICA at the Theater Concert Hall, Tanglewood, Lenox, in a program of Elizabethan music celebrating the 400th birthday of William Shakespeare. Noah Greenberg, musical director.

By FRANK N. PATTERSON

The first concert of Tanglewood's eight-week season that opened last night in a performance at the Theater Concert Hall seemed designed for hot weather contrast. Light, coquettish and pleasant, it sounded only the gentlest thoughts for the furrowed mind. Enhanced by the lush green setting of Tanglewood's grounds that know no drought and in sweete concerte with the evening birds, the Elizabethan program honored the 400th birthday of Shakespeare in fine style.

New Names

With the many names that were familiar to those who heard Noah Greenberg's brilliant 1962 Tanglewood performance were added some new that arrested more than passing attention. However, only Edward Smith who most sensitively performed on harpsichord, portative organ and regal, was new among the instrumentalists. But soprano Elizabeth Humes, whose delicate singing of "The poor soul sat sighing" and Ray De Voll's well controlled tenor voice, were outstanding. Arthur Burrows' amusing performance of "Tobacco is like love" by Tobias Hume would have perhaps amused a bit more if diction had been clearer.

This might well have been a general criticism of much of the evening. Songs rely to some extent on meaning of text, but they also rely for persuasion on the basic accuracy of the sounded word. Hence, occasionally last night, musical design seemed slurred as a result.

There is made, perhaps, in Elizabethan music more than a conscious effort by the modern ear to cope with the careful descending resolution in stepwise progression of each musical figure. This seemingly naive approach to music, plus the model sounds without deliberate lightness of voice tends to cloy and wear faster than it should. But the concert proved once more that for sheer enjoyment, works by such men as Morley, Byrd, Dowland, Gibbons and Ravenscroft are still unmatched today.

New Trend

The Chamber Concerts seem this year to steer a little aside from the usual string quartet genre of performance.

Pianists Claudio Arrau and Jorge Bolet will play on the fourth and sixth weeks respectively. Soprano Phyllis Curtin will perform in the eighth week and the Harvard Radcliffe Choruses will perform on the third of the Tuesday night Chamber Series. This leaves but two evenings for the Beaux Arts Trio and Lenox String Quartet. There is one more by Joseph Silverstein, violinist and Ralph Berkowitz, pianist. These artists will be heard next Tuesday in a program of Schubert, Beethoven and Strauss.

The Knickerbocker News · Albany, Wed., July 1, 1964

Pro Musica Group Brilliant in Variety Program at Tanglewood

By DANIEL L. CUSICK

If the lovely evening were not enough to enchant the music lovers at Tanglewood last night, the final touch was put on by the superb playing of the Pro Musica of New York. The combination of the elements, night and music, was sufficient to cure even the worst case of heat annoyance.

With Noah Greenberg at the helm, the Pro Musica ensemble offered a program of Elizabethan music "Honoring the 400th birthday of William Shakespeare."

The performing of works by Shakespeare's contemporaries was at once virile and elegant, in the style of the writing itself.

PRO MUSICA REAL "PROS" — The Pro Musica of New York, lead by Noah Greenberg (left) proved to be musicians of superb talents during their concert at Tanglewood last night with a program of Elizabethan compositions.

OPENING with the strong-sinewed "This Sweet and Merry Month," of William Byrd, the musicians displayed admirable restraint with works that easily could have carried them into the realm of overemotional performance.

The 10-unit group, which included three women, played with a finely cultured sound, blending their individual talents for the benefit of the whole. But there was never doubt that each of the persons on the stage was of soloist capability.

The individual singers and instrumentalists were given their own spots during one section of the performance. When each had finished his stint, he left the stage in the manner of the Haydn "Farewell Symphony."

★ ★ ★

THE FADEAWAY began with Thomas Morley's "La Caccia" as a duet between LaNoue Davenport on recorder and Shelley Gruskin on flute. The difficult, but playful, tune was thrown back and forth from one instrument to the other in an ever-increasing accumulation of technical display. So well did the men do their bit that they finished the composition and left the stage, to much applause, in a dead draw as to who was the better of the two.

It was then Sheila Schonbrun's turn to sing with harpsichord and Viola da gamba accompaniment. Dowland's "Weep No More" received a clear and sensitive rendering by the vocalist. Judith Davidoff, the viola da gamba soloist, chose Hume's "Captain Hume's Galliard" as the number in which she would show her virtuosity. Her unwieldy instrument was made to respond with a tone of beauty and depth. No piece of technique was beyond Miss Davidoff's ken as she manipulated the work with a minimum of effort.

Harpsichordist Edward Smith, usually relegated to an accompanists role in the ensemble, was alone on the stage as he played William Byrd's "Barley-Break," which could have been called, as easily, "Finger-Breaker." Appearing to be almost one with the instrument, Mr. Smith whirled through the piece, fast runs and all, with the aplomb of one who has been at this kind of thing for years. His was a remarkable performance.

★ ★ ★

THE COMPOSITION, itself, is worth special comment for it well may be the first tone poem ever devised. Tongue-in-cheek allusions to rustic songs and dances were made and, at a few points, the instrument was made to give forth boistrous laughter with its playing patterns.

When Mr. Smith left the stage, the full ensemble returned for one last fine presentation before the intermission. **Robert White's "Lamentations of Jeremiah" employed the full forces of the Pro Musica to best advantage, again showing the beautiful homogeneous sound that the group reaches under Mr. Greenberg's direction.**

The second half of the program was distinguished by some brilliant soloing in a lighter vein.

★ ★ ★

RAY DE VOLL, a tenor possessed of a wonderfully clear, cool declamatory style, sang Morley's "Thyrsis and Milla" in a way that was a delight to the ears. Mr. DeVoll's facility in the rapid passages, like that of the duet which he sang with soprano Sheila Schonbrun, is almost too easy for him. Rarely is the lucidity of tone matched with such a technique in the same singer.

Baritone Arthur Burrows set forth with Tobias Hume's "Tobacco Is Like Love," a tune which is as timely today as it was 400 years ago. Enumerating the similarities in a most illogical way, the singer drew a delighted burst of handclaps from his listeners.

As a capping-off number, Mr. Greenberg had the full ensemble onstage again for Orlando Gibbon's "London Street Cries." Gibbons has conjured up a picture of one day in the life of an English town of the 16th Century simply by putting music to calls of fish hawkers and chimney sweeps. The effect is like a scene from "La Boheme," and just as picturesque and dramatic in its naturalness. Variety was the keynote of the show and, for a summer evening's entertainment, it was just the ticket.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-2230

WORCESTER, MASS.
Gazette
Eve. Circ. 92,729

JUL 1 1964

Pro Musica Opens Season At Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX — Berkshire Festival opened last night at Tanglewood in the Theater - Concert Hall with the first of eight concerts of Chamber music. The New York Pro Musica, Noah Greenberg, director, presented six singers and four instrumentalists in an Elizabethan concert honoring the 400th birthday of William Shakespeare.

Successive Tuesdays up to Aug. 18 will feature Joseph Silverstein, violin, and Ralph Berkowitz, piano, the Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, director; Claudio Arrau, piano, the Beaux Arts Trio of New York, Jorge

Gazette Review

Bolet, piano, the Lenox String Quartet and Phyllis Curtin, soprano. For this series, the 1,200 seat hall is augmented by listeners who sit on the lawn.

Boston Symphony

July 3 to 12 brings two weekends of concerts in the 6,000 seat Music Shed by 50 members of the Boston Symphony Orchestra, in music of Mozart, Haydn, Schubert and Richard Strauss. July 17 begins six weekends of concerts by the full Boston Symphony Orchestra.

Last night's program included the English composers Byrd, Wilbye, Morley, Dowland, Hume, Jones, White, Ravenscroft and Gibbons. Some of the music was for voices alone, some for instruments only, but most of it for voices with quaint soft accompaniment.

Busiest players were Judith Davidoff, on the viola da gamba, and Edward Smith, playing harpsichord, portative organ and the regal, another small organ. LaNoue Davenport played various sizes of recorders, the curved krummhorn and a contrabass krummhorn, a wooden instrument not to be confused with the common krummhorn and shrill little rauschpfeife.

Effective Soprano

Sheila Schonbrun, soprano, was effective in Dowland's "Weep You No More" and in Ray DeVoll, tenor, in Morley's "It Was a Lover and His Lass." Earnest Murphy, countertenor, was greatly admired in Jones' "Dreams and Imaginations." Arthur Burrows, baritone made the audience laugh in Hume's "Tobacco is Like Love." Elizabeth Humes, soprano, and Brayton Lewis, bass, also soloed and ensembled.

The evening's norm was light well - projected song in good balance. The most unique text was the finale, Gibbon's "London Street Cries."

Sunday Tel
WORCESTER
Circ. 102

JUN 28 19

Music Festiv

By RAYMOND
Telegram Mus

William Shakes
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Successive Tuesdays up to Aug. 18 will feature Joseph Silverstein, violin, and Ralph Berkowitz, piano, the Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, director; Claudio Arrau, piano, the Beaux Arts Trio of New York, Jorge

Balance of the series ranges from Barber, Boston Symphony Master, Joseph Silverstein, Ralph Berkowitz, Elliot Forbes, Claudio Arrau, Schubert, Beethoven program on

Mozart Soci

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 102,435
JUL 26 1964

Music

Festival to Note Bard's Birthday

By RAYMOND MORIN
Telegram Music Critic

William Shakespeare's 400th birthday will be noted at the opening of the Berkshire Music Festival's chamber music series at Tanglewood.

The New York Pro Musica, Noah Greenberg, director, will perform an Elizabethan program of works by Byrd, Wilbye, Dowland, Morley, Hume, White and Jones. The ensemble consists of six singers and four instrumentalists.

Balance of the eight-concert series ranges from Bach to [illegible].

Boston Symphony concertmaster, Joseph Silverstein, and Ralph Berkowitz, pianist, will play a Schubert-Strauss-Beethoven program on July 7.

Mozart Sonatas

Elliot Forbes will conduct the Harvard Glee Club and Radcliffe Choral Society July 14. Mozart sonatas will be performed by the Chilean pianist, Claudio Arrau, July 21.

On July 28 the Beaux Arts Trio of New York will be heard in a Mozart-Ravel-Dvorak program. Cuban pianist Jorge Bolet will play Beethoven's Sonata in A flat, Opus 110, and Liszt's twelve Etudesd 'Execution Transcendante, Aug. 4. The latter are rarely heard in their entirety.

A program of contemporary music will be offeed by the Denox Quartet on Aug. 11. Without doubt there will be strong pro-and-con reactions to works by Elliot Carter, Arthur Berger, Gunther Schulle and Leon Kichner.

Soprano Phyllis Curtin, assisted by Paul Ulanowsky at the piano, will complete the series, Aug. 18.

All programs begin at 8:00 p.m.. Tickets may be obtained at the Tanglewood box office, Lenox.

Parents Warned

If you're suffering from an inferiority complex, the probable reason is explained in the July issue of McCall's Magzine.

Musicologist Abram Chasins warns parents that "a child who does not learn to enjoy music is headed for an inferiority complex."

Chasins urgently recommends that mothers automatically hum to their babies, play the radio or phonograph, and stop in the middle of a chore to dance.

"Precept, not preachment, is what works," says Chasins. "I know of no more effective way to dampen a child's enthusiasm and curiosity about music than to sit him in front of a machine with the announcement that he should appreciate what comes out of it. If he starts to amble out of the room, don't make him stay. He will return again another day."

When should a child begin taking lessons on an instrument?

Chasins has the answer to this, too. "The piano, recorder, percussion and string instruments can be studied as soon as a child is emotionally and intellectually ready to undergo the physical and mental training involved. When is that? When he asks for lessons, and asks hard."

A teacher was explaining to her pupil the requirements for participating in the program of the National Guild of Piano Teachers. She then asked if he understood it clearly.

"I think I understand everything," he said, "except that Irresponsible Misunderstanding Test."

It will be a long time, however, before anyone tops "augminished and demented" chords.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 202,711
JUL 4 1964

Sonata Recital

Joseph Silverstein, concertmaster of the Boston Symphony, will give a concert with pianist Ralph Berkowitz Tuesday evening at 8 in the Theater-Concert Hall, Tanglewood.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

SCHENECTADY UNION STAR
Monday, July 6, 1964

Silverstein to Give Tanglewood Concert

This week's programs at the Berkshire Festival, Tanglewood, Lenox, Mass., will open with a chamber music concert tomorrow at 8 p.m. by violinist Joseph Silverstein with Ralph Berkowitz at the piano. They will present Schubert's "Rondo Brilliante, Op. 70"; Richard Strauss' "Sonata in E Flat Major"; and Beethoven's "Sonata in G Major." The Tuesday night concerts are for the benefit of the scholarship fund.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 8 1964

Strauss Played At Tanglewood By Silverstein

By R. C. HAMMERICH

LENOX — The sweet, silky tone Joseph Silverstein normally draws from his violin was admirably suited to the music he scheduled for his recital Tuesday night in the theater at Tanglewood.

Second in Series

Silverstein is the concertmaster of the Boston Symphony Orchestra and his recital was the second concert of the chamber music series presented by the Berkshire Music Festival.

It fell to him to offer the first 6 works by Richard Strauss scheduled for performance during this year's festival in honor of the 100th anniversary of Strauss' birth.

He chose the Violin Sonata in E flat, Op. 18, a work of Strauss' youth and one which showed qualities similar to the Schubert Rondo Brillante, Op. 70, with which Silverstein opened the recital.

Beethoven, Schubert

And the Beethoven Violin Sonata in G major, Op. 96, with which he closed the program, was overladen with niceness.

But even though the three works as well as the approach to each was similar, there were, of course, differences.

The Schubert, for instance, gave the pianist opportunities (not always taken) to swap positions with the violinist and present lively little melodies accompanied by double-stopped chords on the fiddle.

Talent for Sentiment

The Strauss (especially the middle movement) offered Silverstein the opportunity to exploit to the fullest his talent for romantic sentiment —a talent belied by his cool facial expression and quiet manner.

And the Strauss, also offered just about the only chance for the pianist (Ralph Berkowitz) to bang out some strong, gutty, percussive chords. They came during the final few measures.

The Beethoven which followed intermission was not as saccharine as the Strauss.

Hear Balmy Music

The emotion was less sentimental; the second movement adagio was lovely and lyrical; the third movement scherzo was lively, even frisky; and the fourth movement showed just a hint of the muscle that is always available in Beethoven's work.

There were 725 listeners in the theater. They heard a program of balmy music on one of the most balmy evenings in Lenox this season.

Sp. Union 7/6/64

Prepare for Concert Tuesday

Joseph Silverstein, right, who is completing his second year as concert-master of the Boston Symphony Orchestra, confers with Ralph Berkowitz, pianist, in preparation for their Berkshire Festival chamber music concert Tuesday night at 8 in the Tanglewood Theater. The program will consist of Schubert's Rondo Brillante, Opus 70; Strauss' Sonata in E-flat minor; and Beethoven's Sonata in G major.

NewEnglandNewsclipAgency,Inc.
2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 8 1964

Music Review

An Evening of 19th-Century Sonatas

By JAY C. ROSENFELD

AN EVENING of 19th century sonatas for violin and piano, played by Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Ralph Berkowitz, made up the program last night in the Theater-Concert Hall at Tanglewood as the second concert of the chamber music series.

The Richard Strauss sonata dates from 1887, only 60 years later than the B Minor Rondo Brillante of Schubert, yet they are centuries apart. There are several marvels in Strauss' score. That he would write with such deftness for the keyboard was expected, but that he should turn phrases so demanding yet so natural for a fingerboard was quite amazing.

* * *

SILVERSTEIN and Berkowitz are extremely able artists, but the piano was made to express the full potential within the dynamic limits of the instrument while the violin was utilized to sound only a much narrower gamut. There are passages in the first movement which seem to just plead for a heroic bravado, but the violin's appassionato was not sufficiently molto, as indicated. Silverstein produces a tone of unsurpassed silken and tenuous warmth, but its effect might be accentuated if it were abandoned for an instant for contrasts of burly virility.

The central movement is called "Improvisation," and it is ethereally beautiful. It lies in a lovely register and both instruments sang with poignant appeal. The central section of this movement is the part to which the title really applies. The piano has a graceful and air-light, little motif whose embellishments are answered by a muted violin, much in the nature of the "Vogel als Prophete."

* * *

THE FIRST note of Beethoven's last violin and piano sonata, G Major, Opus 96, has been scrutinized under a musicologist's loupe more than any other single note in musical literature. Last night it was played starting on the written note and without a turn. It is agreed that trills which begin a phrase should lack the usual upper note, but there is greater weight to the contention that they should end in a turn though none is written.

The sudden and abrupt "pianos" which are typical of Beethoven were not consistently clearly realized and the second theme jump was made to sound more like a children's hop and skip rather than a Tallchief leap which would have been more appropriate in our ears.

* * *

BERKOWITZ gave the adagio a singing sonority without attempting to adorn one of the most touching themes Beethoven ever wrote. It ranks with the slow movements of some of the great piano sonatas. Silverstein's bow is endless in this nature of movement. He can sustain tone long after one's breath has been exhausted. We cannot agree that the brief cadenza benefits from being deprived of any shape or color. His bow served him again in the trio of the scherzo with uncanny reserves.

Berkowitz gave the final allegretto a jolly lilt. This movement gives intimations of the late quartets with its insertions of contrasting tempos and moods. The return to G major is disturbed by a short adagio and later an equally short fugato in G minor. The audience gave the artists many recalls and intensely enthusiastic applause.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
JUL 8 1964

Music Review

Violin and Piano Works Presented At Tanglewood

lin and RALPH BERKOWITZ, piano, at Theater-Concert Hall, Tanglewood, last night.

Rondo brillante Schubert
Violin Sonata in E flat Strauss
Violin Sonata in G minor, Op. 96 Beethoven

By FRANK N. PATTERSON

Skill was the prime requisite of last night's concert of violin and piano works played by two faculty members of the Berkshire Music Center. The infrequently heard Schubert Rondo and the flamboyant Strauss Sonata demand virtuosi skill.

There is little that Mr. Silverstein missed in this performance to produce the full effects of his considerable talent. His tone, though as always small in contrast to some other famous solosit violinists, is immensely sweet and perfect. So is his intricate, cool handling of the music's twists and turns. However, cool might not be too strong a word for his interpretation. There were moments in those two works when one felt he could not but pause or lean more heavily into the music or perhaps yield in some way to the music's innate persuasion.

The two works are not, to this reviewer's mind, excellent examples of violin-piano work, but they present opportunity, especially the Strauss, to broaden the lines and develop more personally the ideas.

Strauss Work

The Strauss work almost bursts its duet limitations in sounding like an orchestra. One senses, horns, tympani and also the youthful enthusiasm of the romanticist. It calls upon the pianist to pull all stops and lend himself quite equally to the challenge. Mr. Berkowitz did pull all stops, but at times it seemed he took less care in doing so. There was a harshness and uneven technique that one seldom associates with this fine accompanist.

Keyboard and a string instrument often produce a peculiarly vague sense of discomfit to some listeners. Likely this is a result of the fixed (tempered) pitch of the piano against the variable (truer) pitch of the strings. There are, of course, many natural adjustments made by the violinist to cope with the piano's "given" pitch. But when both are filling the air with sound, the free-wheeling dealing ability of a confident violin to scale and leap precisely as it may, makes one feel a need for the fixed or variable pitch, but not both at once. The phenomenon may have limited to some extent the literature of much such duet music. At any rate, there seemed in these two works, perhaps due to Mr. Silverstein's preeminence as a violinist, more peculiarity in sound than one might call balanced contrast.

The Beethoven Sonata which completed this program was also Beethoven's last. Its movements are vigorous, expressive, playful, peaceful and devoid of the fussy ferment found in the earlier Strauss and Schubert works. The adagio, typically Beethoven, shared with the easy mood of the finale, the highest point of the evening.

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NORTH ADAMS, Mass.
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Tanglewood Student Concert Tomorrow

The Berkshire Music Center Orchestra will give its first concert of the season tomorrow evening at 8 in the theater at Tanglewood. This concert will be one of over 40 events open to the Friends of the Berkshire Music Center this season.

Richard Burgin, head of the Music Center's department of instrumental music, will conduct the concert. The program will be Haydn's Symphony No. 95 in C minor, Hindemith's Symphonia Serena, and Mussorgsky-Ravel's Pictures at an Exhibition.

The Friends of the Berkshire Music Center are those who make voluntary contributions for the support of the activities of the Boston Symphony Orchestra's summer center for the advanced study of music. Contributions may be made in person at the Friends office at the main gate of Tanglewood or by mail to the Friends of the Berkshire Music Center, Tanglewood, Lenox.

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Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912
JUL 9 1964

For Friends

Friends of the Berkshire Music Center, those who make a voluntary contribution to the support of the center, are invited to five regular events in the coming week.

Members of the Music Center will be heard in chamber music programs in the Chamber Music Hall on Monday at 8 p.m., Thursday at 8 p.m., and Sunday, July 19, at 8 p.m.

The first Composers Forum of the season will take place in the Chamber Music Hall, Wednesday at 8 p.m. July 19 at 10 a.m. the Friends of the Music Center will have an opportunity to hear the third program in the series of "Music of J. S. Bach," a special enterprise of the Music Center which is being presented for the first time this season.

All the Bach programs on Sunday mornings will take place in the Theatre.

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Bee
NEWTOWN, Conn.
Weekly Circ. 6,248
JUL 17 1964

Tanglewood 'Friends' Aid Young Musicians

LENOX—The veteran Tanglewood visitor knows that, ever since 1946, the "Friends Events" have been programs presented by the young musicians of the Berkshire Music Center, and they are open only to those who have become Friends of the Berkshire Music Center by making a voluntary contribution to the support of the center.

Chamber Work Emphasized

With thhe advent of Erich Leinsdorf as director of the center, a sharp emphasis has been placed on chamber music, both vocal and instrumental. Mr. Leinsdorf believes that whether a young musician intends to be a soloist or an ensemble performer, it is chamber music which makes the greatest demands on his technique, style, and general musicianship. This year there are fewer orchestra and chorus concerts and more chamber music programs, in order to give everyone a chance to try his mettle in public. These programs alone, which will feature not only string but also woodwind and brass ensembles, are an opportunity to hear much music by the masters which is hard to find in the everyday concert world.

There are other innovations this year. On Sunday mornings at 10 a. m. there is a series of The Music of J. S. Bach in the Theater, which includes both his vocal and instrumental works. From July 13-15 there will be a much - discussed Musicological Symposium, at which there will be lectures and discussions by eleven leading musicologists on 18th and 19th Century performace problems and techniques. From Aug. 9 to 13 there will be a festival within a festival, with the Festival of Contemporary American Music, sponsored in association with the Fromm Music Foundation of Chicago. During this five-day period there will be panel discussions with the ten young composers who have been commissioned to write works for this Festival, and performances of their works and others by the Fromm Fellows the Tanglewood Choir and the Lenox Quartet (the Lenox Quartet program will not be a Friends Event but one of the Tuesday Evening Chamber Music Concerts). In the following week, on Aug. 17, there will be a String Symposium in two sessions, which will continue the discussions begun last summer on the problems involved in the teaching of stringed instruments and ways to overcome the current shortage of string players.

Last year contributors to the Friends of the Berkshire Music Center numbered 4183 and total contributions came to $30,967. These funds are used directly for the educational work of the Music Center, including the Tanglewood Revolving Scholarship Fund. The Scholarship Fund is a vital arm of the Music Center. Of the 250 talented young musicians enrolled this season, over sixty per eent have received full tuition grants for the eight-week session, and of these a large number have also been provided with board and dormitory accommodations.

In speaking of his aims for the Music Center this spring, Erich Leinsdorf said: "Our standards of admission will be stricter. Thus the accomplished string or wind player will be assured that he will encounter only his equals in chamber music groups. Our conducting enrollment will be by invitation only. The vocal department has been enlarged and a special emphasis placed on the music of Bach. Our program for composers will be as wide and inclusive as possible."

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JUL 16 1964

CLAUDIO ARRAU, pianist, will present a Mozart sonata recital at the Berkshire Festival's Chamber Music Concert next Tuesday at 8: p. m. in the Tanglewood Theatre, Lenox, Mass.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUL 18 1964

Friends Events Are Scheduled At Tanglewood

The Berkshire Music School will present five student concerts for Friends of the Music Center at Tanglewood the week of July 20.

The Tanglewood choir, under the direction of faculty and student conductors, will give its first concert of the season Monday. Erich Leinsdorf will direct the Music Center Orchestra in a Thursday evening program including works by Mozart, Strauss, Schuller and Stravinsky's ballet music for "Pulcinella." The Music Center's vocal department will provide soloists for the Stravinsky work.

Chamber music will be heard this week at 3:30 p.m. on Friday and at 8 p.m. on Sunday. The fourth "Music of J. S. Bach" event will take place on Sunday at 10 a.m. in the Tanglewood Theater.

These concerts are open to members of the Friends of the Berkshire Music Center. The Friends are those who contribute to the center's scholarship fund. Contributions can be made at the gate.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUL 15 1964

Composer Forum Concert Tonight At Tanglewood

A concert of contemporary music, composed by members of the Berkshire Music Center, will be performed by the Fromm Music Foundation Players tonight at 8 in the Chamber Music Hall at Tanglewood. This event will be open to the Friends of the Berkshire Music Center.

Tonight's program will include works by William Albright, a student at the University of Michigan from West Orange, N.J.; Richard Grayson, a University of Chicago graduate from Los Angeles, Calif.; Alfred Lerdahl, a student at Sweet Briar College from Madison, Wis.; Thorkell Sigurbjornsson, a composer from Reykjavik, Iceland; William Valente, a Harvard graduate and Ford Foundation Resident Composer from Tulsa, Okla.; and Don Wilson, a Cornell graduate from Ithaca, N.Y.

The Friends of the Berkshire Music Center are those who make voluntary contributions for the support of the activities of the Boston Symphony Orchestra's summer center for the advanced study of music. Contributions may be made in person at the Friends Office at the Main Gate of Tanglewood or by mail to the Friends of the Berkshire Music Center, Tanglewood, Lenox.

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Transcript (e)
NORTH ADAMS, Mass.
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JUL 28 1964

Music Review

Pianist Arrau Plays Mozart At Tanglewood

Fourth concert of the Chamber Music Series, Tanglewood Theater, with pianist Claudio Arrau performing a group of Mozart sonatas;

Sonta in G major, K283
Sonata in A minor, K 310
Fantasy in C minor, K 475
Sonata in C minor, K 457
Sonata in E flat major, K 570
Sonata in D major, K 576

By FRANK N. PATTERSON

Last night's concert despite the currently wilting weather, boasted the largest audience of the season thus far for the regular Tuesday night Chamber Concerts. The almost full moon and gentle breeze on the lawn outside the Theater added mood to the listening mind and the trilling song of a Mozartian thrush just before darkness fell, created during an andante, the finest backdrop one could ask for.

Chilly Academic Study

Without such props the program might have been called a chilly academic study. It covered a chronological list of works that showed the development of the form with Mozart and generally the developing importance of the pianoforte. The pianoforte came into being during Mozart's short span of life to become predominant over other keyed instruments of the day. The harpsichord, spinet, clavichord, cembalo, claricembalo, gravecrembalo, claverl are a few of the many confusing names given to the competing keyboard instruments of the late seventeen hundreds. There was reason for some competition since a clavichord in the hands of a professional has considerable flexibility in phrasing, some tone control within a limited range of dynamics and it can sustain tone of singing quality. Today's grand piano with its steel harp and heavier sounding board sings a melody only with difficulty, but particular notes do not need emphasizing with the turns, trills and other embellishments as with harpsichord. Hence, as the program proceeded, there appeared more flowing melodic line, and adagios became more sustained and more similar to Beethoven's masterful piano work.

Mr. Arrau's tone became less dry as the program progressed and more pianistic as we familiarly know the piano to be. Phrase endings were sustained longer also. However, it might be added that Mozart wrote for piano not harpsichord, even though he played the instrument most of his life and one would have expected Mr. Arrau's tone to become even juicier than it finally became.

As usual the program noted which piano the performer played, Mr. Arraup plays the Baldwin. Mr. Mozart played a Stein in 1777 and noted that the maker guaranteed the sounding board would neither break nor split. The maker's secret, by the way was to expose the board to rain, snow and heat, that when it cracked he could insert wedges and glue it to make it firm and therefore be assured that there would be no such trouble in the future.

Agreeable to Ear

The program seemed long, there were not many cuts of repeats. The elegance and melody seems after long listening a little lavish, however, one is never worn by strong emotion that might be found in such as Beethoven's andantes or allegros. Mozart tries first to be agreeable to the ear and if one listens not too long to such pianoforte speech, the music is pellucidly clear. Yet, after three or four sonatas there creeps into the contemporary ear a sound that might seem falsely ornamental and the feeling will not leave one until he remembers there is a gap of about 200 years.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
SPRINGFIELD, MASS.
Union
Morn. Circ. 83,193
JUL 22 1964

Claudio Arrau Gives Concert At Tanglewood

By R. C. HAMMERICH

LENOX—Claudio Arrau is one pianist, at least, who considers the piano sonatas of Mozart a serious matter.

Emotional Depth

He played five of them and a Mozart piano fantasy in the theater at Tanglewood Tuesday night with an emotional depth some listeners think is not in the music.

Only once or twice in the first movement of the first piece, Sonata in G major, K283, and perhaps the first movement of the B Flat Sonata, K.570, did the music take on some of the powdered tinkly sound supposedly characteristic of the 18th century drawing room.

Arrau's performance seemed to acquire more and more emotion and accuracy as the program progressed.

Increase in Intensity

He followed the G major sonata, K.283 with the A minor, K.310, and seemed to increase the intensity of the sound from movement to movement. A slight fingering inaccuracy here and there among the delicate decorations had no effect on the atmosphere of elegance.

He was able to move freely and securely among the seemingly infinite shades of emphasis, volume and speed at his command without entering the area of extreme volumes and speeds forbidden to a performer of Mozart's keyboard music. The long fantasy in C minor, K.476, which traditionally leads directly into the first movement of the C minor sonata, K.456, because Mozart played and published it that way, is full of pitfalls for the unwary pianist who has a tendency to overdramatize.

Although Arrau may be accused benevolently of applying a fair amount of personal mannerism to the fantasy it can be said that he proudly escaped the pitfalls, drew smoothly a flowing and lyrical music from the melodic sections and electrified the air with power and drama in the contrasting sections.

Longer Than Usual

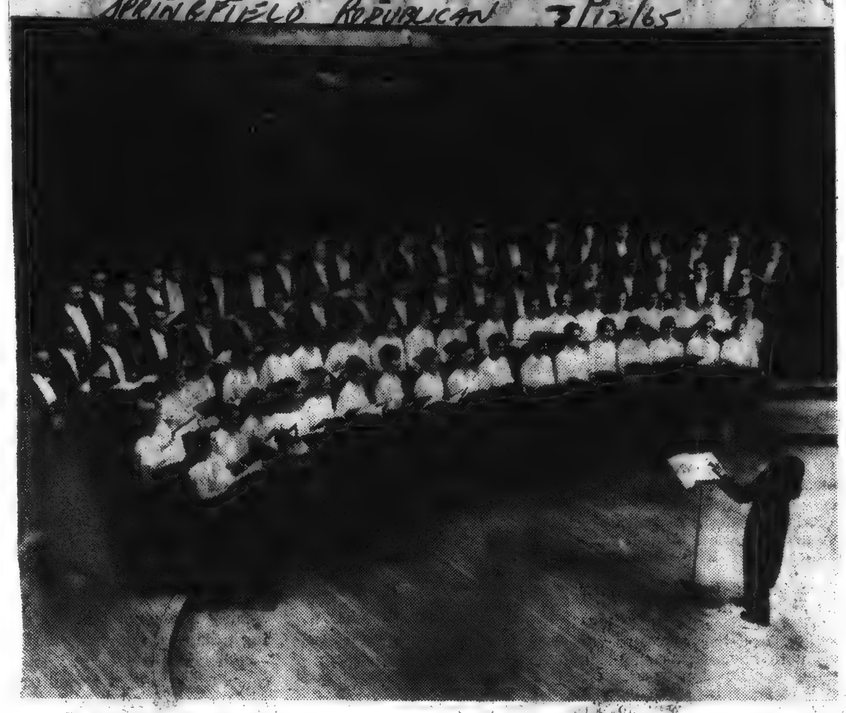
The program which ran perhaps 20 minutes longer than usual, ended with the B flat sonata, K.570, and D major sonata, K.576.

And in those as well as in the earlier sections of the program Arrau seemed to be at home with all facets of Mozart's style while being most assured and expressive in the slow movements.

He played the slow adagio's in each sonata with great beauty when the melodic line was lyrical and with great intensity when it was emotional. The moments which didn't reach the highest of standards were rare.

Singing Groups at Tanglewood

SPRINGFIELD REPUBLICAN 3/12/65



The Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, director, will present a chamber music concert Tuesday evening at 8 in the Tanglewood Theater. They will perform with the Boston Symphony Orchestra, Erich Leinsdorf, music director, conducting, next Saturday night at 8 in the Music Shed at Tanglewood. The program will be Wagner's Overture and Bacchanale from "Tannhauser;" Strauss' "Die Tageszeiten," Op. 76; Debussy's "Three Nocturnes;" and Strauss' "Till Eulenspiegel," Op. 28.

Music Review

Choral Concert

By JAY C. ROSENFELD

THE THIRD program in the Tanglewood chamber music series last night enlisted an 80-voice chorus supplied equally by the Harvard Glee Club and the Radcliffe Choral Society.

Their superb training showed in the initial groups they sang under the leadership of Elliott Forbes, their conductor. This was a half dozen choruses, in which a work by Johann Sebastian Bach was the most recent. The Magnificat ("Meine Seele erhebt den, erren") of Heinrich Schuetz began with a majestic punch delivered with full, vibrant force. Then, in the ensuing "Die mit Traenen saen" of Johann Hermann Schein, the chorus showed its ability to maintain lines with clarity without explosive bursts.

* * *

THE BACH Motet No. 5 "Komm, Jesu, Komm," opens with four detached strong pleas: "Komm," in which the attacks and releases came out cleaner than hounds' teeth.

The whole program was sung without accompaniment except for the "Litanies a la Vierge Noire" (Notre Dame de Roc-Amadour) of Francis Poulenc in which a huge, portable tracker organ, constructed by Noack of Andover, was used to supply fascinating, harsh discords.

* * *

FIVE SONGS of Johannes Brahms, Opus 104, were of delightfully less vigorous impact. "Verlorene Jugend" and "In Herbst" glow with a tender sadness, and the two "Night Watch" songs vie amiably with nostalgia for Rembrandt's inspiration. The second "Night Watch" was sung at Brahms' own funeral and all accounts speak of the effect of the poignancy of one watchman's voice, answering "They rest" to the solemn question, "Rest they?"

* * *

THE FINAL half of the program was entirely contemporary American: Peter Mennin, represented by two lovely songs for women's voices only: "Tumbling Hair" and "Bought Locks"; Elliott Carter's heroic "The Defense of Corinth" for men's voices, but in which there is a narrator, a solo quartet and a piano played four hands; and, finally, Samuel Barber's "Reincarnations" on three poems of James Stephen (after the Irish of Raftery) for the combined voices.

Rarely has a single program been devised to show such variety and contrast and to exhibit the disciplined potentialities of the fresh, strong voices. From the thundering opening Magnificat to the closing homely, lyric verses it was an evening of fine music-making.

NEW ENGLAND NEWSCLIP
Box 2073, Boston 02106 - 742-4200
SPRINGFIELD, MASS.
Union
Morn. Circ. 83,193
JUL 15 1964

College Groups Give Concert At Tanglewood

By R. C. HAMMERICH

LENOX—It may be that the 86 members of the Harvard Glee Club and Radcliffe Choral Society saved their best stuff for Tanglewood Tuesday night.

It is possible, however, that all 34 works they sang during the month-long concert tour they are just finishing were performed just as impressively as the 15 they chose to present to the 934 listeners in the Theater Tuesday.

The program included music from nearly every musical period from the 15th Century to the present, and the singers seemed to gain strength and tonal accuracy as the program progressed.

First were three baroque works, most impressive perhaps being Bach's Motet No. 5, "Komm, Jesu, Komm," a double-chorus which was kept from a tendency toward heaviness by agile dynamics and middle to low volumes.

Five songs by Brahms also were notable for attention to delicacy of nuance and accents as well as the full, warm tones appropriate to Brahms.

Most impressive were Elliott Carter's "Defense of Corinth" by the glee club and Poulenc's "Litanies a la Vierge Noire" by the choral society.

The Poulenc, accompanied by the small tracker-action Nowak pipe organ, was laden with a sense of tragedy brought about by sometimes stark, almost pagan, harmonies and sometimes gentle dissonances.

The Carter was a highly dramatic setting of a comic story by Rabelais involving singing, talking and shouting in highly propulsive rhythmic patterns and frequently very dense textures.

It received a strong response from the audience. The contemporary "Reincarnations" by Samuel Barber, which followed it and is in many ways a more substantial work, seemed somewhat anticlimactic.

The two groups will perform with the Boston Symphony Orchestra in the Shed Saturday night in works by Wagner, Strauss and Debussy and will wind up their tour Sunday with a concert on Cape Cod.

NEW ENGLAND NEWSCLIP
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BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

JUL 24 1964

Berkshire Music

Center Orchestra In Exciting Program

By MICHAEL STEINBERG Globe Music Critic

LENOX — Thursday night, the Berkshire Music Center Orchestra gave the second concert of its season, conducted this time by Erich Leinsdorf. These concerts are eminently worth going to for a number of reasons. First of all, the programs themselves are apt to be much more interesting than those of the Boston Symphony Concerts. Then, it is exciting, and often moving, to hear the work of the extraordinarily talented youngsters who spend their Summer at Tanglewood. Not least, it is fascinating to watch the work of a conductor like Leinsdorf with an orchestra that is not only not his own, but that is quite unlike his own in age, experience, and attitude.

Much of the credit for the success of these concerts goes to the assistants who do the preliminary rehearsing. On this occasion, two of Leinsdorf's four conducting students were involved: Eduardo Mata and Larry Newland, and Leinsdorf expressed his appreciation to both in a little speech and then brought them out for bows at the end of the evening.

The program was one to tax any orchestra: Mozart's Haffner Symphony, two interludes from "Intermezzo" by Richard Strauss, Gunther Schuller's "Symphonic Study," and the complete "Pulcinella" score of Stravinsky.

The orchestra, taxed further by having to switch during the course of the evening across an enormous gamut of styles, acquitted itself most impressively. To cite just two examples, I doubt that there are very many orchestras in the world that could offer virtuoso wind playing of the calibre we heard in the Gavotte With Variations in "Pulcinella," and in the same score I had not heard the doublebass solo more cleanly played than it was this time.

To hear "Pulcinella" at all is a great pleasure. The Suite and orchestral excerpts are done from time to time, but it is not really possible to judge the scope of Stravinsky's achievement except from the entire ballet score. "Pulcinella" is based on music by Pergolesi, and it was one of a series of stylized 18th century ballets produced around 1920 by Diaghilev.

The original production must have been uncommonly brilliant. Massine was the choreographer and danced the title role, Karsavina and Tchernicheva took part, Ansermet conducted, and the sets and costumes were by Picasso. The music is an achievement of wit, elegance, and the greatest beauty of intellect as well as of sound.

Leinsdorf made a persuasive case for it. Now and again it seemed to me that a tempo was miscalculated. For example, the final Minuet with its grave sonorities of bassoons and low horns was rushed and therefore perfunctory. In Stravinsky's own performance the tempo changes from section to section are always very exciting, the perfect symbol of this music's gay capriciousness. Leinsdorf's transitions were a little too rational, and the mad changes of mood were thus slightly flattened out.

In view of all the talk here recently about performance practice problems, I found it interesting that to some of the players Stravinsky's style is at least as alien as that of Bach or of any 18th century composer. If the performance of "Pulcinella" had one general fault it would be that there had not been time to teach all the players the proper style for this music, and to eliminate the pathetic cantabile style which the average orchestral soloist seeks to make his part interesting.

The vocal solos were sung by Grace DiBatista, John Neal, and Francis Hester. All three did well, though that excellent singer Mr. Hester would do still better were he to look more carefully at the words in his part and at the accidentals in it.

Miss DiBatista is something quite special. She is the kind of singer with the ability to make you sit up and take notice; each phrase had the kind of sharp contour that made me suspect that she was more sympatheitcally attuned to the Stravinsky idiom than anyone else on stage.

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Berkshire Eagle (e)
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JUL 20 1964

Preconcert BSO Talks To Resume

Henry Portnoi of the Boston Symphony Orchestra will again give a series of lectures in advance of each of the concerts by the Berkshire Music Center Orchestra. The lectures will begin at 7 p.m., one hour before the beginning of the concert, and will be held in the Chamber Music Hall of Tanglewood.

Using examples from the music programmed for the Music Center Orchestra's concerts, Mr. Portnoi is making a pioneer effort to develop in the listener an appreciation of music and its performance. These lectures attracted wide interest last season, and they are designed primarily for older teen-age and adult audiences.

Next week's concert by the Berkshire Music Center Orchestra will be given on Thursday, July 23, in the Theatre. Erich Leinsdorf, director of the Music Center, will conduct a program consisting of music by Mozart, Strauss, Schuller and Stravinsky. The remaining Berkshire Music Center Orchestra concerts will be conducted by Max Rudolf, conductor of the Cincinnati Symphony Orchestra, on Aug. 6, and Richard Burgin on Saturday afternoon, Aug. 22.

The lectures preceding each of these concerts are another part of the series of events open to the members of the Friends of the Berkshire Music Center, those who contribute to the support of the Music Center's activities and scholarship funds.

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PITTSFIELD, MASS.
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Sunday Republican
SPRINGFIELD, Mass.
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AUG 2 1964
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
AUG 1 1964

Music Center Plans 8 Events Next Week

The Berkshire Music Center will present eight events next week for Friends of the Music Center, those who make a voluntary contribution toward its support.

The Center will be heard in three chamber music programs in the Chamber Music Hall: tomorrow at 8 p.m.; Wednesday, at 8 p.m., and Friday, at 3.30 p.m. The Sunday morning series of the Music of J. S. Bach be in the Theater at 10 a.m. tomorrow and next Sunday.

Monday evening the second Composers Forum will be in the Chamber Music Hall at 8 p.m. On Thursday evening Max Rudolf, Music Director of the Cincinnati Symphony, will conduct the Berkshire Music Center Orchestra in his first appearance at Tanglewood.

The weekend will culminate Sunday evening, Aug. 9 at 8 p.m. with the first program of the Berkshire Music Center's five-day Festival of Contemporary American Music presented in cooperation with the Fromm Music Foundation.

7/26/64 THE SPRINGFIELD SUNDAY REPUBLICAN,

Young Japanese Musicians Show Skill at Tanglewood

65 Members of Touring Toho String Orchestra Center of Admiring Conversation

By R. C. HAMMERICH

LENOX—Sixty-five highly accomplished young musicians from Japan arrived at Tanglewood in the middle of Monday to pay a social call on the Berkshire Music Center.

They were the Toho Strings—students at Toho Conservatory of Music in Tokyo nearing the end of a 20-day trip to give concerts in Honolulu, San Francisco, Los Angeles, Stamford, Conn., and New York.

The thing that made their visit worthy of more than passing notice was the caliber of their performances.

Performing Ability

Here is an excerpt from a July 15 New York Times report on one of the eight concerts they gave in New York.

"It's a little frightening, the way the youngsters of the Toho String Orchestra played last night at Philharmonic Hall. If they're this good now, what will they be when they're mature artists? So fabulous that they're unbearable, no doubt." And here is a small piece of the Times three days later — "The Toho String Orchestra continued to perform miracles at Philharmonic Hall last night."

After a quick lunch on arrival at Tanglewood Monday, the first thing they did was give a two-hour demonstration of their performing ability. They played music by Mozart, Bloch, Barber, Wolf and Schoenberg and immediately became the center of admiring conversations that spread rapidly all through the 300 members and faculty of the Bershire Music Center hard at work around the Tanglewood "campus."

Student Conductors

The object of all this adulation is called the Toho String Orchestra only for the trip. It is in fact the 61 members of the string section of one of the three orchestras at the Toho Conservatory plus four student conductors, their founder and chief conductor and teacher, Hideo Saito, three professors from the conservatory, one of whom is the trip's administrator, an assistant administrator, a nurse and the mother of one of the violinists, a blind boy.

They prepared repertory of 18 or 20 works from the music of western culture to make up four complete two-hour programs, all of which they presented in New York immediately before visiting Tanglewood for their first day of leisure since July 7 when they left Tokyo.

Monday night the youngsters (age 16 to 22) attended the performance of the Tanglewood Choir in the Theater, and Tuesday, according to Miss Yoshike Shiga, assistant administrator, enjoyed their first full day of musical non-work on the trip.

Those who weren't taking naps were seen all over the grounds all day listening to rehearsals of the Boston Symphony Orchestra in the morning led by William Steinberg for today's performance of Mozart piano sonatas by Claudio Arrau in the Theater and dancing at the party given for them in the Chamber Music Hall by the Tanglewood guides after Arrau's recital.

En Route Home

Wednesday morning they were on their way to give performances in San Francisco and Honolulu before arrival at home in Tokyo Monday.

Aside from the unusual ability of Toho's traveling string players, there are a few remarkable aspects of their emergence in the face of th general shortage of string players over the world.

Toho was founded in 1953. It has 600 students and is the youngest and smallest of Tokyo's four music conservatories. It offers a year-round curriculum (three vacations totalling three months) of liberal arts courses equivalent in the United States to a standard high school and college education with a major in music.

The essential difference between Toho and the other Tokyo music conservatories is that Toho specializes in training musical performers rather than music teachers.

Orchestral performance is required of all students and there are three orchestras with another about to be organized.

The traveling Toho strings came from the school's most accomplished orchestra and played as if it were an adult, top-drawer professional unit long since graduated.

Schuller Performs Modern Classics

By MICHAEL STEINBERG

BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

JUL 29 1964

LENOX—In the last two years Gunther Schuller has presented a series of concerts in New York designed to offer a combination of contemporary classics—works one needs to know to have some idea of what's happening in the music of our time—and intelligible performances of less established pieces.

Monday evening the Tanglewood audience was offered a typical Schuller program of 20th century music.

Under Schuller's direction the Fromm Fellowship Players performed Luigi Nono's "Polifonica-Monodia-Ritmica," Webern's Concerto For Nine Instruments, Milton Babbitt's Composition For Twelve Instruments, Arthur Berger's Chamber Music For Thirteen Players, Morton Subotnick's Serenade No. 1, and Hindemith's Chamber Music, Opus 24, No. 1.

Webern's piece and Hindemith's, 30 and 40 years old respectively, are familiar classics. Webern's delicate, expressive and witty concerto is more often analyzed than performed, and even the Hindemith is not often heard. I wonder why, for it is enormously effective.

It completely captivated Monday's audience, and what is more to the point, contains fresh and brilliant music. Opening from a shrill, high-tension buzz not unlike the first stages of "Petrouchka," it continues via a rather conventional march and a very lovely woodwind trio to a hectic perpetual motion finale that carries all before it, and would do so even without the ram-bunctious joke with the fire siren on the last page.

Nono's piece and Babbitt's are both descended from Webern, but the two composers drew opposite conclusions from the model before them. If such simplications are tenable at all, the Italian work is all effect, the American one all structure. Both works come early in their composers' careers, and each man could then have learned something from the other, though I fear Mr. Babbitt will hardly thank me for the remark.

Likewise, I'm afraid Mr. Berger may not be grateful if I bracket him with Hindemith. I'm nonetheless tempted to do so, because it struck me so strongly that they, of the composers represented, were the two to whom it should have at some point occurred that they had an audience they might wish to delight.

This comment, let me add, is not intended as a slur on Webern or Babbitt: I'm not talking about degrees of excellence, only about different kinds of qualities.

Berger's Chamber Music is a complete pleasure to listen to. Lucid in form, in the large sense as well as in detail, inventive and original, cleanly scored for its ensemble of string quintet, winds, harp and celesta, it too represents its composer en route to more involved achievements.

It goes back to 1956, and I hope that some of the listeners looked at the date on the program and realized that it antedates Stravinsky's "Agon" which it suggests in so many details. Berger's Chamber Music is a delight, and I hope someone will think to put it on in Boston.

The Subotnick Serenade was wirtten in 1960, and since its composer is still very young, that makes it an extremely early work, one for which its composer will perhaps no longer take complete responsibility.

Scored for cello, mandolin, piano, flute, clarinet, and vibraphone, its sound is transparent and pretty. The many silences and mere literal repetitions almost blot out the main organization of the Serenade into three movements.

There were inconsistencies that puzzled me, and some mild, rather academic jokes with intervals that provided a certain dry pleasure.

Gunther Schuller perpared al the music meticulously, and given the players at his disposal and the limited rehearsal time, he achieved near miracles. Particularly the Subotnick Serenade and large parts of the Berger and Mindemith pieces went very well.

The Fromm Fellowship Players, engaged each Summer to deal with contemporary performance problems at Tanglewood, are this year a rather mixed batch.

Certain ones among them, notably the flutists Elinor Preble and Sophie Sollberger, the violinist Paul Zukofsky, and the percussionist John Bergamo, are obviously of the highest competence; of at least some of the others it must be said that their qualifications for their appointments are not immediately apparent.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,

JUL 28 1964

Music Review

From

By ANDREW CLA

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NEW ENGLAND NEWSCLIP
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PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304

JUL 28 1964

Music Review

Fromm Concert at Tanglewood

By ANDREW CLARKE

LAST NIGHT at Tanglewood Fromm Fellows presented a concert of contemporary music in the Theater-Concert Hall. This is music that receives all too few hearings in public, an unfortunate state of affairs, since, if anything, it requires more than the usual number of presentations to be fully appreciated because it represents such a departure from the norms of the past.

One of the basic tenets of the atonal school is the intentional breaking down of traditional order — the avoidance of tonal areas, rhythmic patterns and other established means of stabilization. And it is precisely because of this seeming lack of order that many people become totally confused. I do believe that an awareness of what actually lies on the printed score enhances the listener's prospects of comprehension, but the music should never be summarily dismissed just because it sounds strange at a single hearing. Twelve-tone composers themselves admit that they're just beginning to scratch the surface at this point, and they at least deserve time for a perspective on our part.

* * *

THE PROGRAM opened with Luigi Nono's "Polifonica — Monodia — Ritmica," vintage 1951, which was not entirely without occasional instances of tonality. These tended to appear and disappear very quickly, however. The only careless playing of the evening occurred in the opening passage of this piece, which began with a barely audible cymbal, followed by single-note statements on the flute, clarinet, etc. Perhaps the double pianissimo markings were the cause of the trouble, but at any rate the first measures were not entirely under control. These gradually built up into a more polyphonic statement and the playing then became more assured. It should be mentioned at the outset that Gunther Schuller's conducting was outstanding, as he demonstrated an awareness of and control over some very difficult material all evening.

* * *

ANTON WEBERN'S "Konzert, Op. 24" was next, and like much of his music, was brief, and to the point. Some consider Webern, Schoenberg's arch-disciple, to be atonal music's great purist, for he does not run his ideas into the ground. Particularly interesting in this piece was the second movement, marked "sehr langsam," in which he made use of alternating thirds and sevenths in the piano part against interjections by the other instruments. Milton Babbitt's "Composition for Twelve Instruments" was a good example of variance in tone color as it built in intensity to some jarring chords at the close. Of the four pieces in the first half, however, I liked Arthur Berger's "Chamber Music for Thirteen Players" best, for he gave each instrument more than single notes at a time. The result was somehow a more substantial, more readily comprehensible statement of thematic materials. Mr. Berger was on hand to acknowledge the audience's appreciation.

* * *

IN THE SECOND half, Serenade No. 1 by Morton Subotnick, written in 1960 and the most recent of the compositions presented, was highly percussive but confusing to me. I should like to hear it again before commenting further. Mr. Subotnick was also in the audience. The program closed with Paul Hindemith's "Kammermusic No. 1, Op. 24 No. 1," which was as comfortable as an old shoe after what had transpired earlier. Hindemith was not a 12-tone composer; in fact, he was one of the few great traditionalists in this century, which has caused many of his contemporaries to dismiss him as unoriginal. Hindemith had plenty of originality, but it was as a craftsman. This composition, in four movements, demonstrates his keen awareness of the capabilities of the instruments he wrote for. In the third movement, for example, there was a beautifully, slow-moving counterpoint treatment of themes involving a clarinet, flute and bassoon. And the last movement was a whirlwind of compelling motion that swept the audience along in exciting fashion, and featured some virtuoso playing by first violinist Paul Zukofsky.

Considerable credit is due to the Fromm Fellows, who were assisted by a few faculty members. Their playing was, on the whole, very competent and very sympathetic to the highly complex idiom in which they worked.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 32,000

JUL 28 1964

Beaux Arts Trio to Air Mozart Work

The Beaux Arts Trio of New York will present the fifth chamber music concert of the season at the Berkshire Festival, Tanglewood, Lenox, Mass., tonight at 8. The program will include Mozart's "Trio in B Flat, K. 254," Ravel's "Trio in A Minor" and Dvorak's "Trio in E Minor, Op. 90 (Dumky)."

William Steinberg will begin the program Friday at 8 p.m. by the Boston Symphony Orchestra with Walter Piston's "Toccata." Joseph de Pasquala, viola, and Samuel Mayes, cello, will be the soloists in Richard Strauss' "Don Quixote." The program will close with Brahms' "Symphony No. 1, Op. 68."

The orchestra will hold its open rehearsal Saturday at 10 a.m.

Saturday at 8 p.m. the orchestra directed by Eugene Ormandy will present the "Leonore Overture, No. 1," Beethoven; "Symphony No. 1, Op. 21," Beethoven; and "Symphony No. 1 in D Major," Mahler.

The concert Sunday at 2:30 p.m. will be conducted by Erich Leinsdorf. The program will include "Symphony No. 6, Op. 60," Dvorak; "Violin Concerto No. 2," Bartok, with Joseph Silverstein as soloist; and the Prelude and Waltz Sequence from Richard Strauss' "Der Rosenkavalier."

Six programs at the festival will be open this week to the Friends of the Music Center. These will include chamber music concerts Wednesday at 8 p.m., Friday at 3:30 p.m. and Sunday at 8 p.m. A program by the Fromm Fellows will be given tonight at 8. This group of young musicians is specializing this summer in contemporary music. The Tanglewood Choir will be heard Thursday at 8 p.m. and a Bach program will be given Sunday at 10 a.m.

New England Newsclip Agency, Inc
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
JUL 29 1964

Concert Review

Beaux Arts Trio In Concert Hall At Tanglewood

Beaux Arts Trio of New York, Theater-Concert Hall, Tanglewood, Lenox; with Menahem Pressler, piano; Daniel Guilet, violin and Bernard Greenhouse, cello.

Divertimento (Trio) in B flat, K 254 Mozart
Trio in A minor Ravel
Dumky-Trio in E minor, Op. 90 Dvorak

By FRANK N. PATTERSON

The fifth program of the Chamber Music Series at Tanglewood's Theater-Concert Hall seemed designed for July's relentless weather; cool, soft, gracious and without any great demands on intellects already sagging in humidity.

Beyond Discussion

Mozart's Divertimento, like much of his music, seems beyond discussion. It is music of a conservative that in many hands sounds today almost commonplace, yet, in concert with the Beaux Arts Trio it had an unspoiled freshness. With the lid just cracked open on the piano, the sound seemed romantic and ethereal (like much of the program), but still, there was the original character of Mozart that seems like music before mankind had fallen into original sin. Whether Mozart be connected with Italian barbers or Turkish potentates, he is so tasteful and polite one wonders if he actually sees such characters as more than guileless people on a guileless earth. Thus to an audience heated by nature, obvious to the disorders of a long, hot summer the piece was momentary relief, as welcome as a sweet rain.

The second work of the program was Ravel's only trio. It was, with the piano still muted by its lid, perhaps too mushy, too lacking in percussive contrast to do full justice to the lively second movement "pantoum." Perhaps there was also too lugubrious a character to the passacaglia used in the 3rd movement, but there was still ample undulance, color and power to the work that was not lost to the listener. Ravel is not really sophisticated when compared with, say Debussy, but the reality of his music seems admirably not out of touch with a sort of impressionism with a heart beat.

The final work by Dvorak based on the dumka is not, to this listener, the acme of musical expression. A dumka, by the way, is the slavic song that changes rapidly from hot to cold or melancholy to exuberance. The work seems artificial, though no doubt it isn't, but also in its old world temperment and dress, it appears passe as Hearts and Flowers. Having shown my bias there seems little reason to discuss it further. Surely no trio could have given the work more justice than did this admirable group.

There remains in this Chamber Series three concerts that would for many reasons be unwise for chamber buffs to miss. Aug. 4 brings pianist Jorge Bolet and Aug. 18, soprano Phyllis Curtin to the stage. A third concert will be included in programs running from Sunday evening, Aug. 9 through Thursday, Aug. 13; a kind of Festival within the Berkshire Festival that will provide the listener with a rough idea of what the musical world is coming to. The results may well open one's eyes via his ears.

NEW ENGLAND NEWSCLIP
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SPRINGFIELD, MASS.
Union
Morn. Circ. 83,193

JUL 29 1964

Beaux Arts Trio Lively and Sad At Tanglewood

By R. C. HAMMERICH

LENOX—The Beaux Arts Trio of New York soon shed Mozart's happy gaiety for Ravel's serious business after it began its performance for 1056 in the theater at Tanglewood Tuesday night in the fifth of the chamber music concert series.

Mozart Trio

The program opened with Mozart's Trio in B Flat, K 254, which sandwiches a lovely, lyrical movement between a couple of divertimento-style movements typical of his party music.

It didn't last long. Ravel's trio in A minor soon followed, and that work is no party matter. After intermission there was Dvorak's Dumky Trio in E Minor, Op. 90, a six movement work that alternately presents both moods heard before intermission, party dances and melancholy lament.

The Dvorak work, however, makes the switch frequently with melodies and rhythms of Ukrainian folk origin. The listener is hardly adjusted to a soulfully slow strain before he finds himself caught up in a fast gypsy jive.

The Mozart piece didn't make much use of Bernard Greenhause, cellist, because about all he was asked to do was double the low notes on the piano, played by Menahem Pressler.

Agile Player

But he was agile enough later on as well as accurate and skilful at producing a pleasing tone.

Pressler was the spark of the trio. He bobbed and weaved and frowned and smiled and kept close watch on his colleagues, Greenhause and Daniel Guilet, violinist. Also, he handled his instrument with a master's control of nuance.

Guilet's violin began the Mozart with a wirey, edgy tone that didn't entirely disappear all evening, although it warmed up somewhat during Dvorak's romantic Dumka.

(There was a very shrill cricket in the rafters during the Dvorak Trio; it stuck on one note, but a quick, limited survey didn't turn up anyone who knew what the note was.)

First Rate Trio

The Beaux Arts Trio is a first rate trio. Tuesday night, although there were two or three wrong notes, there was not a single easily noticeable instance of missed coordination.

All entries and exits were immaculate, and all accents, shifts of tempo and changes of direction were accomplished as if by one man.

All in all, even though the Mozart and Dvorak were given the best of treatment, second thoughts led to the conclusion that the Ravel trio, a work full of depth and breadth as well as substance and vigor, stood up best in performance as well as composition.

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Journal Record
AMHERST, Mass.
eekly Circ. 2,205

AUG 25 1964

Beaux Arts Trio At Tanglewood

At next weekend's Berkshire Festival concerts in the Music Shed at Tanglewood Erich Leinsdorf has once again invited William Steinberg and Eugene Ormandy to be guest conductors. Mr. Steinberg, Music Director of the Pittsburgh Symphony, will conduct on Friday evening (July 31, 8:00 p.m.). Mr. Ormandy, Music Director of the Philadelphia Orchestra, will conduct Saturday evening. (Aug. 1, 8:00 p.m.) and Mr. Leinsdorf will conduct the concert of Sunday afternoon (Aug. 2, 2:30 p.m.).

This coming Tuesday evening (July 28) the Beaux Arts Trio of New York will make an appearance at Tanglewood, for the fifth Chamber Music Concert of the season in the Theatre at 8:00 p.m. The Trio, which consists of Menahem Pressler, pianist; Daniel Guilet, violinist; and Bernard Greenhouse, 'cellist, will begin the program with Mozart's Trio in B-flat, K. 254. They will continue with Ravel's Trio in A minor, and conclude with the Dvorak Trio in E minor, Op. 90 ("Dumky").

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

AUG 8 1964

Bach Event Is Announced For Sunday

The program for this Sunday's concert of the "Music of J. S. Bach" series at Tanglewood will include Igor Kipnis, a member of the Berkshire Music Center faculty, playing the harpsichord solo in the Brandenburg Concerto No. 5.

The concert will begin at 10 a.m. in the Theater, and is open to Friends of the Berkshire Music Center.

The complete program will be as follows: Two Chorale Preludes for Organ, Cantata No. 84, Sonata No. 2 in A Major and the Brandenburg No. 5.

Knickerbocker News Albany 7/29/64

At the Concert

Beaux Arts Trio -- Ensemble Playing at Its Best

TRIO THRILLS TANGLEWOOD—The Beaux Arts Trio, with violinist Daniel Guilet, pianist Menahem Pressler and cellist Bernard Greenhouse, thrilled the chamber music audience at the Tanglewood festival concert last night with their fine playing of Ravel, Mozart and Dvorak.

By DANIEL L. CUSICK

THE Beaux Arts Trio, playing at Tanglewood last night, held to the true spirit of chamber music. They performed for, and with, each other and let the audience listen to the splendid music coming from their midst. Each of the players has molded his talents to conform to the group, eliminating any show of solo talents.

In a program of Mozart, Ravel and Dvorak the trio, once again demonstrated that they are the ensemble to be put up for comparison when it comes to naming the great trios.

The incomparable blend of sound gives the impression that it comes from one source rather than the minds and instruments of three different personalities.

★ ★ ★

PIANIST Menahem Pressler, violinist Daniel Guilet and cellist Bernard Greenhouse watch each other constantly for nuances which may influse into the material. The feeling of rapport between them is a marvel to watch, let alone hear.

In Ravel's "Trio in A minor," there are many spots in which any one of the men could be carried away with a concern for his own difficult part, leaving the remaining two instrumentalists to straggle along behind. This never happens. Measure by measure there is a unity, found in only a few of the great groups, which ties the whole of the Ravel playing into a neat and expressively played work.

Based on the performance at the chamber music shed, one would wish to hear any of the trio break into virtuoso solo passages. This is the very thing which maintains the interest. The fine talents being sublimated to the good of the ensemble increases the attention and the appreciation during the course of the concert.

★ ★ ★

GUILET shows all the signs of being the perfect trio violinist. His technique is beyond reproach and his sense of line and blend is marvelous.

Menahem Pressler is a little too flowery in his gestures, but the sound is, again, one which is complimentary to the trio.

Greenhouse must be considered the master cellist in any of the permanently established performing trios. His dual tone, one in the strings and one emanating from the body o the cello, combine to produce an entirely unique combination but one which seems to add an extra voice to the unit.

★ ★ ★

THE TRIO went rom the thoughtful Ravel work into the Dvork "Dumky Trio in E minor" with all its folk motifs used as a direct contrast to the preceeding piece. The inherent playfulness of the Dvorak score was read through with subtle humor and the same beautiful consideration which had been given to the earlier compositions.

As an added fillip, the group rewarded the appreciative audience with the Scherzo from Mendelssohn's "Trio No. 1."

It took five curtain calls to satisfy the crowd's show of praise for the lovely evening o music making.

NEW ENGLAND NEWSCLIP
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PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304

JUL 29 1964

Music Review

Beaux Arts Trio

By JAY ROSENFELD

THE BEAUX Arts Trio concert in the Theater-Concert Hall at Tanglewood last night was one of the few evenings of real chamber music in the so-called Chamber Music Series. Pianist Menahem Pressler, violinist Daniel Guilet and cellist Bernard Greenhouse played one of the late Mozart trios, the Ravel and Dvorak's "Dumka" Trio.

The distinction of the Beaux Arts is their ensemble. It is not mere precision but a unamimity of feeling which makes their playing as one. And still no three men could bring such different brushes to their easel. The violinist uses weak, superficial pastels for a water color; his confreres use vivid and penetrating oils on their canvas. Only the homogeneity of their musicianship makes up for the variance of the tone qualities they individually produce.

* * *

THE DVORAK is extremely agreeable music, alternating between yearning melancholy and boisterous gaiety, and served perfectly as a vent for the composer's emotionally complex and fiery temperament. A "Dumka" is evidently a Bohemian lament or elegy and is possibly the source of our word "dump," a dull, gloomy state of mind. Shakespeare speaks of "doleful dumps the mind oppress."

It obviously has a wide latitude of expression for Dvorak links a half dozen in some sort of a suite rather than in contrasted movements. He wrote it about the time of his American sojourn in the mid-'90s, and musicologists find support for their theories either to sustain or oppose their contention that his music was affected by his "New World" contacts.

* * *

THE RAVEL, on the other hand, flows from the pen rather than from the heart. It is worlds apart from the Dvorak which had preceded it by a mere 20 years. Rhythmically intricate, harmonically daring, or even nonchalant, no one would ever mention remotely that Ravel went to folk tunes, as did Dvorak, for any part of his trip. It is thoroughly metropolitan, spirited and colorful, using every possible device to produce strange, beautiful and new effects. The "Pantoum" is an astonishing movement in which the alternating lines of a four-line verse are carried forward for the succeeding verse, but in Ravel's hand this becomes a pinnacle of virtuosity.

* * *

THE TRIO with which the program began was one of the masterworks Mozart wrote for this combination. The B Flat, (K. 502 has a deeply felt larghetto, and the two surrounding movements are close to concerto style. For an encore they played the same Mendelssohn scherzo that they have usually offered Tanglewood audiences as a lagniappe

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Union
Morn. Circ. 83,193

AUG 5 1964

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Herald (m)
BOSTON, Mass.
Circ. 176,483

AUG 5 1964

Rudolf, Hollander To Participate in Tanglewood Events

Max Rudolf, music director of the Cincinnati Symphony Orchestra, recently appointed chairman of the new conductors' course at Tanglewood, will conduct the Berkshire Music Center Orchestra tomorrow at 8 p.m. in the Theatre at Tanglewood.

Rudolf will also be guest conductor of the Boston Symphony Orchestra on Friday evening, Aug. 14.

Lorin Hollander, the noted 20-year-old pianist, will be guest soloist with Rudolf and the Music Center Orchestra, performing Ernest Bloch's "Scherzo Fantasque."

Hollander will also be guest artist the following week with the Boston Symphony.

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Circ. 13,240

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NORTHAMPTON, MASS.
Hampshire Gazette
Eve. Circ. 13,499

JUL 29 1964

NEW ENGLAND NEWSCLIP
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PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304

JUL 29 1964

Solo Concert Replaces Choir At Tanglewood

The Berkshire Music Center announces that the concert which was scheduled to be given this Thursday evening at 8 by the Tanglewood Choir has been canceled and that a song recital by members of the new Solo Vocal Department will be presented in its place. The program will be given in the Theater and will be a Friends event, for those who make a voluntary contribution toward the support of the Center.

The program will be as follows:

Two Songs, Op. 91	Brahms
Five Greek Songs (sung in Greek)	Ravel
Three Traditional Rhymes	Webern
Three Songs for Soprano, Piano, Violin, Viola and Two Clarinets	Ives
Chanson Perpetuelle for Soprano	Chausson
As It Fell Upon a Day	Copland
An die Ferne Geliebte	Beethoven
Lieder eines fahrenden Gesellen	Mahler
Her Hirt auf dem Felsen	
Auf dem Strom	Schubert

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Review
DARIEN, Conn.
Weekly Circ. 3,690

Bolet To Play

JORGE BOLET

The Boston Symphony Orchestra at Tanglewood will present a program entirely of orchestral works, a program emphasizing vocal works, and a program featuring piano with orchestra at its Beskshire Festival concerts next Friday and Saturday, August 7 and 8, evenings, and Sunday, August 9, afternoon, in the Music Shed Eric Leinsdorf, music director, and Richard Burgin, his associate, will conduct. Patrons will hear five works which have not previously been performed at Tanglewood. Soloists will include Jorge Bolet, pianist; Phyllis Curtin, soprano; Justino Diaz, bass;

Schenectady Gazette
SCHENECTADY, N. Y.
D. 47,923

AUG 4 1964

Bolet in Piano Recital At Tanglewood Tonight

Jorge Bolet will present a piano recital at 8 tonight in the theater at Tanglewood, Lenox, Mass.

* * *

THE PROGRAM, which will be the sixth in a series of chamber music concerts, will consist of the Sonata in A flat, Op. 110, by Beethoven, and Liszt's "Twelve Etudes d'Execution Transcendante."

The Boston symphony will present a program entirely of orchestral works, a program emphasizing vocal works and a program featuring piano with orchestra at its concerts Friday, Saturday and Sunday.

Richard Burgin, associate conducter, will lead the orchestra at 8 p.m. Friday. The first half of the program will be Tchaikovsky's Symphony No. 6 in B minor, Op. 74, "Pathetique." Following intermission the orchestra will play "Seven Studies on Themes of Paul Klee" by Gunther Schuller and Debussy's "La Mer." Schuller is acting head of the department of composition of the Berkshire Music Center.

* * *

THE SATURDAY and Sunday concerts, conducted by Erich Leinsdorf, will present works by Richard Strauss in the continuing observance of the composer's 100th aniversary, and works which Leinsdorf has termed music for festivals.

Saturday's program will open with "The Ruins of Athens," Nachspiel, Op. 113, by Beethoven, with Phyllis Curtin, soprano; Justino Diaz, bass; and the Berkshire Festival chorus, prepared by Lorna Cooke de Varon. Miss Curtin will return to sing "Three Themes," Op. 71 by Strauss. The program will close with the eastern premiere of Menotti's "The Death of Bishop Brindisi," with Lili Chookasian, contralto; Diaz, and the festival chorus.

* * *

SUNDAY AT 2:30 p.m. Leinsdorf will open the concert with "Symphonic Metamorphosis" by Paul Hindemith, who died last fall. He will continue with Schumann's Symphony No. 4 in D minor, Op. 120. After intermission Bolet will join the orchestra at the piano for Strauss' "Parergon," for left hand alone, which has been performed only once before in this country, in 1934. Bolet and the orchestra will close the program with Liszt's "Fantasie" on themes from "Ruins of Athens."

The center's five-day festival of contemporary music will begin Sunday evening with a program at 8 in the theater. It will feature the Fromm Fellows in works by contemporary young American composers who have not yet gained national recognition, including 10 works commissioned especially for this festival.

* * *

FOUR EVENTS have been scheduled for members of the Friends of the Music Center, those who make contributions to the center's financial support. Members of the center will be heard in chamber music programs at 8 p.m. Wednesday and at 3:30 p.m. Friday. The second "Composers Forum" will be at 8 tonight in Chamber Music Hall. The Sunday morning series of concerts of music by Bach will continue with a program at 10 this weekend.

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Gazette (e)
WORCESTER, Mass.
Circ. 93,580

AUG 1964

AT TANGLEWOOD

Pianist Jorge Bolet and soprano Phyllis Curtin will highlight this week's concerts at the Berkshire Music Festival in Lenox.

Bolet will play Tuesday evening and Sunday afternoon while Miss Curtin performs Saturday night with the Festival chorus.

NewEnglandNewsclipAgency,Inc.
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News
WEST HARTFORD, Conn.
Weekly Circ. 6,670

JUL 30 1964

The Orchestra concerts at Tanglewood continue as per schedule; the unusual feature this week will be a piano recital by Jorge Bolet on Tuesday, August 4 at 8 p.m. in the Theatre. This fine pianist has been heard as soloist with the Boston Symphony Orchestra at Tanglewood on previous occasions. This is a rare opportunity to hear Mr. Bolet in recital.

NEWSCLIP
Circ. 29,304

AUG 5 1964

Music Review

Jorge Bolet in Tanglewood Chamber Concert

By JAY C. ROSENFELD

THE SIXTH concert of the "chamber music series" at Tanglewood was a piano recital by Jorge Bolet last night in the Theater-Concert Hall. The recital was excellent. Why those in authority choose to offer everything but chamber music on the "chamber music series" is not explained.

Bolet took on a herculean task: One of the last Beethoven sonatas, the A Flat Major, Opus 110, and the Liszt coruscant "Transcendental Studies," half of which he played after the Beethoven and the others after an intermission. He proved himself a master of both styles.

* * *

BEETHOVEN at this stage of his career abandoned the classic sequence of movements in his sonatas, as he did in the late quartets, and wrote with a freedom and sense of contrast which in later composers would become tone poems. Bolet approached the sonata as an orchestral conductor, and had his right hand play the initial simple little song as thought it were an oboe with a little support in the strings. Indeed, later in the Liszt, he made the incessant tremolos sound like thundering tympani in the study, "Vision," and at another time in "Chasse-Neige" like shivering cymbals. He gave the impression of directing instead of actually performing.

Bolet grasped the essential of his Beethoven and kept the suddenly shifting moods in proportion. In such a detail as the coda of the allegro he achieved a miniature masterpiece of shape within so few notes, and he kept the fugue within clear logic. The inversion could not have been made more apparent except with a blackboard pointer. This was thoroughly mature Beethoven playing.

* * *

BOLET KEPT his audience at breathless tension with a dazzling display of pianism with his Liszt, There is no more vacuous music on the printed page. It is all glamor and no substance. It reminds one of those musical comedy young ladies who in some cases, I'm told, wear enormous, fantastic headwear and little else.

They were the expressions of the phenomenal young composer in his teens when he was astonishing Europe as it never before had been overwhelmed by a keyboard. The instrument in Liszt's day was not the one we know today.

Bolet performed like an Olympic champion. He seemed exhausted at the conclusion, although he was able to walk off as the audience gave him an enthusiastic ovation. I didn't stay to see if the piano was carried off on a stretcher.

* * *

THERE IS little harmonic interest and the delayed cadences in some cases are provoking. They are used to permit still another flamboyant roulade well beyond satiety. But they demand hands of Gargantuan size, strength of a Gulliver or a Samson, and the imagination of a Baron Munchausen. All these Bolet had in abundance, and, taken for what they are, they are an interesting exhibit in the museum of the piano.

NewEnglandNewsclipAgency,Inc.
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,499

AUG 4 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240

AUG 5 1964

Max Rudolph To Conduct Center Group Tomorrow

Max Rudolf, music director of the Cincinnati Symphony Orchestra, who was recently appointed chairman of the new Conductors' Course at Tanglewood which was established as a tribute of friendship to the late Pierre Monteux, will conduct the Berkshire Music Center Orchestra for the first time tomorrow evening at 8 p.m. in the theater at Tanglewood. Mr. Rudolf will also be guest conductor of the Boston Symphony Orchestra for the first time on Friday evening of next week.

Lorin Hollander, the noted 20-year-old pianist, will be guest soloist with Mr. Rduolf and the Music Center Orchestra Thursday, performing Ernest Bloch's "Scherzo Fantasque." Mr. Hollander will also be guest artist in the following week with Erich Leinsdorf and the Boston Symphony Orchestra.

The complete program for the Berkshire Music Center Orchestra concert tomorrow, its third of the season, will be as follows: Sinfonie Singuliere by Berwald; Five Episodes for Orchestra by Trimble; Bloch's "Scherzo Fantasque); and the Symphony No. 4 of Brahms.

Before the concert, beginning at 7 p.m., Henry Portnoi of the Boston Symphony Orchestra will give the third of his series of lectures which precede each Music Center Orchestra concert, in the Chamber Music Hall. Using examples from the music to be programmed, Mr. Portnoi offers to interested listeners the opportunity to better appreciate the performance. These lectures have attracted wide interest, and are designed primarily for older teenage and adult audiences.

The lecture and concert will be open to Friends of the Berkshire Music Center, those who make a contribution to the support of the Center. Contributions may be made in person at the Friends Office at the main gate of Tanglewood or by mail to the Friends of the Berkshire Music Center, Tanglewood, Lenox, 01240. A membership card entitles the holder to attend all Music Center events for the remainder of the season.

129

SPRINGFIELD, MASS.
Union
Morn. Circ. 83,193

AUG 5 1964

Jorge Bolet Gives Concert At Tanglewood

By R. C. HAMMERICH

TANGLEWOOD—Jorge Bolet played all 12 of Liszt's Etudes d'Execution Transcendante Tuesday night in the theater at Tanglewood. He played Beethoven's Sonata No. 31, Op. 110, also, and Beethoven came out second best.

Big and Burly

If Liszt was as big and burly in 1852 as Bolet is in 1964, it is not difficult to understand why the strings popped and the hammers flew out of Liszt's pianos. Of course, the pianos were a lot weaker a hundred years ago, but an instrument would have to be impervious to withstand the thumping needed to produce the thunderous music made by Bolet according to Liszt's instructions Tuesday.

Six of the "Transcendental" Studies were played before intermission right after Beethoven in the following order: 1, 2, 3, 5, 11 and 4. The others followed intermission in this sequence: 7, 6, 12, 10, 9 and 8. But whatever sequence Bolet chose, the performance did not occur on one of his better nights.

His performance of the gentle Beethoven sonata is better left undiscussed. It was brittle and somehow without much feeling, except, perhaps, for a while near the end.

Known for Technique

Bolet is better known for his nearly unbelievable talent for covering the keyboard according to the gospel of Liszt.

But Tuesday night he unaccountably missed several notes. There were fumbles that might be expected from most all pianists except the double handful who can play such thunder and lightning as Liszt wrote into the "Transcendental" Studies. Bolet is one of them — but not Tuesday.

There were, however, several happy stretches of sound. There was subtlety and romance in the 11th study, "Feux Gollets" (played fifth), and in the 12th "Ricordanza" (played ninth). And there were superbly controlled gigantic handsful of notes that seemed like a whole orchestra in the fourth, "Mazeppa" (played sixth) and in the 11th, "Harmonies du Soir" (played fifth).

The incredible virtuosity required to cover the keyboard for the "Transcendental" Studies is an accomplishment by itself, so the few missed notes can be forgiven easily.

Beethoven at Arm's Length

It seemed paradoxical, however, to hear Bolet put much more understanding into the Liszt than into the Beethoven. Admittedly, a Beethoven sonata should receive a caress where the Liszt should be kissed, but it wasn't quite necessary to play the Beethoven at arm's length.

The recital, while satisfying in many ways, didn't begin to reach the level of musicianship, accuracy and sheer impact of his performance a year ago when he played the Prokofieff Third Piano Concerto in the Shed at Tanglewood. He will be in the Shed with the orchestra again next Sunday to play music by Liszt and Strauss.

New England Newsclip Agency, Inc.
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Evening Globe
BOSTON, Mass.
Circ. 144,855
AUG 7 1964

Rudolf, Berkshire Orchestra In Lacklustre Program

BY MICHAEL STEINBERG

LENOX—For the third of its concerts this Summer, the Berkshire Music Center Orchestra was conducted by Max Rudolf, who works regularly out of Cincinnati, and who will conduct a Boston Symphony concert on the 14th.

He chose a program of considerable interest: Berwald's "Sinfonie Singuliere" Lester Trimble's "Five Episodes for Orchestra", Bloch's "Scherzo Fastasque for Piano and Orchestra" and the Brahms Fourth.

Franz Berwald was Sweden's best composer in the 19th century, which is not a really glorious example of the qualified superlative. Eccentric as man and musician, he was unable to make a completely successful career, and for many years was obliged to earn his living in Vienna as a teacher of orthopedic gymnastics.

As a composer he was full of fascinating ideas, but he was a man who could be creative only in details and who allowed the detail to be choked to death by the squareness of the overall framework.

The "Sinfonie Singuliere," composed in 1845, contains many charming bizarre touches, especially in the realm of harmonic twists, and there are many time when his language becomes momentarily quite conventional. He obviously was an inventive man, but, hobbled by convential ideas of form, he lacked a language in which to compose.

Two Berwald symphonies including the "Singuliere" were recorded about eight years ago in very stylish readings by Markevich, and for a while the pieces had quite a vogue. I wager that had they been introduced in performances by Mr. Rudolf they would have made no more stir than they had in the previous hundred years.

Trimble's "Episodes" are, I imagine, written as means of demonstrating to provincial audiences that this modern stuff really isn't so terrible. Trimble, with the basis of this work, I hesitate to call a composer, has assembled some of the more ingratiating gestural and instrumental details from quite a varied 20th century literature, and has coupled them together as a series of effects without causes, and, come to think, without much effect either.

Bloch's "Scherzo Fantasque" was written in 1948 as a potboiler, or at least I hope so. Stylistically it lies somewhere between Prokofiev and Rachmaninoff. Judged as an artistic achievement of accomplishment and taste the "Scherzo Fantasque" must be granted a secure place distinctly higher than that of the "Warsaw Concerto." Hollander is very accurate and he bangs.

I am not sure I know quite what to make of Rudolf. I wish I could forget how very badly he conducts Rossini and Verdi, because it seems unfair to judge his present work with some ineradicable evenings at the Metropolitan Opera still in my memory. He still seems to me a conductor rather more prosaic than the music he performs. He is not personally showy and he makes no improper intrusions upon the music. Even though he is the author of a textbook on conducting, he was unable, in as much of the Brahms Symphony as I heard, to steer the orchestra safely through its complex cross rhythms and syncopations. It was not one of music's happier evenings at Tanglewood.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
AUG 7 1964

Music Review

Student Concert at Tanglewood

By ANDREW CLARKE

THE BERKSHIRE Music Center Student Orchestra presented its third concert of the season last night in the Theater-Concert Hall, and gave a good account of itself.

The program was a mixture of romantic and modern music, and ranged from the very well known 4th Symphony of Brahms to Trimble's "Five Episodes for Orchestra," written in 1962. The orchestra, under the direction of Max Rudolf, seemed at home in both idioms, however.

* * *

THE FIRST composition of the evening was Berwald's "Sinfonie Singuliere," composed in 1845, which I found to be long on musical gimmicks and short on substance. Indeed, the piece occasionally sounded like something Mozart might have written, only with more modern harmonies added and including a much larger range of dynamic and texture variation than the Austrian would have employed. It was a very gay piece and both fun and interesting to listen to, but it hardly belongs in any listing of distinguished symphonic works.

At times the orchestra's articulation was outstanding and its playing on the whole was assured. However, there were instances of fuzziness of line, especially in some of the slower string ensemble sections. But this is obviously the result of the players' not having had the opportunity to perform countless concerts over the years — the only way an entire section can eventually come to sound as one single instrument.

* * *

THE TRIMBLE work was next, a tonal composition that experimented with orchestral effects, which I thought was as successful as it was original. Although the Five Episodes were without names, they might well have been, for it was the kind of music that easily conjures up images of one sort or another. One passage in particular that stuck in my mind employed an eerie violin line that kept backing and filling on itself as it slowly climbed up the scale, and all against a steady drone by the cellos and occasional interjections by the woodwinds. The only adjective I could think of to describe the musical result was "sweltering." The piece was intriguing. Mr. Trimble was in the audience to take a bow.

Ernest Bloch's "Scherzo Fantasque" for piano and orchestra closed the first half of the program, and I thought it was easily the high point of the evening. Pianist Lorin Hollander was nothing short of brilliant as he tore through this very dynamic and difficult work in el trifying fashion. The piano part calls for both agility and explosive playing and Mr. Hollander was competent in both departments. I have seldom heard a better per-

Lorin Hollander

formance at Tanglewood for sheer excitement and virtuosity.

* * *

"SYMPHONY No. 4 in E Minor" by Brahms was given a sensitive reading by Mr. Rudolf and the orchestra. I particularly liked the first movement, in which a slightly slower-than-usual tempo was used to good effect. There were a few wrong notes here and there, and at times the brass players were a bit too brassy, but these were minor considerations. In discussing a work that has been recorded by most of the world's great orchestras, it's easy to quibble over the efforts of a lesser group. This was a solid performance.

The second movement was delicate and nicely phrased, and the third was as exuberant as it should have been. Only in the opening measures of the fourth movement was the playing somewhat faulty, and again this appeared to be the result of the orchestra's not having worked together long enough. Some of the interchanges between the sections were not entirely smooth.

The total effect, however, was that the music performed last night, although ambitious, was well executed.

New England Newsclip Agency, Inc.
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News (e)
GARDNER, Mass.
Circ. 7,341
AUG 14 1964

Wuorinen's Music Featured At Tanglewood Youth Week

PAGE ONE

Composer Charles Wuorinen, son of Dr. and Mrs. John H. Wuorinen of Columbia University and 167 Elm Street, played his own "Piano Variations" last night at Tanglewood, the Berkshire music center in Lenox, as part of the program for Tanglewood's Youth Week. It was received warmly by the large appreciative audience.

Youth Week opened Monday and one of the first night features was Mr. Wuorinen's chamber concerto for flute and ten players, written for the flutist-composer Harvey Soliberger. Of Wuorinen's composing abilities the New York Herald Tribune stated Tuesday:

"The big new piece was Charles Wuorinen's chamber concerto for flute and ten players. Wuorinen, an enormously gifted young man, is one of the few younger composers who has boldly worked at the problem of big gesture and big form.

"The new piece works. Written for the flutist-composer Harvey Soliberger, it grows right out of the extraordinary range of Soliberger's flute sound and technique which is made to emerge gradually from the ensemble play of intensities and textures."

"The solo sounds climb from rock flute bottom to tip-top and then some. The range of accents and dynamics is incredible and effects like the use of a controlled increasing and decreasing vibrato on held notes must be heard to be believed. This music whistles, hoots, splutters, hisses, rumbles, clatters and shakes; timbres, textures and intensities function as the themes of the piece. This is a good deal more than a mere matter of clever sound; the piece has sense and expressive imagination as well."

Wuorinen's piano playing abilities are also highly regarded. He first presented his Piano Variations on Jan 13, 1964 at Columbia University and the New York Herald Tribune had this to say:

"Mr. Wuorinen gets up and down the piano the way Mr. Soliberger gets up and down the flute (that's why they make such a good team) and the pianists's own music is brilliantly calculated to show off his enormous strength and virtuoso keyboard agility. It's a good piece too, a veritable storm, a blizzard, but imaginative and coherent as well."

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4220
WATERBURY, CONN.
Sunday Republican
Sun. Circ. 50,455
AUG 16 1964

PHYLLIS CURTIN, soprano, will present a Chamber Music Concert on Tuesday at 8 p. m. in the Tanglewood Theatre, Lenox, Mass. The program will include works by Mozart, Berg, Wolf, R. Strauss, and contemporary Latin American and American songs.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

3 New Works Are Offered At Tanglewood

By R. C. HAMMERICH

LENOX — Three more compositions received their first, and possibly last, public performances Wednesday night in the theater at Tanglewood.

Ends Tonight

They were works commissioned by the Fromm Foundation, sponsor, with the Berkshire Music Center for the festival of contemporary American music which ends tonight.

Ten works were commissioned for first performance during the festival and seven have been heard. Those on the program Wednesday night were written by Randolph Coleman of Evanston, Ill., David Del Tredici and Harvey Sollberger of New York.

Tonight this festival for new music within the Berkshire Festival will present the final three commissioned works, those by Robert Newell of Urbana, Ill., Donald Martino of New Haven and John MacIvor Perkins of Chicago to wind up a five-day event that already has increased the stature of Tanglewood as probably the home of the leading summer music festival in the world.

Coleman's Concerto

Coleman's concerto for piano and chamber orchestra was the first of Wednesday first performances. It presented an orchestra of 14 players including three who manned a large collection of percussion instruments.

The piece started with a single loud, plucked piano string and in 10 or 12 minutes presented many short bursts of melodic percussion, long sessions of single, isolated very short notes in rapid succession from all directions and many unpredictible flurries of sound, an occasional flurry containing a touch of traditional harmony.

The second of the commissioned works heard was "I hear an Army" for soprano and string quartet by Del Tredici.

Very Complex Pieces

It was conducted by the composer who led his performers through a very complex piece. It was wildly dissonant, harmonically thick and beset with rapidly changing tempos.

The soprano was obliged to hit notes accurately at the extreme ends of her vocal range, without assistance but was consistantly able to reach them with solid strength.

The piece was perhaps the most powerful, substantial and successful new work so far presented in the festival.

Players in Trouble

The third new work Wednesday night was Sollberger's chamber variations for 12 players and conductor.

Its extreme difficulty ran the players into trouble, and caused the conductor, Gunther Schuller, to stop the music and start again.

The work consisted mostly of spasms of sound, fragmented phrases and a total unpredictability according to traditional standards.

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Box 2078, Boston 6 • RIchmond 2-4200
Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,179
AUG 15 1964

TANGLEWOOD, Lenox, Mass. — PHYLLIS CURTIN, Soprano, will present a Chamber Music Concert on Tuesday evening (August 18) at 8 p.m. in the Tanglewood Theatre. The program will include works by Mozart, Berg, Wolf, R. Strauss, and contemporary Latin American and American songs.

PHYLLIS CURTIN AT TANGLEWOOD

BERKSHIRE MUSIC CENTER STRING SYMPOSIUM AND GALA EVENING THIS WEEK

The Berkshire Festival and Berkshire Music Center at Tanglewood will enter the final week of the 1964 season this week. The Boston Symphony Orchestra, Erich Leinsdorf, Music Director, will present its final three concerts in the Music Shed on Friday and Saturday evenings (Aug. 21-22) at 8 p.m. and Sunday afternoon (Aug. 30) at 2:30, its final Open Rehearsal next Saturday morning (Aug. 22) at 10 a.m. and its final Chamber Music Concert this Tuesday evening (Aug. 18) at 8 p.m. The Berkshire Music Center, the Orchestra's summer center for the advanced study of music, will come to a close with a full week of events scheduled, including the String Symposium this Sunday and Monday (Aug. 16-17) and the great Gala Evening benefit Wednesday evening (Aug. 19).

The final Tuesday Evening Chamber Music Concert will be held this Tuesday (Aug. 18) at 8 p.m. in the Theatre. Phyllis Curtin, soprano, who was soloist at the Festival concert of August 8 and is on the faculty of the Music Center's Vocal Department this summer, will give a recital of songs by Mozart, Wolf, Berg, Strauss, and contemporary Latin American and American songs. Ryan Edwards will be her accompanist.

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Herald (m)
BOSTON, Mass.
Circ. 176,483
AUG 20 1964

Tanglewood Program Set for Saturday

The Berkshire Music Center Orchestra will give its last concert of the season Saturday afternoon at 3:30 in the Theatre at Tanglewood.

Richard Burgin, head of the Music Center's Department of Instrumental Music, will conduct. The program will consist of the Symphony No. 1 by Sibelius; Copland's Short Symphony; No. 3; and the Overture and Incidental Music to "Egmont" by Beethoven, with soprano soloist and male narrator.

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Union (m)
SPRINGFIELD, Mass.
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AUG 19 1964

Phyllis Curtin Sings to 1042 At Tanglewood

By R. C. HAMMERICH

LENOX—It was cool at Tanglewood Tuesday evening and Phyllis Curtin, soprano, was in good voice.

Last Chamber Music

She sang 30 songs (plus encores) in the theater for the 1042 listeners who attended the last of the eight Tuesday night chamber music concerts. And she sang them very well, indeed.

They were presented in five groups, five from the 18th Century in the first group; six by Hugo Wolf in the second; three by Richard Strauss in the third, four each by Debussy and Faure in the fourth, and eight contemporary Latin songs in the fifth.

Miss Curtin's skill as a recitalist is such that it is difficult to say which group she was happiest with. All sounded as if she were singing without effort and with pleasure.

Her voice had plenty of power when needed and could be throttled down to float lightweight notes easily. And her control was immaculate.

She shifted tone colors neatly to fit the mood of the song, enunciated words with precision and hit the high, hard notes as if it were easy.

Dramatic Power

Her voice was bright with ringing, crystalline quality that lent it a dramatic power put to good use in those songs that were short and comical, such as Wolf's "Der Tambour' and Pergolesi's "Se Tu M'ami" and in those that were laden with emotion, such as Mozart's "Als Luise" (K520), Wolf's "Herr, des Knaben Augen" and Debussy's settings of poems by Paul Verlaine.

Best, perhaps, were Wolf's six Lieder and the four Verlaine poems presented as eight songs —each set to music by Debussy and Faure. But the "Three Songs of Ophelia' from "Hamlet" by Richard Strauss contained most all of the performing qualities exhibited in the other groups, including whimsy. It really was hard to choose. Miss Curtin is a versatile performer and gave a fine recital.

Herald NEW YORK Tribune
D. 282,005 SUN. 363,384

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
AUG 19 1964

Music Theater Movies TV Art

Music Review

Soprano Phyllis Curtin

By JAY C. ROSENFELD

THE FINAL event in the Tuesday evening chamber music series at Tanglewood was a song recital last night. This preceding sentence is good for a coin to anyone who cares to bother to send it in to any of several periodicals which has a "slips in the press" column. Few in the enthusiastic audience, however, in the Theater-Concert Hall would quibble, no matter what the auspices, over the chance to hear soprano Phyllis Curtin and her piano accompanist, Ryan Edwards.

* * *

MISS CURTIN sang some Strauss songs with the Boston Symphony Orchestra in the great Shed two weeks ago. On that occasion the stunning might of her voice was used with impressive impact, necessarily, indeed, against the thick orchestration of Strauss. Last night, with the discreet and lambent pianism of Mr. Edwards, Miss Curtin could choose any nuance of the gamut her artistic sense might persuade.

Her program was a model of organization: a group of early Gluck, Pergolesi and Mozart; five of Hugo Wolf; the three Strauss songs of Ophelia from "Hamlet"; a remarkable group of four poems of Paul Verlaine set to music by both Faure and Debussy and sung in alternate juxtaposition; and a final group of contemporary Latin songs,

* * *

MISS CURTIN'S regal appearance and captivating smile predisposes anyone who might come determined to enjoy a song recital. She had a slight difficulty, to start, to bring her vast vocal resources down to the dimensions her musical sense guided her to use in the opening Italian arias, but in Mozart's "Als Luise die Briefe Verbrannte" she attained the peak — an elevation attainable by but few vocalists — of expressiveness and tonal beauty.

Her Wolf songs were exquisite. In "Herr, was traegt der Boden hier?" and "Nimmersatte Liebe" the texture of her voice and grasp of mood were complete if miniature masterpieces. In "Der Tambour" a delicious sense of humor and characterization appeared. By now she had disclosed the huge range of her magnificent voice from full-throated tone to the last phrase of "Du denkst mit einem Faedchen" where she uttered the final words with surd articulation.

* * *

THE IDEA of allowing an audience to hear how two masters of vocal writing would use the same poems was a capital one. Which one conveyed the Verlaine spirit more faithfully? That is not easy to decide, but if my reactions were at all typical, I could have listened to all eight again in Miss Curtin's poignant and graphic penetration.

AUG 12 1964

Tanglewood's Old Master's Night

By Eric Salzman

LENOX, Mass.

Last night was old master night at the Berkshire music center's current American music series.

Old masterpieces in this show run on to pieces like the Gunther Schuller string quartet written way back in prehistoric times like 1957, relatively recent works like the Leon Kirchner quartet of 1960 or the second string quartet of Elliot Carter and the Arthur Berger quartet of the years in between.

The occasion was a concert by the Lenox Quartet, alumni of these fair hills made good and now come back to pay their respects to their alma mater—and to some of the music which made them famous at the beginning of their career.

The Carter quartet was an especially fitting part of the program. The work was one of the ensemble's early triumphs and it stands at a kind of turning point in the development of recent American music. The influence of Carter's music, although not necessary obvious or overt, has been one of the key factors in the development of a rich new virtuoso music of great character, resource and expressive coherence and we've been hearing some of the remarkable latter-day results all this week.

The Carter is an authentic masterpiece of its kind, generating new ideas of form out of a very individual and imaginative use of the instruments and the medium. But the work should not overshadow the nearly contemporary Berger quartet which, in a very different way, achieves the same kind of poetic ends.

The Berger is built on shifting planes of texture and articulation line and attack, rhythm and tempo, motion and statis, always in and around the strong structural framework of a big expressive conception of the medium and the way it speaks. The Schuller, within a smaller formal frame, goes after many of the same ideas. It is even more explicitly built on a series of shifts from one color and texture to the next, open to semi-improvisation at one end, tightly fixed at another, pure pitch play at one moment, accent and color at another. The piece is brilliantly handled with all of Schuller's sureness of hand, medium and musical motion.

The Kirchner piece stands a little apart from the others. It is built on a Bartok-Stravinsky rhythmic sense plus a kind of linear and harmonic post-expression without benefit of clergy.

The Lenox are specialists in all this music and they play it to the manner born. Indeed, a difficult work like the Carter has become almost too easy for them and some of its essential dynamic distinctions and articulations that they used to project so well were lost in the grand motion. Aside from some such details, these were remarkably communicative performances, extraordinarily fluent and scaled to big line and shape.

Messrs. Carter and Berger in very different phases of their creative careers were represented earlier in the day at a concert given by students of the instrumental department of the center here. These young players—by no means contemporary specialists—gave creditable performances of the Berger wind quartet of 1941, the Carter quintet of 1948—two utterly delightful more or less neo-classical works—as well as the Irving Fine string quartet of 1953 and the recent Walter Piston piano quartet. There were some problems here and there—principally in indifferentiated articulations and dynamics—but it was remarkable to hear how much the youngest generation of musicians is growing up with the Twentieth Century music as a natural means of expression for them.

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BOSTON, MASS.
Record-American
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SPRINGFIELD, MASS.
Union
Morn. Circ. 83,193

AUG 14 1964

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BOSTON, MASS.
Herald
Morn. Circ. 176,483

AUG 14 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

AUG 19 1964

Bach Concert At Tanglewood

The final program in the series, the Music of J. S. Bach, will be given at Tanglewood Sunday morning at 10. Performers will be members of the Berkshire Music Center, Summer center for the advance study of music, maintained by the Boston Symphony.

The concert will offer the Trio Sonata, "Super Herr Jesu Christ Dich Zu Uns Wendt," and the Trio Sonata from "Musical Offering." The program also includes Cantatas No. 202, "Weichet nur, betruebten Schatten," No. 82, 'Ich habe genug," and No. 118, "O Jesu Christ mein's Lebens Licht."

Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

AUG 20 1964
Morning Globe
BOSTON, Mass.
Circ. 202,711

AUG 20 1964

Burgin to Lead Final Student Orchestra Event

LENOX — The Berkshire Music Center Orchestra will give its last concert of the season Saturday afternoon at 3:30 in the Theater at Tanglewood. This is one of over 40 events that have been open to the Friends of the Berkshire Music Center this season.

Richard Burgin, head of the Music Center's department of instrumental music, will conduct Saturday. The program will consist of the Symphony No. 1 by Sibelius; Copland's Short Symphony (No. 3); and the Overture and Incidental Music to "Egmont" (complete) by Beethoven, with soprano soloist and male narrator.

Before the concert, beginning at 2:30, Henry Portnoi of the Boston Symphony Orchestra will give the fourth in his series of lectures which precede each Music Center Orchestra concert, in the Chamber Music Hall. Using examples from the music to be programmed, Portnoi offers the opportunity to better appreciate the performance.

The lecture and concert will be open to Friends of the Berkshire Music Center, those who make a contribution to the support of the Center. Contributions may be made in person at the Friends office at the main gate of Tanglewood, or by mail to the Friends of the Berkshire Music Center, Tanglewood, Lenox, Mass. 01240.

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BOSTON, MASS.
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AUG 25 1964

Berkshire Music Center

Student Players Glow Under Burgin Baton

By MICHAEL STEINBERG

LENOX — Last Saturday at Tanglewood was more than anything the day of Leinsdorf's performance of Verdi's Requiem, but still that afternoon I had heard one of the most exciting orchestral concerts of the season.

It was the final one in the series by the student orchestra of the Berkshire Music Center, conducted this time by Richard Burgin.

The program, an uncommonly interesting one in itself, consisted of the Symphony No. 1 by Sibelius, Aaron Copland's "Music for the Theatre," and most of Beethoven's incidental music for Goethe's "Egmont."

Burgin had conducted the first concert this Summer by the B.M.C. orchestra, but that was one I had to miss. This encounter of conductor and orchestra was especially interesting, because I had earlier heard the orchestra under two other conductors — Erich Leinsdorf and Max Rudolf — and just recently Mr. Burgin had led one of the Boston Symphony's concerts. From every point of view this occasion was a singularly satisfactory one.

The orchestra consists of about 70 students, some of unusually brilliant promise; some indubitably just routine. It is assembled for two months, and it has no time to form a personality or habits of its own. Under Leinsdorf it played as a sort of junior Boston Symphony—lean, nervous, a little taut. It was impressive especially in the virtuosic Stravinsky "Pulcinella"; it was a tremendous shock to hear the same group play in so raucous and slipshod a manner for Mr. Rudolph a couple of weeks later.

Under Burgin, they seemed even to outplay their own potential. When the associate conductor leads a great orchestra, the men are apt to regard the occasion as a sort of holiday, and they don't bother much. But when Richard Burginstands before a group of students, that is quite another thing.

He is a superb trainer, a great teacher. Under his skillful guidance, enthusiastic urging and tactful restrain, the Berkshire Music Center Orchestra played wonderfully. The string tone had roundness and warmth, the wind playing had thrust as well as refinement when needed, and the performance as a whole had a kind of involvement and commitment.

In most respects, all the music was very well done. In the Seb Sibielus, Burgin now and again substituted a flat idea of his own for a striking one of the composer, for instance, by modifying accents through alterations of bowings, or by the surpression of a caesura; but on the whole the interpretation was as powerful as any I have heard.

Copland's Suite is a very effective example of his early Americana, and it was done with real zest. I remember with special pleasure the easy and idiomatic playing of the trumpet fanfares in the prologue and E flat clarinet solos in the dance.

Beethoven's overture for Egmont is well known, but the rest of the music, which is hardly ever heard, is on an equally high level.

There is a problem about how to present it effectively in concert. Generally, and on this occasion, some sort of connecting narration is used. This one, except for the few lines written by Goethe, was unfortunate in its diction and even more so in its delivery.

When Beethoven was allowed to take over, things got exciting. I wish Mr. Burgin had given more of the music. He left out the Entr' actes before the Second and Fifth Acts altogether, and what was worse, made bad cuts in the interlude before Act Three and in the final melodrama, killing some of Beethoven's best inspiration.

As much as he allowed to stand, he conducted extremely well.

Particular credit should go to the soprano, Kate Hurney, for her musicianly and communicative singing of Klaerchen's two songs.

POPS CONCERT

133

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304

JUL 25 1964

SUMMER NOCTURNE involved more than 13,000 people at pops concert Wednesday at Tanglewood. The night was warm and fun was had by all.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Saturday, July 11, 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912

JUL 19 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
FRAMINGHAM, Mass.
Circ. 14,497

JUL 11 1964

Allan Sherman At Tanglewood

Arthur Fiedler, conductor of the Boston Pops Orchestra, has invited Allan Sherman to appear at the annual Boston Pops at Tanglewood concert on July 22. The brilliant folk singer who makes a specialty of parodies will be making his first appearance with the Pops Orchestra and also at Tanglewood. Mr. Sherman delighted the parents of all young campers with his rendition of "Hello Muddah-Hello Fadduh" and has made a number of other recordings, including "Allan in Wonderland" and "My Son the Nut" which have skyrocketed him to fame in the entertainment world.

TIMES-UNION * Albany, Wed., July 22, 1964 19

Allan Sherman, musical parodist, right, explains to Arthur Fiedler, conductor of Boston Pops, a high point in score which he has had arranged for their first joint appearance in Pops program at the Berkshire Music Festival in Lenox, Mass. tonight. Mr. Sherman will narrate the pice titled "Peter and the Cowboy."

UPI Telephoto

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 20 1964

ROTUND COMEDIAN Allan Sherman will give his satiric treatment to orchestral classics at the annual Pops program at Tanglewood next Wednesday night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,132

JUL 16 1964

Boston Pops Concert At Tanglewood July 22

The annual Tanglewood concert by Arthur Fiedler and the Boston Pops Orchestra will take place Wednesday, July 22 at 8 p.m. in the 6000-seat Mu- tickets to the lawns will not be sold in advance, but will be available two hours before concert time.

This will mark Srthur Fiedler's 11th annual visit to Tanglewood to conduct a Boston Pops concert. He is celebrating his 35th year as conductor of the Pops.

Spring Repeat 8/12/64

Pops Recorded

RCA-Victor Records recorded live Allan Sherman's concert appearance with Arthur Fiedler and the Boston Pops Orchestra at Tanglewood July 22.

Announcement was made by Roger Hall, RCA Victor record division manager of Red Seal artists and repertoire, who said "This promises to be one of the most provocative 'cultural' events ever set down on a recording." Fall release is scheduled.

The material performed by Sherman was conceived by him and the caricatures contained in the musical scores were arranged according to his personal instruction and inspiration.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

JUL 9 1964

Pops At Tanglewood

Arthur Fiedler, with or without the Beatle wig he lately dons for "I Want to Hold Your Hand," will journey to Tanglewood with his Boston Pops Orchestra for a one-night stand July 22 at 8 p.m. Tickets for the annual Pops visit are on sale at the Tanglewood box office, except for general admissions, which aren't released for sale until two hours prior to beton-raising.

134

MUSIC BUSINESS
NEW YORK, N. Y.
E. O. WEEK - CIRC. N. AVAIL.

JUL 25 1964

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NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240

JUL 20 1964

Performance Wednesday

Program for Tanglewood Pops Concert Announced

Arthur Fiedler, conductor of the Boston Pops Orchestra, has announced the complete program for the Pops concert at Tanglewood, Lenox, Wednesday evening at 8.

Friday's Concert

The Pops maestro's annual appearance at Tanglewood will be for the benefit of the orchestra's pension fund.

For this concert M.R Fiedler has invited the folk parodist Allan Sherman to be his guest.

The concert will begin with Strauss' Radetzky March which will be followed by the Overture to "La Belle Helene" by Offenbach. Mr. Fiedler and the Pops Orchestra will then be joined by Sherman, of "Hello Muddah, Hello Faddh" fame, for the comic's arrangement of "Peter and the Commissar" with apologies to S. Prokofiev, L. V. Beethoven, J. L. F. Mendelssohn-Bartholdy, J. Strauss II, P. I. Tchaikovsky, and G. Verdi.

"Sound of Music"

After intermission Mr. Fiedler will conduct Selections from "The Sound of Music," a popular favorite with Boston Pops audiences this spring. Sherman then will take the podium to conduct his arrangement of Variations on the Theme "How Dry I Am" and then be heard with the orchestra in a performance of a Sherman arrangement of "The End of a Symphony." The program will close with two well-known Fiedler favorites "Hello, Dolly" by Herman, and Sousa's "The Stars and Stripes Forever." The arrangement of "Hello, Dolly" was a hit on the Boston Pops programs this season at Symphony Hall and has been recorded for RCA Victor by the Pops Orchestra on a 45 rpm record backed by "I Wanna Hold Your Hand." RCA Victor will record the Pops concert at Tanglewood including Allan Sherman's selections. The recording will be made live during the performance.

An unlimited number of general admission tickets for the Boston Pops at Tanglewood concert will go on sale at the Festival Ticket Office, Tanglewood at 4 p.m. Wednesday afternoon. The grounds will open at that hour and all ticket holders have been invited to take picnic suppers to Tanglewood. The Tanglewood cafeteria will have box suppers available for those who wish to purchase them.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810

JUL 8 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 2 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

JUL 5 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 128,545

JUL 7 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times
NEW MILFORD, Conn.
Weekly Circ. 4,096

JUL 2 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240

JUL 9

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Banner (e)
BENNINGTON, Vt.
Circ. 5,111

JUL 10 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,200

JUL 9 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691

JUL 4 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press (e)
BRISTOL, Conn.
Circ. 14,439

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This will mark Arthur Fiedler's eleventh annual visit to Tanglewood to coduct a Boston Pops concert. He is celebrating his 35th year as conductor of the Pops. Proceeds from the sale of tickets will go to the Boston Symphony Orchestra's Pension Institution.

AROUND THE TOWN

7/22/64 Albany Times-Union

The Boston 'Pops' Plays Tonight at Tanglewood

By EDGAR S. VAN OLINDA

The late Walter Damrosch, distinguished orchestra conductor and musicologist, said a mouthful when he told one of his children's radio music appreciation audiences that "Popular music is merely familiar music." His contention will be strengthened tonight when it is expected that some 15,000 popular music lovers will converge on the beautiful Tanglewood Estate to pay homage to Arthur Fiedler and the Boston Pops Orchestra, making their annual pilgrimage to the Berkshires. The program runs the gamut from classical music to "Hello Muddah, Hello, Faddah" sung by guest artist Allan Sherman, the American folk singer.

The Boston Symphony Orchestra, minus the first chair men and women, is the nucleus of the Pops, and the ensemble which makes the Pops records. Their program is a sneaky way of indoctrinating the Hoi Polloi into the mysteries of "The Three Bs," since the audience should leave the concert huming "Hello Dolly" or the television commercials. When the handsome, virle conductor starts to play Sousa's theme song "The Stars and Stripes Forever," you will know that the concert is over.

The lawns of Tanglewood are Kelly green and as smooth as the cloth on a billard table. The caretaker keeps the sward moist and vigorous with the plentiful use, it is presumed, of the water from Lake Mahkeenac, or the Stockbridge Bowl, as it is referred to by those not versed in Indian lore. There is just one discordant note which disturbs the harmony of the elysian scene, and that is the carelessness of the litter bugs who strew the lawns with the remnants of their basket or box lunches, in spite of the fact that large receptacles are placed at nearby points for the garbage disposal. But before the concert of the next day rolls around, the lawns are restored to their pristine beauty by the Tanglewood sanitary squad.

In the earlier days of the Berkshire Festival, the conductor and the members of the orchestra were plagued with dive-bombing bugs, attracted by the overhead lights. This situation, disturbing to the players, has been remedied with the use of some potent insect repellent. Even mosquitos are conspicuous by their absence. During these hot, humid days and nights, Mr. Leinsdorf has allowed the members of his orchestra to shed their white coats, a situation which is reflected in the sports attire affected by many men and women in the vast audience. Smoking is permitted in the shed. However, I should like to see signs placed in strategic places, barring the use of pipes, burning tobacco which smells as if it had been salvaged from the office pencil sharpener.

On the positive side of the picture is the great number of children.

Boys and girls with their parents and members of adjacent summer camps exhibit exemplary conduct and strict attention to the music being played in one of the most heartening aspects of the concerts. They are the future patrons of Tanglewood.

Every reserved seat for tonight's concert has been sold for the past week. However, those who were unable to obtain seats in the Big Shed (which seats 6,000) can enjoy the concerts Al Fresco, as a result of the perfect acoustics which obta[in] Tanglewood, if not in Lincoln Center. Bring along some [blank]ets to spread on the lawns, and some folding chairs, an[d] "Music Under the Stars."

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304

JUL 27 1964

Murdah! Murdah!

To the Editor of THE EAGLE:—

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I, too, was disappointed and annoyed that anyone who appeals to a minority could be presented to us as the major attraction and yet get billing before the concert as simply a minor guest star. I was prepared to suffer for some 30 minutes, but I'm positive the net result was something that appeared to be longer than "Ben Hur."

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EDWARD M. COMSTOCK,
Housatonic.

NEW ENGLAND NE[WSCLIP]
Box 2078, Boston 02106

SPRINGFIELD,
Union
Morn. Circ.

JUL 23 1964

Sherman ... Pension Fu... Hub Orche...

By R. C. HAMM...

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EDWARD M. COMSTOCK.
Housatonic.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

SPRINGFIELD, MASS.
Union
Morn. Circ. 83,19

JUL 23 1964

Sherman Hikes Pension Fund of Hub Orchestra

By R. C. HAMMERICH

ON ... The sound comedy Allan Sherman, father of ... son, the folk singer" and ... of Camp Granada, con... with Arthur Fiedler and ... Boston Pops Orchestra ... $39,652 into the or... pension fund from 13,327 ... listeners at Tangle... Wednesday night.

Short Shower

... started entering the ... grounds in bright sunshine when ... orchestra stopped rehears... and gates were opened at ...

... brought blankets and ... chairs and beach umbrel... which came in handy not ... after when a short shower ... from clouds that had gath... during supper time. It ... again.

... marched into view at ... and without preliminary ... launched a quick and crisp ... Radetzky March" written by ... of the waltzing Strausses of ...

Rest to Sherman

... he led the orchestra in ... sort of music his Pops Or... is famous for the world ... a prancing Offenbach ... ture to "La Belle Helene." ... preliminaries completed, ... st of the evening belonged ... completely to Allan Sher...

... upted only by applause ... intermission, he started ... world's first performance ... following inventions: ... German) A monologue ... night club comedi... ... tion for "Peter ... conducting ... variations on ... Bach" and commen... ...angement called ... Symphony." Two ... the orchestra, ... Dolly," and "Stars and ... Forever" ended the reg... program, but the cheering ... demanded more. They ... encores, "Java," "Sur... Fringe on Top," ... Knife" and "I Wan... Your Hand" (during ... orchestra members ... Yeah, Yeah.")

Modest On Stage

... encores ended a concert ... wasn't really a concert, ... was more like a giant "act." ... Sherman, the star, was a ... dest and self-effacing man on ... age. His manner was mild, al... most apologetic. He went out ... his way to make sure every... one knew that he couldn't sing, ... couldn't read music and couldn't ... conduct an orchestra.

But he didn't say he couldn't tell jokes. It is a talent he has in great abundance.

"Peter and the Commissar" is a piece modeled on Prokofiev's "Peter and the Wolf." It uses the same kind of method to tell a story and, in fact, uses some of the same melodies. The story is quite different. It's funny.

Audience Nearly Overwhelmed

It is about a small Russian ... writes a pretty little song ... the commissar won't ac... for publication. The Rus... disc jockeys make it fam... The performance was re... and American disc ... may make it famous, ... has the big (102-men) or... playing wrong notes, ... Nova, cha cha cha, rock ... roll, blues and dixieland. ... audience was nearly over... whelmed.

The other contributions by Sherman were nearly as success... His "Variations on How Dry I Am," for instance, had the orchestra playing the familiar ... in many guises, including ... time.

Most interesting variation, perhaps, appeared when Sher... played the first phrase ... side down on the piano. That ... it comes out the same as ... first phrase of one of the ... melodies in opera — ... My Heart at Thy Sweet Voice" ... Saint Saens' "Samson ... Delilah."

Nothing but Applause

"The End of a Symphony" ... a collection of simple lit... tunes like "Shave and a ... Haircut, Two Bits" and "Yan... Doodle" to which Sherman ... attached big, pompous, ... massive, chordal endings from ... famous symphonies.

The comparisons were comical, especially when razzed with Sherman's special skill for parody.

Before the performance a couple of misgivings were overheard, like what can Sherman do with a symphony orchestra?

There was nothing but happy applause afterward.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

NORTHAMPTON, MASS.
Hampshire Gazette
Eve. Circ. 13,499

JUL 24 1964

Pops Concert Attracts Big Tanglewood Crowd

Intermittent thunderstorms only served to whet the enthusiasm of the 12,627 men, women and children who swarmed over the ample Tanglewood lawns and filled the big shed to hear Arthur Fiedler give his annual Boston Pops concert, with the assistance of Allan Sherman, guest artist. As a result, the Boston Symphony Orchestra's pension fund received the sum of $39,652.

Starting almost a half hour late, Mr. Fiedler, dapper in a gray jacket topping black slacks, and his white-shirted orchestra members plunged into a crisp performance of Richard Strauss' Radetzky March, while people were still wandering to their seats. Offenbach's delightful Overture from "La Belle Helene" followed, fluid and gracious, with a rousing climax which produced a like reaction in the audience's applause.

Blowing kisses to the audience, comedian Allan Sherman then walked onstage with Mr. Fiedler. Taking over the mike, he announced that they would be cutting a new album with this performance of his works, urging the people to applaud when they felt like it, "be natural, but not too natural," thanking this "fantastic orchestra" for putting up with him, explaining that he actually looked like Cary Grant, but his advisers decided that he should be "short, fat, and wear glasses for the month of July"—that as a hobby he composed songs for friends and guests at his home—and had "written" many classics, that he had laryngitis, which would probably help his singing—in this piece he had changed the original story, the words, and then the music, and called it "Peter and the Commissar," with apologies to Beethoven, Prokofiev, Brahms, Strauss II, Tschaikovsky, Verdi and Mozart.

Using an Ogden Nash style, which made most of the audience smile, and some laugh outright, Mr. Sherman narrated an amusing story of Peter, a Russian composer, and his difficulties with the Commissar and his committee, turning the charming and evocative music of Prokofiev into a heart-rending shambles. Loving every minute, he changed Beethoven's Fifth into a cha-cha-cha, Brahm's Lullaby to rock 'n' roll, Swan Lake into a blues number with a hot trombone.

The Grand March from Aida became Dixieland, etc., Peter's theme returned, he was "discovered" by a lil old man from a recording company and elevated to the Vladivostok Parade, an infinitum. The applause was deafening!

After intermission, the incomparable and accommodating orchestra was whisked through a medley of selections from Rodgers' "The Sound of Music" by the knowledgeable Mr. Fiedler.

Confessing that he knew nothing about conducting, Mr. Fiedler had been trying valiantly but in vain, to teach him since Monday; that it was immensely presumptive of him to stand before this marvelous orchestra, but the saving grace was that they knew what they were doing; since he couldn't read a note of music, he did have a sign on the conductor's sign which read "try not to make an —of yourself," he would play a piano solo for this piece if they hadn't taken away the pieces of red scotch tape affixed to the proper keys; that he had composed these "Variations on How Dry I am" in an airplane in his head, because "all composers drink," and given it to his arrangers, Mr. Sherman launched into a cleverly conceived, (although it's been done before, but not on such a grand scale) illustration of the theme's presence, in one form or another, in classic and popular numbers. Allan did have to make a second start, since, as he turned around and smiled, "I zigged where I should have zagged!"

"The End of a Symphony" was just what the name implies, a parody on several composers' overlong endings, interspersed with Sherman's couplets. "Let's take Beethoven's Fifth and Yankee Doodle, and make them into a symphonic strudel." Schubert took so long to end his seventh, his eighth remained unfinished, etc. His encore was of course "Hello modda, hello fadda," everyone loving it as much as he.

After "Hello, Dolly," Mr. Fiedler closed the program with his always stirring interpretation of Stars and Stripes Forever, extending several encores for the delight of a well-pleased audience. M.deB.B.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

WORCESTER, MASS.
Telegram
Morn. Circ. 58,744

JUL 23 1964

By RAYMOND MORIN
Telegram Music Critic

LENOX — Funny man and alleged singer Allan Sherman took over the Boston Pops—Arthur Fiedler program last night at Tanglewood. It was the annual "Pops" benefit for the Berkshire Music Center. Proceeds of $39,652. Came from an audience of 12,627.

Sherman was given a lot to do. Some of it was unique in that his new opus, "Peter and the Commissar," was recorded last night on stage. Sherman was noticeably nervous and several lines had to be repeated, but he had warned the audience in advance that it might happen.

The orchestra and Fiedler managed to have some of the program all to themselves.

They got off to a booming start with Strauss' "Radetzky-march." Fiedler quieted the orchestra for the liltring mid-section, but it was inevitable (and fortunate) that they return to the "hoop-la" for a big close.

More Finesse

There was more finesse in Offenbach's "Beautiful Helen" Overture. Woodwind and string solos made beautiful sound, and provided a few moments for quiet meditation. The lush waltz was tuneful and suave. In the fast-moving sections, all were not neck-and-neck. — For example, the can-can — but vitality wasn't much dimmed.

Format of Sherman's loan of Prokofieff's "Peter and the Wolf" was the dictatorial protest of Peter's tune when he brought it before the commissar.

Sherman's entrance on stage (throwing kisses) was enough to strike an informal mood.

After trying out the sound system: "Can you hear me?"

A loud "no" from the audience.

"Then how can you answer if you can't hear? Mr. Fiedler suggests that you move down closer (every seat was taken) and pay the difference."

After a fairly straight playing of the "Peter" theme, it was given the business. The commissars wanted the theme changed. First a bossa nova. What cats! Then other composers and their sacred themes were brought into the mess.

Beethoven's Fifth Symphony was converted into "cha-cha-cha." Brahms' Lullaby went rock n' rolling. Slices were taken out of Pete Tchaikovsky's "Swan Lake" and turned into a blues. Verdi's "Aida" march went Dixieland. And the audience went slightly wild.

Later on, Sherman took it upon himself to conduct the orchestra. He told the audience quite frankly that he didn't know how. And he proved it. For the record, the "score" he used was a piece of paper upon which was written "try not to make an ass of yourself."

Anyhow, the masterpiece was variations on "How Dry I Am." Sherman took his precipitous place on the podium and rapped loudly for attention. "You have no idea what an insane sense of power this gives, he remarked.

Thrust Per Note

His conducting was on thrust per note. Fiedler was one of the performers, sitting near the concertmaster. When the baton was pointed at him, he hicupped.

From that point, the orchestra gave the lead and Sherman set his zig-zagging to their speeds. But listening, he also knew where to look and cue.

The material was plentiful, and "How Dry" got constantly mixed up with other tunes. Lehar's "Merry Widow" waltz had its share, "The Man on the Flying Trapeze," the sobbing finale from Tchaikovsky's "Pathetique" Symphony, and the "1812 Overture."

Massive Medley

So that the symphonic slapstick would be complete, Sherman also did a bit called "End of a Symphony," and his well-known version of "Hello Dolly."

Fiedler and the boys came through with a massive medley from "Sound of Music." The theme song was crammed with delirious sound. From there, it moved through a parade of contrasts — instrumentally-yodelled "Goatherd," sensuous "Favorite Things," piquant "Sixteen Going on Seventeen." The windup was a gliding "Edelweiss," and the tonal glow was brightest for "Climb Every Mountain."

Sense will be revived at Tanglewood tomorrow night when the Berkshire Music Festival begins its fourth weekend. Ormandy will guest conduct the Boston Symphony in Richard Strauss' "Don Juan," Sibelius' Fifth Symphony, Debussy's "Iberia" and the second "Daphnis and Chloe" suite by Ravel.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304

JUL 23 1964

Sherman Pops at Tanglewood

By ANDREW CLARKE

LAST NIGHT at Tanglewood the fare was guest artist Allan Sherman, assisted by Arthur Fiedler and the Boston Pops Orchestra. Regretfully, the roles were reversed, but perhaps the program director felt that the Boston Pops has become so old hat that something drastic had to be done.

And it was done. Mrs. Sherman's son was on the stage for a good half of the program, experimenting with his newly discovered talents as a composer and a teller of Tanglewood Tales. I personally had gone to hear the orchestra perform some of their delightful renditions of Broadway music and light classics, and what little I did hear was up to the Boston Pops' usual standard of excellence.

* * *

RCA VICTOR Records, however, had decided that last evening would be an auspicious time to make a live recording of Mr. Sherman's "Peter and the Commissar," a mildly amusing parody of Prokofieff's "Peter and the Wolf," that dragged on for a half hour. And then to round out the evening the audience was treated after intermission to the taping of side two of what will probably be a surefire best-seller, variations on "How Dry I Am" (this one conducted by her son himself) and "The End of a Symphony." Well, I want to tell you that I've already ordered 10 copies in advance so that the kids on my block can all have frisbies to play with next year.

* * *

ACTUALLY, Allan Sherman wasn't all that indigestible. He did deliver some funny lines ("Can you all hear me" — no — then how can you answer no if you can't hear me?"), and some of the parodies were great fun (Peter's theme in bossa nova rhythm, Beethoven's Fifth as a cha - cha, Brahms' "Lullaby" with a rock-and-roll beat, the "Swan Lake Blues," etc.). But somehow Mr. Sherman doesn't measure up to Danny Kaye as a comic conductor, and his material was both labored and spotty.

My biggest complaint was that the whole thing was overdone. Allan Sherman's forte is his "folk-singing," and for my money his best effort of the evening was his rendition of "Hello Muddah," which the audience insisted upon as an encore. He should stick to this idiom.

Whitestone

Mr. Sherman likes it quiet

* * *

THE ORCHESTRA opened the program with a stirring performance of Strauss' "Radetsky March," which was followed by an artful reading of Offenbach's "Overture to 'La Belle Helene,'" After intermission they played highlights from "The Sound of Music," a rousing version of "Hello Dolly," and closed the program with the perennial favorite, "Stars and Stripes Forever."

Encores included "Surrey With the Fringe on Top," "Mack the Knife" (featuring the big band sound of the Boston brass), and of course the Beatles' big hit, "I Want To Hold Your Hand," accompanied by the earsplitting screams of several thousand campers from around the area.

* * *

A CROWD of 13,327 jammed the shed and overflowed onto the lawn, and $39,652 was realized for the Orchestra's pension fund, a record for the Pops. This marked the first time that the proceeds had not gone to the Music Center. Last year the fund paid $210,000 to 92 pensioners and widows.

The weather, except for the humidity, was ideal and the huge crowd obviously enjoyed what they saw and heard. In all fairness it must be noted that Allan Sherman was very well received, but one would hope that next year's guest artist will not be allowed to monopolize the program to such an extent.

136

GALA EVENING

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 47,164

JUL 21 1964

'Gala Evening' Tickets Go On Sale Friday

Tickets go on sale this Friday for the "gala evening" at Tanglewood. The evening is a kind of annual classical hootenany, and it happens Wednesday, Aug. 19.

After a full afternoon of chamber music and recitals offered by all departments of the center, Erich Leinsdorf and Leopold Stokowski herd the Boston Symphony and all the Berkshire Music Center's student orchestras into the music shed at 8 p.m. There, the massive orchestra, 170 strong, and a 200 voice chorus thunder out a still-unannounced program.

Tickets for it will be available at the Tanglewood box office, except for general admissions, which aren't released until the afternoon of the concert.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

JUL 27 1964

Giant Orchestra, Chorus To Fete Music Center

An orchestra of 170 players and a chorus of 200 will be on the Tanglewood stage Aug. 19 for a gala evening concert to benefit the Berkshire Music Center.

Erich Leinsdorf will conduct the 200 men's voices in the original version of Strauss' "Blue Danube" Waltzes and the March from Wagner's "Tannhaeuser."

The purely instrumental part of the program, at 8 p.m. in the 6000-seat Music Shed, will be played by the combined forces of the Boston Symphony and the Berkshire Music Center Orchestras. Leinsdorf will conduct Tchaikovsky's Symphony No. 4 and Leopold Stokowski, in his first Tanglewood appearance this Summer, will direct his orchestration of a Bach-Passacaglia and Fugue.

The Aug. 19 concert will be the first time, since the founding of the music center in 1940, that the two orchestras have been formed into one ensemble for a complete program. The day's festivities will begin at 4 p.m. with a series of concerts by the 260 members of the music center who will be completing their eight weeks of study at Tanglewood on Aug. 22.

The Gala Evening performances are for the benefit of the Berkshire Music Center, the Summer institution maintained by the Boston Symphony Orchestra for the advanced study of music. The music center is the only such academy operated by a major symphony orchestra, and the performances through the eight-week session by its participants and the Gala Evening are a major source of funds for the scholarship aid granted to many of these young musicians.

Herald Tribune
D. 282,005 SUN. 363,384
JUL 24 1964

The annual Tanglewood Gala on Aug. 19 will feature 170 instrumentalists and 200 choristers in such items as the Strauss "Blue Danube" Waltzes and the march from Wagner's "Tannhaueser" in the original versions with voices.

The orchestra will combine the Boston Symphony and the orchestra of the Berkshire Music Center. The day will begin at 4 p.m. with a series of programs by the students of the center. The main concert in the evening will be conducted by Erich Leinsdorf and Leopold Stokowski.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
NEW YORK SERVICE

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063

JUL 30 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

DANBURY, CONN.
News-Times
Eve. Circ. 23,828

JUL 24 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

NORTH ADAMS, MASS.
Transcript
Eve. Circ. 13,240

JUL 24 1964

Both BSO, Music Center Orchestras Play Aug. 19

The combined forces of the Boston Symphony and Berkshire Music Center Orchestras will be heard in the climactic concert of the annual Gala Evening in the Music Shed at Tanglewood, Aug. 19. The orchestra will consist of 170 musicians who will be joined by a chorus of 200 for a portion of the concert.

Erich Leinsdorf and Leopold Stokowski, who is making his first appearance at Tanglewood this summer, will share the conducting.

First Since 1940

The concert will mark the first time since the founding of the Music Center in 1940 that the two orchestras have been formed into one ensemble for a complete program. The day's festivities will begin at 4 p. m. with a series of concerts by the 260 members of the Music Center who will be completing their eight weeks of study at Tanglewood Aug. 22.

The gala evening performances are for the benefit of the Berkshire Music Center, the summer institution maintained by the Boston Symphony Orchestra for the advanced sutdy of music. The Music Center is the only such academy operated by a major symphony orchestra, and the performances through the eight-week session by its participants and the Gala Evening are a major source of funrs for the scholarship aid granted to many of these young musicians.

During the concert by the combined orchestras Erich Leinsdorf will conduct Tchaikovsky's Symphony No. 4; Strauss's' "Blue Danube" Waltzes in its original version with male chorus; and the March from Wagner's "Tannhauser" with the chorus of 200 voices. At the same program Leopold Stokowski will conduct the combined orchestras in Bach's Passacaglia and Fugue.

Reserved Seats

Reserved seats for the 8 p. m. concert in the Music Shed went on sale at the Tanglewood Box Office today. General admission tickets to the grounds will go on sale at 3 p. m., Aug. 19. Persons holding either reserved tickets for the evening concert or general admission tickets will be admitted to all other Music Center events, which will begin at 4 p. m.

Press (e)
BRISTOL, Conn.
Circ. 14,439

JUL 31 1964

Annual Gala Evening At Tanglewood Is Set For August 19

A chamber music program will be presented at Tanglewood, Lenox, Mass., by the members of the Music Center, Sunday night at 8 o'clock, in the Chamber Music Hall.

Sunday morning, August 2, at 10 o'clock, the weekly program of Music of J. S. Bach will take place in the Theatre.

Tickets are now on sale for the annual Gala Evening at Tanglewood on August 19. The program will benefit the Berkshire Music Center and will consist of several events beginning in mid-afternoon which will represent all departments of the Music Center.

The highlight of the day will be the evening concert in the Music Shed at 8 o'clock, at which the Boston Symphony and Berkshire Music Center Orchestra will combine forces to form an orchestra of 170 musicians, conducted consecutively by Eric Leinsdorf and Leopold Stokowski. The giant orchestra will also be joined during the concert by a 200 voice chorus.

General admission tickets to the lawns will be available on August 19 at 3 p.m.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304

AUG 13 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

AUG 13 1964

Committees Announced For Tanglewood Gala

LENOX—Mrs. Serge Koussevitzky, chairman of the Gala Evening at Tanglewood, announced Wednesday the names of committee members planning the annual benefit event Aug. 19 from 4 to 10 p. m. at Tanglewood.

Sole Benefit

The Gala will be the only benefit this season for the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music.

All departments of the Music Center will present programs through the afternoon and evening, including a supper hour concert during which visitors are encouraged to spread their own picnics on the lawns or purchase box suppers at the cafeteria.

The Gala Evening will come to a grand finale with a concert in the Music Shed at 8 p. m. Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, has asked Leopold Stokowski to conduct a portion of the program with the combined forces of the Boston Symphony and Berkshire Music Center Orchestras.

Mrs. Henry B. Cabot, Mrs. Leinsdorf and Mrs. Endicott Peabody will serve as the honorary committee for the event. Other committee members are Mrs. John L. B. Brooke, Mrs. Bruce Crane, Mme. Anna de-Leuchtenberg, Mrs. Joseph de Pasquale, Mrs. Robert Underwood Johnson, Mrs. William Knoll, Mrs. John G. W. Mahanna, Mrs. Lawrence K. Miller, Mrs. Mac Morgan, Mrs. Thomas D. Perry, Jr., Mrs. John H. Rice, Mrs. J. C. Rosenfeld, Mrs. Bruce Sanborn, Mrs. John L. Senior, Mrs. Louis Speyer, Mrs. Edgar B. Stern, Mrs. Albert Sterner and Mrs. Willem Willeke.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

AUG 10 1964

350 Musicians To Perform At Tanglewood Annual Gala

LENOX — Tanglewood's annual gala evening will be highlighted by a concert given by 350 members of the combined Boston Symphony and the Berkshire Music Center orchestras and the center's chorus Aug. 19.

Directed by both Erich Leinsdorf and guest conductor Leopold Stokowski, the 8 p.m. event will cap an afternoon of four concerts, whose proceeds will benefit the Berkshire Music Center. The grounds will be open at 3:30. The first concert, an ensemble of wind and brass instruments, will be heard on the Main House porch at 4.

At 5, visitors to Tanglewood will have a choice between two programs: string and vocal chamber music at the theater hall, and a concert of music by Tanglewood composers at the chamber music hall.

Supper Concert

A supper concert, at 6:30 from the Main House porch, will be presented by the Tanglewood Choir. It is traditional at this time for visitors to spread out the picnics they have brought or purchased from the cafeteria.

Reserved tickets for the performance by the combined orchestras are now on sale at the Tanglewood box office. General admission to the lawns will be available the afternoon of the concert. Both the reserved and general admission tickets will admit one to all events.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
BOSTON, MASS.
Herald
Morn. Circ. 176,483
JUL 27 1964

THE TROY RECORD
TROY, N. Y.
D. 7,422

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
BROOKFIELD, Conn.
Weekly Independent
Circ. 1,202
0 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
SPRINGFIELD, MASS.
News
Eve. Circ. 100,582
JUL 24 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
NORTHAMPTON, MASS.
Hampshire Gazette
Eve. Circ. 13,499

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 24 1964

JUL 24 1964
OSWEGO, N.Y.
PALLADIUM-TIMES
D. 15,200
AUG 4 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810
AUG 18 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal Record
AMHERST, Mass.
Weekly Circ. 2,551
JUL 30 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times
NEW MILFORD, Conn.
Weekly Circ. 4,096

THE TIMES RECORD
AUG

AMSTERDAM, N. Y.
RECORDER & DEMOCRAT
D. 13,800
JUL 24 1964

GREENVILLE, N. Y.
LOCAL
W. 500
JUL 29 1964

ATHENS, N. Y.
HERALD
W. 300
JUL 30 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304
JUL 23 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
WINSTED, CONN.
Citizen
Eve. Circ. 3,756
JUL 25 1964

Gala Evening Slated Aug. 19 At Tanglewood

In a concert reminiscent of the brilliant benefit performances held at Tanglewood during World War II, the combined forces of the Boston Symphony and Berkshire Music Center Orchestras will be heard in the climactic concert of the annual Gala Evening in the Music Shed at Tanglewood, Lenox, Mass. Aug. 19. The orchestra will consist of 170 musicians who will be joined by a chorus of 200 for a portion of the concert. Erich Leinsdorf and Leopold Stokowski, who is making his first appearance at Tanglewood this summer, will share the conducting.

The August 119 concert will be the first time, since the founding of the Music Center in 1940, that the two orchestras have been formed into one ensemble for a complete program. The day's festivities will begin at 4 p. m. with a series of concerts by the 260 members of the Music Center who will be completing their eight weeks of study at Tanglewood on Aug. 22. The Gala evening performances are for the benefit of the Berkshire Music Center, the summer institution maintained by the Boston Symphony Orchestra for the advanced sudy of music. The Music Center is the only such academy operated by a major symphony orchestra, and the performances through the eight-week session by its participants and the gala evening are a major source of funds for the scholarship aid granted to many of these young musicians.

During the concert by the combined orchestras Erich Leinsdorf will conduct Tchaikovsky's Symphony No. 4; Strauss's "Blue Danube" waltzes in its original version with male chorus; and the March from Wagner's "Tannhouser" with the chorus of 200 voices. At the same program Leopold Stokowski will conduct the combined orchestras in Bach's Passacaglia and Fugue.

Reserved seats for the 8 p. m. concert in Music Shed will go on sale at the Tanglewood box office Friday morning, July 24, at 9 a. m. General admission tickets to the grounds will go on sale at 3 p. m. on Aug. 19. Persons holding either reserved tickets for the evening concert or General Admission tickets will be admitted to all other Music Center events, which will begin at 4 p. m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810
AUG 3 1964

SMART SET — By ROSE WALSH

Treat at Tanglewood

A treat for visitors at the Berkshire Festival will be heard Aug. 19 when the combined Boston Symphony and Berkshire Music Center orchestras present a concert in the Music Shed at Tanglewood. Erich Leinsdorf and Leopold Stokowski, who is making his first appearance there this summer, will share conducting 170 musicians and a chorus of 200.

This will be the first time since the founding of the Music eCnter in 1940 that the two orchestras have been formed into one ensemble for a complete program. A series of concerts by the 260 members of the Center (who will be completing their eight weeks of study Aug. 22) will begin the festivities at 4 p. m.

The evening performances will benefit the Berkshire Music Center maintained by the Boston Symphony for the advanced study of music. The center is the only such academy operated by a major symphony orchestra, and the performances through the eight-week session by its participants and the evening is a major source of funds for the scholarship aid granted to many of these young musicians.

During the concert, Mr. Leinsdorf will conduct Tchaikovsky's Symphony No. 4; Strauss's "Blue Danube" waltzes in its original version with male chorus; and the march from Wagner's "Tannhauser" with the chorus of 200 voices. At the same program, Leppold Stokowski will conduct Bach's Passacaglia and Fugue.

General admission tickets go on sale at 3 p. m. on the day of the concert. Persons holding either reserved tickets for the evening concert or general admission will be admitted to all other Music Center events beginning at 4 o'clock.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810
AUG 12 1964

TANGLEWOOD'S GALA EVE. AUG. 19

The highlight of the Gala Evening of five musical programs to be presented by the young musicians of the Music Center at Tanglewood Wednesday, Aug. 19, will be the "Extraordinary Concert" at 8 p. m. when Erich Leinsdorf and Leopold Stokowski will each conduct the combined Boston Symphony Orchestra and Berkshire Music Center Orchestra.

During the concert the Festival Chrous will join the combined orchestras making a total force of more than 350 performers.

The grounds will be opened to the public at 3:30 p. m. The first program, a concert of music for wind and brass instruments on the Porch of the Main House, will begin at 4 p. m.

At 5 o'clock, visitors to Tanglewood will have a choice between two programs: a concert of string and vocal chamber music in the theater and a concert of music by Tangelwood composers in the Chamber Music Hall.

At 6:30 p. m. there will be a supper concert by the Tanglewood Choir from the Porch of the Main House. At this hour it is traditional for visitors to spread their picnics on the surrounding lawns or to purchase box suppers from the Tanglewood Cafeteria.

Reserved seat tickets for the Extraordinary Concert in the Music Shed are on sale at the Tanglewood box office. General admission tickets to the lawns will go on sale the afternoon of the concert. Both the reserved tickets and general admission tickets will admit one to all the preceding events of the Gala Evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 144,855
AUG 18 1964

Tanglewood Gala Unites Students, Boston Symphony

Music will emanate from just about every corner of Tanglewood Wednesday when the Berkshire Music Center puts on its annual gala. Proceeds will benefit the scholarship fund of the Summer center for the advance study of music, maintained by the Boston Symphony Orchestra.

On the porch of the Main House at 4 p.m., woodwind and brass ensembles will play works of Roussel, Schmidt, Gabrieli, Bozza, Haydn, Des Portes and Mozart.

An hour later in the Chamber Music Hall there will be performances of music by five current Tanglewood composers —Stock, Albright, Wilson, Arrigo and Lerdahl. Also at 5 p.m., in the Theater-Concert Hall, two chamber works by Brahms will be played.

A supper concert by the Tanglewood Choir at 6:30 on the Main House porch will include music of Purcell, Mendelssohn, Krenek, Piston, Gibbons, Marenzio, Vaughan Williams and Bernstein.

What is billed as an "Extraordinary Concert" will begin at 8 in the 6000-seat Music Shed. Erich Leinsdorf will start the program by conducting the combined Boston Symphony and Berkshire Music Center Orchestras in Tchaikovsky's Fourth Symphony. Leopold Stokowski, in his Tanglewood debut, will then take over the same forces for his arrangement of the Bach Passacaglia and Fugue in C minor.

Leinsdorf will resume the program with the two orchestras and a male chorus in a performance of the original version of the Strauss waltz, "By the Beautiful Blue Danube." The concluding work will be some 250 voices including Tanglewood personnel, in the Entrance of the Guests into the Wartburg, from Act II of Wagner's "Tannhaeuser."

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
BOSTON, MASS.
Herald
Morn. Circ. 176,483
AUG 18 1964

5 Concerts Slated In Gala Evening At Tanglewood

The five concerts to be heard tomorrow at the Berkshire Music Center's Gala Evening at Tanglewood were announced yesterday.

Each department of the Boston Symphony Orchestra's summer center for advanced study will be represented.

The programs will take place from 4 p.m. to 10 p.m. and will include a supper concert by the Tanglewood Choir plus an "Extraordinary Concert" at 8 p.m.

The later will include the combined forces of the Boston Symphony and Berkshire Music Center Orchestras, also a chorus of 250 voices.

The grounds will be opened at 3:30 p.m.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
WORCESTER, MASS.
Gazette
Eve. Circ. 92,729
AUG 17 1964

AT TANGLEWOOD

There will be a gala evening at Tanglewood Wednesday from 4-10 p.m. when each department at the Berkshire Festival music center will perform. This includes a supper concert of choral music on the Great Lawn. At 8 Erich Leinsdorf will conduct the Boston Symphony Orchestra in an ex- Music Center orchestra and the Berkshire Music Center orchestra in an ex-

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810
AUG 19 1964

GALA EVENING AT TANGLEWOOD WEDNESDAY

The annual Gala Evening at Tanglewood Wednesday for the benefit of the Berkshire Music Center will consist of several events representing all departments of the Music Center and beginning in mid-afternoon.

The highlight will be the evening concert in the Music Shed at 8 p. m., at which the Boston Symphony and Berkshire Music Center Orchestras will combine forces to form an orchestra of 170 musicians, conducted consecutively by Erich Leinsdorf and Leopold Stokowski.

The giant orchestra will be joined also by a 200-voice chorus during the concert.

CAPITAL CITY NEWS
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
GREENVILLE LOCAL
Wednesday, August 19, 1964

CAPITAL CITY NEWS BU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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STATE SERVICE
CAIRO HERALD
Thursday, August 20, 1964

CAPITAL CITY NEWS BUR
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NEWSPAPER CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE
ATHENS HERALD
Thursday, August 20, 1964

CAPITAL CITY NEWS BUR
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE
SCHENECTADY UNION STAR
Monday, August 17, 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Independent
AGAWAM, Mass.
Weekly Circ. 2,852
AUG 13 1964

PHYLLIS CURTIN AT TANGLEWOOD

BERKSHIRE MUSIC CENTER STRING SYMPOSIUM AND GALA EVENING THIS WEEK

The Berkshire Festival and Berkshire Music Center at Tanglewood will enter the final week of the 1964 season this week. The Boston Symphony Orchestra, Erich Leinsdorf, Music Director, will present its final three concerts in the Music Shed on Friday and Saturday evenings (Aug. 21-22) at 8 p.m. and Sunday afternoon (Aug. 30) at 2:30, its final Open Rehearsal next Saturday morning (Aug. 22) at 10 a.m. and its final Chamber Music Concert this Tuesday evening (Aug. 18) at 8 p.m. The Berkshire Music Center, the Orchestra's summer center for the advanced study of music, will come to a close with a full week of events scheduled, including the String Symposium this Sunday and Monday (Aug. 16-17) and the great Gala Evening benefit, Wednesday evening (Aug. 19).

The final Tuesday Evening Chamber Music Concert will be held this Tuesday (Aug. 18) at 8 p.m. in the Theatre. Phyllis Curtin, soprano, who was soloist at the Festival concert of August 8 and is on the faculty of the Music Center's Vocal Department this summer, will give a recital of songs by Mozart, Wolf, Berg, Strauss, and contemporary Latin American and American songs. Ryan Edwards will be her accompanist.

TANGLEWOOD, Lenox, Mass. — PHYLLIS CURTIN, Soprano, will present a Chamber Music Concert on Tuesday evening (August 18) at 8 p.m. in the Tanglewood Theatre. The program will include works by Mozart, Berg, Wolf, R. Strauss, and contemporary Latin American and American songs.

CAPITAL CITY NEWS BUR
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE
POUGHKEEPSIE JOURNAL
Tuesday, August 11, 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
BOSTON, MASS.
Sunday Globe
Sun. Circ. 488,105
AUG 16 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
WINSTED, CONN.
Citizen
Eve. Circ. 3,756
AUG 12 1964

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 31,880 SUN. 33,868
AUG 11 1964
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press (e)
BRISTOL, Conn.
Circ. 14,439
AUG 10 1964

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 32,009
AUG 18 1964

Five Concerts Feature Lenox Gala Evening

The Berkshire Music Festival's "Gala Evening" at Tanglewood, Lenox, Mass., tomorrow will present five concerts with the first at 4 p.m. and the last at 8. One of them will be a supper concert during which visitors will be welcome to hold picnics on the lawns or purchase box suppers from the Tanglewood cafeteria.

The Gala Evening will be the only benefit this summer for the Berkshire Music Center which provides scholarship aid to about 75 per cent of its young musicians.

Winds and Brass

Music for winds and brass will make up the opening program at 4. This program will include Roussel's "Fanfare for a Sacred Heathen," Schmitt's "Fanfare from 'Antony and Cleopatra,'" Gabrieli's "Canzone No. 2 (1897)," Bozza's "Sonatine," Haydn's "Feldpartita in B Flat Major for Obes, Clarinets, Bassoons and Horns," Des Portes' "Italian Suite for Quartet of Flutes" and Mozart's "Serenade in C Minor for Winds, K. 388."

Two programs will be given at 5. A concert of music by Tanglewood composers at the Chamber Music Hall will include "Serenade," David Stock; "Salvos," William Albright; "Doubles," Donald Wilson; "Serenata," Girolamo Arrigo and "Variations," Fred Lerdahl.

A string and vocal chamber music program at the Theater-Concert Hall will present Brahms' "String Quintet in C Minor, Op. 51, No. 1" and "Liebeslieder Waltzes, Op. 52, for Double Vocal Quartet and Two Pianos."

The program for the supper concert at 6:30, includes the "Scene of the Drunken Poet" from Purcell's "The Fairy Queen," Mendelssohn's "Part Songs," Krenek's "Pater Noster and First Prayer," from "Five Prayers," Piston's "Carnival Song," Gibbons' "The Silver Swan," Marenzio's "When Spring Returns," Vaughan Williams' "Three Shakespeare Songs," and choruses from Bernstein's "The Lark."

Final Program

The final program at 8 by the combined Boston Symphony Orchestra, Berkshire Music Center Orchestra and Festival Chorus will include Tchaikovsky's "Symphony No. 4," conducted by Erich Leinsdorf; Bach's "Passacglia and Fugue in C Minor," conducted by Leopold Stokowski; Strauss' "By the Beautiful Blue Danube" in the original version with male chorus, conducted by Leinsdorf, and the "Entrance of the Guests into the Wartburg" from Wagner's "Tannhauser," conducted by Leinsdorf.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,499
AUG 10 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
AUG 10 1964

Leinsdorf Lists Gala Evening At Tanglewood Event

Erich Leinsdorf, director of the Berkshire Music Center at Tanglewood, has announced the order of events for the five musical programs to be presented from 4 p.m. to 10 p.m. by the young musicians of the Music Center during the annual Gala Evening at Tanglewood Wednesday, Aug. 19. All proceeds from the Gala Evening will benefit the Berkshire Music Center.

Opens at 3.30

The grounds will be opened to the public at 3.30 p.m. The first program will be a concert of music for wind and brass instruments on the porch of the main house, beginning at 4.00.

At 5 visitors to Tanglewood will have a choice between two programs: a concert of string and vocal chamber music in the theater, and a concert of music by Tanglewood composers in the chamber music hall.

At 6.30 there will be a supper concert by the Tanglewood Choir from the porch of the main house. At this hour it is traditional for visitors to spread their picnics on the surrounding lawns or to purchase box suppers from the Tanglewood Cafeteria.

The highlight of the Gala Evening will be the "Extraordinary Concert" in the music shed at 8. Leinsdorf and Leopold Stokowski will each conduct the combined Boston Symphony Orchestra and Berkshire Music Center Orchestra. During the concert the Festival Chorus will join the combined orchestras, making a total force of over 350 performers.

Reserved tickets for the "Extraordinary Concert" in the Music Shed are now on sale at the Tanglewood Box Office. General admission tickets to the lawns will go on sale the afternoon of the concert. Both the reserved tickets and general admission tickets will admit one to all the preceding events of the Gala Evening.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
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Press (e)
BRISTOL, Conn.
Circ. 14,611

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
AUG 17 1964

Schenectady Gazette
SCHENECTADY, N. Y.
D. 47,923
AUG 17 1964

Tanglewood Concerts Set Wednesday

The complete programs for the five concerts to be heard Wednesday at the Berkshire Music Center's "Gala Evening at Tanglewood" were announced yesterday by Erich Leinsdorf, director of the music center.

THE PROGRAMS will take place from 4 through 10 p.m. and will include a supper concert by the Tanglewood choir during which visitors may spread their own picnics on the lawns or purchase box suppers from the Tanglewood cafeteria.

The evening will end with a concert by the Boston symphony and the Berkshire Music Center orchestra under the joint direction of Leopold Stokowski and Leinsdorf. A chorus of some 250 voices will join the two orchestras for the final number.

The day's events will benefit the music center, which provides scholarship aid to about 75 per cent of the young musicians who study there.

THE PROGRAMS follow:

4 p.m. — Porch of the main house; music for winds and brass.

Roussel: Fanfare for a Sacred Heathen
Schmitt, Florent: Fanfare from "Anthony and Cleopatra," Op. 69
Gabrieli, Giovanni: Canzone II (1897)
Bozza: Sonatine
Haydn: Feldpartita in B-flat major for oboes, clarinets, bassoons and horns
Des Portes: Italian Suite for Quartet of Flutes
Mozart: Serenade in C minor for Winds, K. 388

5 p.m. — Chamber music hall: concert of music by Tanglewood composers.

David Stock: Serenade
William Albright: Salvos
Donald Wilson: Doubles
Girolamo Arrigo; Serenata
Fred Lerdahl: Variations

5 p.m. — Theater-concert hall; string and vocal chamber music.

Brahms: String Quintet in C minor, Op. 51, No. 1
Brahms: Liebeslieder Waltzes, Op. 52, for Double Vocal Quartet and Two Pianos

6:30 p.m. — Porch of the main house; supper concert by the Tanglewood choir.

Purcell: Scene of the Drunken poet, from "The Fairy Queen"
Mendelssohn: Part Songs
Krenek; Pater Noster and First Prayer, from "Five Prayers"
Piston: Carnival Song
Gibbons: The Silver Swan
Marenzio: When Spring Returns
Vaughan Williams: Three Shakespeare Songs
Bernstein: Choruses from "The Lark

8 p.m. — Music shed: The combined Boston Symphony Orchestra and Berkshire Music Center Orchestra and the Festival Chorus.

Tachikovsky: Symphony No. 4, in F minor, Op. 36 Conducted by Erich Leinsdorf
Bach: Passacaglia and Fugue in C minor (aranged by Leopold Stokowski) Conducted by Leopold Stokowski)
Strauss: Waltzes, "By the Beautiful Blue Danube"—in the original version with male chorus Conducted by Mr. Leinsdorf
Wagner: Entrance of the Guests into the Wartburg, from "Tannhauser," Act II—with augmented chorus Conducted by Mr. Leinsdorf

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
WATERBURY, CONN.
Republican
Morn. Circ. 24,059
AUG 21 1964

Gala Evening Success At Tanglewood

(Special To The Republican)

LENOX, MASS. — The gala evening of the Berkshire Music Center at Tanglewood Wednesday afternoon and evening was a success from every angle. Weather, music, and attendance of 8,193 all combined to make it a financial success to the tune of $18,405.50 for the benefit of the Berkshire Music Center some of whose students were awarded prizes and scholarships during the intermission.

Leopold Stokowski, conducting at Tanglewood for the first time, as guest conductor gave the unusual and tightly performed Bach "Passacaglia and Fugue in C minor." The ovation he received was tremendous.

Erich Leinsdorf, director, conducted the other parts of the program which included Tchaikovsky's "Symphony No. 4" in a performance as crisp as the autumn air which added snap to the afternoon and evening in the Berkshires. He led the orchestra through Strauss waltzes "By the Beautiful Blue Danube" with a male chorus and in Wagner's entrance of the guests into the Wartburg from the second act of "Tannhauser."

The orchestra augmented with the students totaled 175 musicians and the combined chorus totaled 200. It was in truth a gala performance with trumpeters placed off to the left outer apron of the shed.

Mr. Leinsdorf was in fine form during the evening, made one of his few talks to the audience as he presented the award winners, presented Leopold Stokowski, added an unscheduled performance of a Sousa march for the final selection, and twirled the microphone as though it were a band leader's baton.

It was the nearest thing to the fireworks finales of the galas of other years when Koussevitzky was director. The audience loved every bit of it from the early afternoon programs of music, the picnicking on the lawns, to the supper concert by the Tanglewood Choir on the porch of the main house, overlooking the glass-smooth, sunsprayed Stockbridge Bowl below.

Thousands sat on the lawn to listen to the concert while many were busy eating chicken, salad, sandwiches, consuming beverages that ran from pop, through beer and the occassional bottle of vintage wine. It was really a feast for the gods.

The afternoon program began at 4 p. m. with wind music by members of the instrumental department on the porch of the main house, was followed by string and vocal chamber music of Brahms in the theater-concert hall and music of Tanglewood composers in the chamber music hall at the same time. The Fromm Fellowship Players were supervised by Gunther Schuller. The supper concert included music and songs of Purcell, Piston, Gibbons, Vaughan Williams, and Bernstein.

Among winners of awards and prizes were two Connecticut young musicians. One of the six Mary M. Fowler awards went to David D. Quattrone of Riverside, Conn. and one of the Mr. and Mrs. William Rosenwald awards went to J. David Ohanian, Westport.

For the first time a special award, honoring Henry B. Cabot, for 32 years a trustee of the Boston Symphony Orchestra and for 19 of those years its president, was awarded as a gift of the musicians. Each award carried with it a check for $225.

The awards went to David J. Shostac, Los Angeles, flutist; Lew Norton, Tulsa, Okla., of the double bass section; and Ronald A. Borror, Wilmington, Ohio, of the trombone and tuba section. The coveted Koussevitzky Memorial Conducting Prize and the Mrs. Eleanor R. Crane Memorial Prize went to Melvin Strauss of Leonia, N. J.

The Koussevitzky Tanglewood Composition Prize went to William H. Albright of West Orange, N. J., composer-organist. Other awards included the Albert Spalding Prize to Marylow Speaker, violinist, of Portland, Oregon; the Joseph Silverstein Prize to Virginia A. Halfmann of Northport, N. Y. The Raphael Sagalyn Award went to Charles M. Dodge, composer, Ames, Iowa. Four William Schwann Awards were made also.

The Berkshire Festival will come to an end on Sunday afternoon with Leinsdorf conducting that afternoon as well as on Saturday night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
AUG 20 1964

At Tanglewood

Annual Gala Evening Held As Music Center Benefit

By FRANK N. PATTERSON

The Gala Evening at Tanglewood runs from 4 to 10 o'clock each year for the benefit of the Berkshire Music Center School, includes performances by all the student departments. The programs offer the public not only a chance to observe what is going on at the world famous music center, but an admirable opportunity to enjoy the results as well.

Appetizer in Music

An appetizer in music for brass and woodwinds played to persons resting on the lawn began at 4. The audience moved at 5 to a choice of wine-like concerts for string and vocal music in the Theater-Concert Hall, or for the flavor of cocktails, contemporary music in the Chamber Music Hall. Standing in the proper spot on the lawn, one could, for inebriating results, partake of both concerts at once.

In time to dine at 6:30 there was an excellent supper concert by the Tanglewood choir to a munching audience picnicking on the lawns, that seemed programmed for each course—Purcell to Bernstein.

The final event at 8 labeled an "Extraordinary Concert" was just that and no less. A double orchestra compounded of the BSO joined by members of the Music Center Orchestra, plus the Festival Chorus, augmented by any who could sing at all (i.e. composers) seemed to result frequently in 375 performers trying to be heard. Naturally they were heard, yet at frequent intervals the listening was a stunning, earfilling surfeit to even the most gluttonous appetite.

Tchaikovsky's fourth Symphony, of course, in many ways was muddy and even clumsy with such numbers, but for portions of light orchestration Mr. Leinsdorf simply made half his forces tacit. For the famous pizzicato scherzo, however, all strings were employed with novel results. And most satisfactory sounds were heard in the fiery finale.

All Sound He Could Muster

The long fingers and hands of Leopold Stokowski that conducted Bach's Passacaglia and Fugue in C minor made frank employment of all the sound he could muster. It was amusing to note that Stokowski used a score for this, his own arrangement of the work, in a summer that has for most other conductors been scoreless.

Strauss Waltzes "By the Beautiful Blue Danube" from the original version with male chorus lent a Pops atmosphere to the concert and also reminded the more ancient Gala Event concert,goers of Koussevitsky's performance of waltzes and the audience's spontaneous reaction with shoeless waltzing on the lawn.

Wagner's "Entrance of the Guests into Wartburg" from Tannhauser created some stir, but what finished the evening's feast was the "Stars and Stripes Forever" by the two orchestras. The effect might be likened to allowing a five-gaited horse to have his head or an orgy of extremism — without partisanship.

8,193 Listeners Hear 5 Concerts, Prizes Awarded

During the 7½ hours between 3.30 and 1 at Tanglewood, Lenox, yesterday 20 members of the Berkshire Music Center were awarded 21 prizes, more than 400 musicians performed in public and 8,193 listeners paid $18,-405 to hear 25 pieces played at five concerts.

It was the annual "Gala Evening," a series of public performances to benefit the Berkshire Music School scholarship fund and to demonstrate the talents of the center's members.

At intermission Leinsdorf announced and introduced the award winners as follows:

Henry B. Cabot prizes: David J. Shostac, Lew Norton and Ronald A. Borror.

Joseph Silverstein prize: Virginia A. Halfmann.

Albert Spalding prize: Marylou Speaker.

Koussevitzky memorial conducting prize and the Mrs. Eleanor R. Crane memorial prize, Melvin Strauss.

Koussevitzky Tanglewood composition prize: William H. Albrith.

Raphael Sagalyn award: Charles M. Dodge.

The following prizes were presented backstage before the concert: Mary M. Fowler award: David M. Felton, Gwen E. Jones, David D. Quattrone, Geoffrey P. Hellman, Barbara A. Heinen and Thomas D. Woodhams.

Mr. and Mrs. William Rosenwald award: Darrell L. Barnes and J. David Ohanian.

William Schwann award: Freddie V. Slatkin, Cheryl Stern, Thomason W. Hanks an William E. Lane.

None of the winners were Massachusetts residents.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 3-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 102,435
AUG 9 1964

Music

Gala Evening Set at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Not since the brilliant benefit performances held at Tanglewood during World War II has such a climactic concert been planned as for the annual Berkshire Music Center gala evening in the music shed on Wednesday evening, Aug. 19.

For the first time since the Music Center was founded in 1940, the Boston Symphony Orchestra and Berkshire Music Center Orchestra will be formed into one ensemble for a complete program. The 170 players will be conducted alternately by Erick Leinsdorf and Leopold Stokowski.

Major Souces of Funds

This summer there are 260 members of the center, the educational department of the Boston Symphony Orchestra. It is the only such academy operated by a major symphony orchestra. The performances through the eight-week session by its participants, one concert by the Boston Pops Orchestra, conducted by Arthur Fiedler, and the gala evening are major sources of funds for the scholarship aid granted to many of these young musicians.

On Aug. 19 the parade of festivities will begin at 4 p.m. with a series of demonstrations in the various concert halls and gardens at Tanglewood.

During the concert by the combined orchestras, Leinsdorf will conduct Tchaikovsky's Symphony No. 4, Strauss' "Blue Danube" Waltzes in their original version with male chorus, and the March from Wagners' "Tannhauser" with a mixed chorus of 200 voices. Stokowski will conduct the combined orchestras in Bach's Passacaglia and Fugue in C minor.

Reserved seats in the music shed are already on sale at the Tanglewood box office. General admission tickets to the grounds will go on sale at 3 p.m., Aug. 19. Persons holding either reserved tickets for the evening concert or general admission tickets will be admitted to all other Music Center events, beginning at 4 p.m.

A Million Attendance

Last summer's eight-week total attendance at Tanglewood was 234,000. The recent jazz festival at Newport attracted about 40,000 persons, and the folk festival, 70,000.

All of these create what sound like monumental problems of traffic and order. At Tanglewood it is a matter of traffic as anyone can testify who has made that creeping, bumper-to-bumper journey over the mile-and-a-quarter from the Tanglewood gate to Lenox Center.

It is difficult to imagine how the tremendous influx was handled from May 23rd to June 21st at the Vienna Festival. Almost 1 million persons attended 91 different performances, including 40 operas, 37 plays, 12 operettas and two ballets.

Berkshire Society

Two social events of uncommon interest will take place on Tuesday, Aug. 11, in the Lenox-Lee area of the Berkshires.

During the afternoon there will be a reception for Ruth St. Denis and Ted Shawn at Jacob's Pillow, famous summer center of the dance. Mr. and Mrs. Shawn, founders of the Denishawn Dancers, are celebrating their golden wedding anniversary.

That evening, after the Lenox Quartet plays a concert in the Chamber Music Hall at Tanglewood, there will be a reception at Seranak for Paul Fromm.

The Fromm Music Foundation has sponsored contemporary music and chamber music at the Berkshire Music Center for many years. Seranak is the summer home of Mrs. Serge Koussevitzky, widow of the conductor.

The name Seranak is derived from Serge and the late Natalie Koussevitzky. She was the conductor's first wife. The preser Mrs. Koussevitzky was his se retary and a niece of Nata

NEW ENGLAND NEWSCLIP
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NORTHAMPTON, MASS.
Hampshire Gazette
Eve. Circ. 13,499
AUG 21 1964

Tanglewood Gala Evening

The annual Gala Evening at Tanglewood, the only benefit program this summer for the Berkshire Music Center, started as usual at 4 with a program of wind music by members of the instrumental department, given on the porch of the Main House, overlooking scenic Stockbridge Bowl set among the lush green hills, single contender for Tanglewood's own spacious and beautifully kept surroundings.

Roussel's Fanfare for a Sacred Heathen welcomed the gay throngs of every age and descriptive dress, who sat or milled about during the ensuing numbers by Florent Schmitt, Giovanni Gabrieli, Bozza, Haydn, Desportes, ending with Mozart's Serenade in C minor for winds K.388, music marvelously, and form its inception, suited to the out-of-doors.

In the theatre concert hall at 5, a student chamber music group played, under difficult circumstances (that of wandering people seeking seats during the performance) with good style, but quite varied intonations, the extremely difficult and beautiful Brahms Quartet in C minor, Op. 51, Mo. 1.

Then followed a warmly studious and capable performance of the mellifluous Liebeslieder Waltzes, Op. 53, with pianists Cheryl Stern and Geoffrey Hellman accompanying, at one piano, the double quartet, all voices with well-blended timbres and articulation clear and suitably projected for the varied flow, lilt or bounce of all 18 waltzes.

In the Chamber Music Hall five of the Tanglewood composers were heard, David Stock, William Albright, Donald Wilson, Girolamo Arrigo and Fred Lendahl. Then at 6:30 among the gathered listeners spread over the lawns and picnicking, or just sitting, on lawn chairs, or blankets, in front of the Main House, the Tanglewood choir performed a delightful program of music by Purcell, a Scene from the Fairy Queen, of the Drunken Poet, excellently characterized by Samuel Cosby, and conducted by David Quattrone, two Mendelssohn Part songs, the flowing Abscheid von Wald, and light-hearted Jaglied, directed by David Felton and Jerry Ann Galloway, the latter with rather stiff but very meaningful gestures; Krenek's moving Pater Noster and First Prayer from "Five Prayers" at David Johnson's firm direction; the male chorus and brass choir from Piston's lively Carnival Song conducted with animation by Thomas A. Sokol; the Silver Swan, short and sweet, by Bibbons, capably led by Amy Kaiser, Smith '65; Marenzio's When Spring Returns, directed by the knowing Carlotta Wilson; James Cunningham of the Berkshire Center's staff, conducting Vaughan Williams' Three Shakespeare Songs, and Festival Chorus director Lorna Cooke deVaron finishing with some French and Latin choruses from Bernstein's "The Lark," rhythmically stirring, and dramatic.

After gathering up and stowing away picnic encumbrances, the happy milling throng converged on the Big Shed for the final "Extraordinary Concert," in which the student orchestra joined the BSO on stage to produce an orchestra totaling 200, and the chorus, with many members of the Tanglewood administrative staff among them for the final number, Wagner's Entrance of the Guests into the Wartburg from "Tannhauser" Act II, added up to 175 participants.

It was an exhilirating experience for all concerned, the young musicians joining the virtuosos at the tuttis, produced an amazingly integrated sound, each one of them striving for his best. Tschaikowsky's Fourth Symphony opened the concert with Mr. Leinsdorf coordinating the performers in a truly exciting projection, if one doesn't consider the purists.

After the presentation of several awards, Mrs. Leinsdorf introduced another "youngster," Leopold Stokowski, still the "great" director, who led the combined orchestras in his famous arrangement of Bach's Passacaglia and Fugue in C minor, a very moving performance.

Strauss' Waltzes "By the Beautiful Danube" in the original version with male chorus were the joyous and next to last number, with many humming the familiar songs spontaneously and exuberantly.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
WATERBURY, Conn.
Circ. 41,200
AUG 21 1964

Tanglewood Gala Proves Successful

(Special to The American)

LENOX, MASS. — The gala evening of the Berkshire Music Center at Tanglewood Wednesday afternoon and evening was a success from every angle. Weather, music, and attendance of 8,199 all combined to make it a financial success to the tune of $18,405.50 for the benefit of the Berkshire Music Center some of whose students were awarded prizes and scholarships during the intermission.

Leopold Stokowski, conducting at Tanglewood for the first time, as guest conductor gave the unusual and tightly performed Bach "Passacaglia and Fugue in C minor." The ovation he received was tremendous.

Erich Leinsdorf, director, conducted the other parts of the program which included Tchaikovsky's "Symphony No. 4" in a performance as crisp as the autumn air which added snap to the afternoon and evening in the Berkshires. He led the orchestra through Strauss waltzes "By the Beautiful Blue Danube" with a male chorus and in Wagner's entrance of the guests into the Wartburg from the second act of "Tannhauser."

The orchestra augmented with the students totaled 175 musicians and the combined chorus totaled 200. It was in truth a gala performance with trumpeters placed off to the left outer apron of the shed.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
AUG 20 1964

Music Review

Gala at Tanglewood

By JAY C. ROSENFELD

A CONCERT by the combined orchestras of the Boston Symphony and the Berkshire Music Center was the culmination of a "Gala" evening at Tanglewood yesterday. Erich Leinsdorf led the 175 musicians in the Tchaikovsky 4th Symphony; the original version of the Johann Strauss waltzes "By the Beautiful Blue Danube" with male chorus; the "Entrance of the Guests into the Wartburg" from Wagner's Tannhauser, performed with an augmented chorus; and, as an encore, but "the" memorable bit of the evening, Sousa's "Stars and Stripes Forever." Nine piccolos stood in a row for the rousing obbligato they have in a particular spot, and for the brass fanfare which follows an arm corps of trumpets, trombones horns and bazookas blossome like century plants to blow delirium into the spirits of the happy audience of more than 8,000.

* * *

CONCERTMASTER Joseph Silverstein leaned down to his left for some mysterious purpose at this point, but in due time came up with a long, silver, drum-major's baton with a huge globe on one end. He handed it to Leinsdorf who all but twirled it in the air. Nor did he change to tutus.

* * *

AFTER intermission, Leinsdorf awarded the prizes which the Center gives to the most meritorius students in various classes. Then for one single work, his own arrangement for orchestra of a Passacaglia and Fugue (in C Minor) of Bach, Leopold Stokowski came on stage as the honored guest of the evening. Mr. Stokowski is a veteran of more than 50 years dominance in orchestral conducting. He will have a full program of his own tomorrow night when he will conduct the Boston orchestra in the final Friday evening of the Tanglewood season.

3 DAY MUSICOLOGICAL SYMPOSIUM

New England Newsclip Agency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
APR 19 1964

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Times (e)
HARTFORD, Conn.
Circ. 126,360
APR 18 1964

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
BROOKLYN, N.Y.
FLATBUSH LIFE
W. 15,500
JUL 4 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
R. I. Herald
PROVIDENCE, R. I.
Weekly Circ. 12,221
APR 17 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397
JUN 28 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 • 742-4200
NORTH ADAMS, MASS.
Transcript
Eve. Circ. 13,240

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NEWTOWN, Conn.
Weekly Circ. 6,085
MAY 1

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 281,586

New England Newsclip Agency, Inc.
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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
APR 15 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
APR 26 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
APR 16 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
APR 16 1964

Musical Symposium Set For Tanglewood

Six Sessions Planned For July 13, 14, 15

PAGE ONE

Scholars of Eighteenth and Nineteenth Century Music Will Assemble at Berkshire Music Center.—David Hughes of Harvard University Music Department, Will Be Chairman.

Erich Leinsdorf, director of the Berkshire Music Center, has announced that a three-day musicological symposium will be held at Tanglewood in Lenox in July. To this significant symposium Mr. Leinsdorf has invited some of the best-known musicologists in this country. Six sessions will be held at Tanglewood on July 13, 14, and 15 under the chairmanship of David Hughes, chairman of the Department of Music at Harvard Univeristy. With his announcement of the musicological symposium Mr. Leinsdorf said:

"In keeping with the basic purpose of the Berkshire Music Center, that is, to form a bridge between school and professional life, we feel that it is desirable to hold this symposium as a clear demonstration that the science of musicology can be of service to the performer. Further, it is important to have a clear-cut concept of the sources from which better information about performance techniques in the last two centuries can be gathered. We have found in examining scholarly work in preparation for this symposium that there has been little done, relatively speaking, on nineteenth century performance techniques. As the performer is mainly interested in techniques after, let us say, the dates of Bach's life, we have invited scholars of the eighteenth and nineteenth centuries to be with us."

At each of the six sessions of the symposium one of the participants will deliver a paper followed by discussion among the entire panel and the audience. The sessions of the symposium will be open to the members of the Berkshire Music Center, the faculty, and the public. Times for the various sessions will be announced at a later date.

In addition to Mr. Hughes the symposium participants will include: Martin Bernstein of New York University; Nathan Broder, president of the American Musicological Society, who will speak on "Ornamentation in Mozart;" Elliot Forbes of Harvard University; Paul Henry Lang, retired music critic of the New York Herald Tribune; Jan La Rue of New York University; Arthur Mendel of Princeton University, who will speak on "Detailed Analysis of Bach's Work for Performance Purposes;" Donald Mintz of Washington, D. C., who will discuss "The Sketches and Published Scores of the Mendelssohn Italian Symphony;" and Nicholas Slonimsky of Boston. The list of panelists and topics is not complete.

The Berkshire Music Center, the summer center for the advanced study of music maintained by the Boston Symphony Orchestra at Tanglewood, will open on June 28 and continue for eight weeks in conjunction with the orchestra's Berkshire Festival.

Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,093
JUL 1 1964

Symposium at Lenox

The three-day musicological Symposium at the Berkshire Music Center, Tanglewood (Lenox, Mass.), will take place July 13 through 15, with 11 participants.

They are David Hughes, chairman, Martin Bernstein, Nathan Broder, Elliot Forbes, Karl Geiringer, Donald Grout, Paul Henry Lang, Jan LaRue, Arthur Mendel, Donald Mintz, and Nicolas Slonimsky.

There will be six sessions, and one participant will deliver a paper at each on 18th or 19th century performance techniques, with the entire panel and audience participating in subsequent discussion. Sessions will be held in the Chamber Music Hall at Tanglewood.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 488,105
JUL 12 1964

Musicologists At Tanglewood For Symposium

Fifteen leading musicologists will take part in a three-day symposium at Tanglewood on 18th and 19 century performance practices.

The lectures and discussion periods will take place daily at 10 a.m. and 2 p.m. in the Concert Hall, tomorrow through Wednesday. Programs are open to the Friends of the Berkshire Music Center, those who make a voluntary contribution to the support of the Boston Symphony's Summer center for the advanced study of music.

Monday morning, Karl Geiringer of the University of California, Santa Barbara, will speak on problems of the use of the continuo in 18th century music. "A Detailed Analysis of Bach: 'Erbarme dich' for Performance Purposes" will be the topic of Princeton's Arthur Mendel on Monday afternoon.

Nathan Broder, president of the American Musicological Society, will talk Tuesday morning on ornamentation in Mozart. The afternoon lecture by Jan LaRue of New York University will be on tempo in 1806, a contemporary guide.

"The Sketches and Published Scores of the Mendelssohn 'Italian' Symphony" is the topic Wednesday morning of Donald Mintz of the Washington (D.C.) Star. The symposium will conclude that afternoon with a lecture by Nicolas Slonimsky of Boston on the Russian orchestral sound.

The Sunday Star
WASHINGTON, D. C.
SUN. 339,766
JUL 12 1964

Lenox, Mass.: Tanglewood activities this week include a three-day symposium on 18th- and 19th-century performance practices, sponsored by the **Boston Symphony Orchestra.** Among the musicologists participating in the symposium is **Donald Mintz,** daily book reviewer for **The** Star. He will discuss "The Sketches and Published Scores of the Mendelssohn Italian Symphony." Some of the country's most eminent music scholars are to read papers during the symposium.

Marlboro, Vt.: Pablo Casals, who has been holding cello master classes and conducting at the **Marlboro Festival since June 23,** makes his final appearance today. He will conduct the festival orchestra in three of the Brandenburg Concerti of J. S. Bach.

Munich, Germany: The Bavarian State Opera Festival begins Friday and runs through August 16. The festival repertoire includes a complete roundup of works by Richard Strauss, and representative works by Handel, Mozart, Wagner, Gluck, and Werner Egk.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
APR 19 1964

Musicological Symposium At Tanglewood July 13-15

A panel of American musicologists will discuss how scholarship can be of use to performers at a symposium to be held July 13-16 at the Berkshire Music Center. Six sessions will be held in the three-day period, under the chairmanship of David Hughes, chairman of the music department, Harvard.

In announcing the symposium, Erich Leinsdorf, music director of the Boston Symphony and of the orchestra's Summer center for the advanced study of music, said:

"In keeping with the basic purpose of the Berkshire Music Center, that is, to form a bridge between school and professional life, we feel that it is desirable to hold this symposium as a clear demonstration that the science of musicology can be of service to the performer. Further, it is important to have a clear-cut concept of the sources from which better information about performance techniques in the last two centuried can be gathered. We have found in examining scholarly work in preparation for this symposium that there has been little done, relatively speaking, on 19th Century performance techniques. As the performer is mainly interested in techniques after, let us say, the dates of Bach's life, we have invited scholars of the 18th and 19th Centuries to be with us."

At each of the six sessions of the symposium one of the participants will deliver a paper followed by discussion among the entire panel and the audience. The sessions of the symposium will be open to the members of the Berkshire Music Center, the faculty, and the public. Times for the various sessions will be announced at a later date.

In addition to David Hughes the symposium participants will include:

Martin Bernstein of New York University; Nathan Broder, president of the American Musicological Society, who will speak on "Ornamentation in Mozart;" Elliot Forbes of Harvard University; Paul Henry Lang, retired Music Critic of the New York Herald Tribune; Jan La Rue of New York University; Arthur Mendel of Princeton University, who will speak on "Detailed Analysis of Bach's Work for Performance Purposes;" Donald Mintz of Washington, D.C., who will discuss "The Sketches and Published Scores of the Mendelssohn Italian Symphony;" and Nicholas Slonimsky of Boston. The list of panelists and topics is not complete.

The Berkshire Music Center will open on June 28 and continue for eight weeks in conjunction with the Berkshire Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 102,435
MAY 10 1964

Music

Symposium

By RAYMOND MORIN
Telegram Music Critic

A three-day musicological symposium, July 13, 14, and 15, is planned at Tanglewood for brow-wrinklers who like to explore profound aspects of the art.

Boston Symphony conductor Erich Leinsdorf is introducing six sessions at the Berkshire Music Center "as a clear understanding that the science of musicology can be of service to the performer."

To supervise these deep-seated discussions will be David Hughes, chairman of the music department at Harvard University.

In case you want to do some advance research: "Ornamentation in Mozart" will be deliberated by Nathan Broder, president of the American Musicological Society; Arthur Mendel of Princeton University will speak on "Detailed Analysis of Bach's Works for Performance Purposes," and Donald Mintz of Washington, D.C., has for a topic, "The Sketches and Published Scores of the Mendelssohn Italian Symphony."

Other jovial subjects will be reviewed by Martin Bernstein, New York University; Elliot Forbes, Harvard University; Paul Henry Lang, retired music critic of the New York Her-

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711
JUN 23 1964

Tanglewood Musicology Symposium Details Set

Eleven musicologists under the chairmanship of prof. David Hughes, Harvard University, will participate in a three-day musicological symposium at Tanglewood, July 13-15.

At each session one of the participants will deliver a paper dealing with 18th or 19th Century performance techniques, which will be followed by discussion among the entires panel and the audience. The sessions of the symposium will be open to the members of the Music Center, the faculty, and Friends of the Berkshire Music Center—those who make a voluntary contribution toward the support of the Center.

In addition to Prof. Hughes the symposium participants will include Martin Bernstein, New York University; Nathan Border, president, American Musicologist Society; Elliot Forbes, Harvard; Karl Geiringer, University of California, Santa Barbara; Donald Grout, Cornell; Paul Henry Lang, Columbia; Jan LaRue, New York University; Arthur Mendel, Princeton; Donald Mintz, the Washington Evening Star; Nicolas Slonimsky, Boston.

At the first session on Monday, July 13, at 10 a.m., Geiringer will present a paper on "Problems of the Use of the Continuo in Eighteenth Century Music." The second session, at 2 p.m., will hear Mendel give "A Detailed Analysis of Bach's 'Erbarme dich' for Performance Purposes." On Tuesday, July 14, at 10 a.m., Broder will speak on "Ornamentation in Mozart." At 2 p.m. on Tuesday, LaRue will presnt a paper on "Tempo in 1806: A Contemporary Guide."

Wednesday morning, July 15, at 10, the panel and audience will hear Mintz discuss "The Sketches and Published Scores of the Mendelssohn Italian Symphony." At the final session Wednesday afternoon at 2, Slonimsky will speak on "The Russian Orchestral Sound."

All the sessions of the Musicological Symposium will be held in the 300-seat Chamber Music Hill at Tanglewood.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
APR 16 1964

Tanglewood Plans Symposium On 18th, 19th-Century Music

A musicological symposium on 18th and 19th-century music has been scheduled at the Berkshire Music Center in Lenox this summer, according to an announcement by director Erich Leinsdorf.

Best in Nation

Mr. Leinsdorf has invited to Tanglewood some of the best known musicologists in this country. Six sessions will be held at Tanglewood on July 13, 14 and 15 under the chairmanship of David Hughes, chairman of the Department of Music at Harvard University.

With his announcement of the musicological symposium, Leinsdorf said:

"In keeping with the basic purpose of the Berkshire Music Center, that is, to form a bridge between school and professional life, we feel that it is desirable to hold this symposium as a clear demonstration that the science of musicology can be of sources from which better information about performance techniques in the last two centuries can be gathered. We have found in examining scholarly work in preparation for this symposium that there has been little done, relatively speaking, on nineteenth century performance techniques. As the performer is mainly interested in techniques after, let us say, the dates of Bach's life, we have invited scholars of the eighteenth and nineteenth centuries to be with us."

At each of the six sessions of the symposium one of the participants will deliver a paper followed by discussion among the entire panel and the audience. The sessions of the symposium will be open to the members of the Berkshire Music Center, the faculty, and the public. Times for the various sessions will be announced at a later date.

In addition to Hughes the symposium participants will include:

Martin Bernstein of New York University; Nathan Broder, president of the American Musicological Society, who will speak on "Ornamentation in Mozart"; Elliot Forbes of Harvard University; Paul Henry Lang, retired music critic of the New York Herald Tribune; Jan La Rue of New York University; Arthur Mendel of Princeton University, who will speak on "Detailed Analysis of Bach's Work for Performance Purposes"; Donald Mintz of Washington, D.C., who will discuss "The Sketches and Published Scores of the Mendelssohn Italian Symphony"; and Nicholas Slonimsky of Boston. The list of panelists and topics is not complete.

The Berkshire Music Center, the summer center for the advanced study of music maintained by the Boston Symphony Orchestra at Tanglewood, will open on June 28 and continue for eight weeks in conjunction with the orchestra's Berkshire Festival.

New York Herald Tribune
D. 282,005 SUN. 363,384
JUL 16 1964

Symposium at Tanglewood

A Step in Right Direction

By Judith Robison

LENOX, Mass.

There is no question that being educated is hard work. Just how rigorous it can be sometimes was demonstrated at the three-day Musicological Symposium that took place Monday, Tuesday and Wednesday of this week here at the Berkshire Music Center. The participants often seemed as severely exercised as the audience of students and Friends of the Center.

Director Erich Leinsdorf conceived of the Symposium as one of the first steps in broadening the type of music education offered at Tanglewood. "There must be more rapport between musicologists and musicians . . . so that these young people know what the problems are and where to find the solution." At the six sessions this week, "rapport" was the hardest thing to come by.

The panel of 10 professors and scholars was ably moderated by Chairman David Hughes, Harvard University. Participating were Martin Bernstein, New York University; Nathan Broder, president, American Musicological Society; Elliot Forbes, Harvard University; Karl Geiringer, University of California; Donald Grout, Cornell University; Paul Henry Lang, Columbia University; Jan LaRue, New York University; Arthur Mendel, Princeton University; Donald Mintz and Nicholas Slonimsky.

In the first two sessions on Monday the lectures and the discussions were tantalizingly vague, but by Tuesday matters picked up with Nathan Broder's highly informative "Oramentation in Mozart," and an original paper by Mr. LaRue, "Tempo in 1806: A Contemporary Guide," which agitated some of the old-guard musicians with its unconventional conclusions.

The final sessions yesterday were less well attended, and it seemed that so much information packed into such a short time had tired everyone. The panel looked worn, too, in spite of the youthful evaluation of the value of printed scores by Mr. Mintz, in his lecture, "The Sketches and Published Scores of the Mendelssohn Italian Symphony," and the closing witty analysis by Mr. Slonimsky of "The Russian Orchestral Sound."

There is no question that the sessions were of most value to those of the audience who had at least nodding acquaintance with the rudiments of style and performance practices of different historical periods. These rudiments are being provided for the first time this summer at Tanglewood, in a series of lectures by harpsichordist Igor Kipnis, that with the musical milieu and performance practices of the 18th Century, and knowledge is being put into action at the student Bach concerts each Sunday.

Mr. Leinsdorf's ideal for the Tanglewood students is nothing less than "a total knowledge of a composer's output and a complete understanding of the atmosphere in which he existed and from which he took his inspiration." While this first Musicological Symposium does not claim to have accomplished even a part of this goal, it is an encouraging step in the right direction.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785
APR 12 1964

WORLD OF MUSIC

The Twain to Meet at Tanglewood: Musicologists and Performers

By ROSS PARMENTER

THE American Musicological Society has 1,600 members and most of them are convinced they have quite a lot to offer to practicing musicians, especially on how music of the past should be performed. They feel that what they have learned about performances practices should be drawn upon by interpreters. But, on the whole, they have found interpreters decidedly cool, even disinterested. On the other hand, a few interested performers have come away feeling they had been high-hatted.

Because of the gap, musicologists are rejoicing over one of the innovations that Erich Leinsdorf is introducing at Tanglewood this summer. It is to be a symposium on 18- and 19th-century performance practices. Six sessions will be held, with a learned paper being read at each one. Then panelists will be called on to comment.

"One of the ideas and purposes of this symposium," says Mr. Leinsdorf, "is to enable musicologists to challenge theories which seem farfetched or not entirely provable, and thereby to prevent performers from falling prey to the first book or the first authority with which they come in contact.

Concepts

"We feel that it is important to have a clear-cut concept of the sources from which better information about performance techniques in the last two centuries can be gathered. We have found in examining scholarly work in preparation for this symposium that there has been little done, relatively speaking on 19th-century performance techniques."

Students at the Berkshire Music Center will probably make up the bulk of the auditors. David G. Hughes, chairman of the Music Department of Harvard, will be the chairman. Nathan Broder, the president of the American Musicological Society, is one of those whose topics is already set. He will speak on "Ornamentation in Mozart." Arthur Mendel, chairman of the music department of Princeton, will give a detailed analysis of Bach works for performance purposes. Donald Mintz of Washington will speak on "The Sketches and Published Scores of the Mendelssohn "Italian Symphony." Martin Bernstein, Elliot Forbes, Paul Henry Lang, Jan La Rue and Nicholas Slonimsky will be among the other speakers. July 13, 14 and 15 will be the dates of the discussions.

REASSURANCE

On April 1, three days before his eighty-ninth birthday, Pierre Monteux slipped from the podium at the Santa Cecilia Academy in Rome. What made the situation worse was that he then fell into the pit. But he picked himself up and insisted on completing the concert. Naturally, friends have been anxious. Recognizing this might be so, Doris Monteux, the conductor's wife, waited until two days after the birthday, and then, when she saw all was well, sent the following cable to Nora Shea of Columbia Artists Management:

"Maestro is fine. Concert television Milano tenth. Don't worry, Nora. Love, Doris."

HONOLULU

Hawaii has had a festival devoted to creative works of this century since 1957. It has been growing larger each year. Marion Kerr began it at the Punahou School and at first it was devoted only to music. The scope increased when it moved to the University of Hawaii. A year or two later in 1961, the then new East-West Center entered the picture. This year it will be a festival of music and art, for the Honolulu Academy of Arts has become an assisting element. Next year the festival is expected to increase still more, with the participation of the Honolulu Symphony. The artists being lionized this year will be the composers, John Cage and Toru Takemitsu, and the print-makers, Antonio Frasconi and Kiyoshi Saito. The week-long festival begins next Sunday.

HEMIDEMISEMIQUAVERS

Serge Fournier, French conductor, who was a guest conductor of the Toledo Orchestra this season, has been given a two-year contract as its music director. He starts in October. . . . Friday was the hundredth anniversary of the birth of Eugène d'Albert, Scotch-born composer who wrote the opera "Tiefland." . . . Contemporary Concerts in Chicago will present an all-Stefan Wolpe program on April 24. . . . Lester Trimble will have two New York premier's within three days. Today his Double Concerto for Two Violins, Winds and Brass will be given at "Music in Our Time" and on Tuesday the National Orchestral Association will perform the revised version of his Symphony in Two Movements.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 488,105

Symposium I

Tanglewood Discussions On Performance Practice

By MICHAEL STEINBERG

Acting on the belief that the gap between knowledge and practice needs to be closed, Erich Leinsdorf invited 11 musicologists to come to Tanglewood and to participate in a three-day symposium on performance practice.

Six papers were presented: "Problems of the Use of the Continuo in 18th Century Music" (Karl Geiringer); "A Detailed Analysis of Bach's 'Erbarme dich' for performance purposes" (Arthur Mendel); "Ornamentation in Mozart" (Nathan Broder); "Tempo in 1806: A Contemporary Guide" (Jan LaRue); "The Sketches and Published Scores of the Mendelssohn 'Italian Symphony'" (Donald Mintz); and "The Russian Orchestral Sound" (Nicolas Slonimsky). The panel further consisted of David Hughes (chairman), Martin Bernstein, Elliot Forbes, Donald Grout and Paul Henry Lang.

STEINBERG

Arthur Mendel began his remarks by saying, "If anyone here thinks there is only one way to stage 'Hamlet' or only one way to sing 'Erbarme dich' and thinks that I am going to tell him how, will he please leave." That set the tone for much of what went on during the six sessions. It was my impression that many who attended the symposium — including Mr. Harold Schonberg, who gave what seemed like a rather snide account of the event for the New York Times— had come there expecting to be fed answers.

They were not, though the Mendel and Broder sessions presented a fascinating and instructive contrast. They could almost have been purposely scheduled as mutual counterpoises. Mendel concentrated on asking questions, and he often left them unanswered. Broder, by contrast, was comforting to the performers who heard him, for he provided seemingly quite definite answers about the direction of trills or the length of appoggiaturas.

Why this difference? Was it a difference between Bach's time and Mozart, or was it a difference between Mendel and Broder? The Mozart scholar was clearly dealing with a period with fewer and less conflicting sources of information. The late 18th century sources are in agreement with each other quite often, at least much more often than the Baroque sources.

Mendel's approach seemed the more characteristic for the symposium. The question dominated, rather than the answer. Furthermore, Mendel represented the concern with the question, with doubt, with leaving things open, more strongly than any other participant. One result of that was that his paper was in some respects the most stimulating, but it also seemed to be the one that the practical musicians found the most disturbing (the latter being perhaps not unintentional).

Mendel was also the one man to bring up a question of particular moment to the performers for whose benefit the symposium was planned. He asked: "What is the use of studying Bach's performance style- Should we be bound by it?" Over and again he emphasized the necessity for recognizing the difference between a historical judgment and a subjective esthetic one. Just because we know--if we ever can "know"—that Bach in performance did thus and so, is that a reason for today's performer to base his own decision on historical justification rather than on esthetic decision.

The other scholars seemed unwilling to endorse so very liberal an interpretation of the relation between scholarly findings and performing practices. They seemed to prefer the formulation that the performer make his decision by choosing from among the possibilities the scholar offers him. Everyone was inclined to reject a dogmatic approach, but in general there was a strong feeling that performances are best founded upon historical knowledge.

That Mendel was the one most eloquently to doubt the necessity of the historical approach to performance practice was significant and again disturbing. His own scholarship is finely detailed, rigorous in the extreme, and that was obvious even in the relatively informal presentation of his topic.

I recall once hearing Mendel lecture on some extremely complex philological work he was engaged in concerning Bach's St. John Passion. He cited Santayana's injunction, "Show us the work, and leave the date alone", and then went on to a brilliant demonstration of the validity of what must to many have seemed like insanely fussy and detailed scholarship. The point, of course, was to show that without the date, i.e. without the whole historical background, it was not possible for us to be shown the work, to find out how it goes.

Yet how far would Mendel be prepared to go? Would some of the conceivable interpretations of ornaments and their effects on rhythm, melody and harmony, not, modify Bach's thought as much as, say, altering the initial upbeat of "Erbarme dich" from F sharp to G?

We are very fond of assuming that we perform old music "correctly" as opposed to the subjective, modern interpretations characteristic of the 19th century. Yet I have often wondered if our modern search for correctness is not really a highly subjective approach, too, and that some of the objectivity of which we are so proud is a delusion.

I found Mendel's paper, and also Mintz's, which was about the dangers of too literal a belief in the authority of the printed note, unsettling in a most welcome way. It was good that as contrast to the issues of practical detail raised by Geiringer, Broder, and LaRue, there should have been essays that rose from detail to really basic consideration of the nature of the performer's art and responsibilities.

Next week I shall discuss the effect of the symposium in relation to its announced purpose.

The New York Time
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

JUL 19 1964

A SPLIT REDUCED

Musicologists Brought Nearer Performers

By HAROLD C. SCHONBERG

TANGLEWOOD.

IN a way, performing musicians distrust musicologists almost as much as they distrust critics. They speak different languages. Generally the performing musician is primarily concerned with effect, with over-all line, with architecture, whereas the musicologist is concerned with detail, with niceties, with the apparatus of scholarship. Often the musicologist accuses the musician of being illiterate, insensitive, merely a playing apparatus without brains. And just as often the musician accuses the musicologist of being pedantic, an ivory tower nitpicker out of touch with the practicalities of music.

Last week, for three consecutive days starting Monday, musicologists and musicians came together here at Tanglewood; and if the split was not entirely healed, at least it was reduced a bit.

The idea came from Erich Leinsdorf, who thought it would be a good idea for faculty and students of the Berkshire Music Center to get together with representative American musicologists and trade ideas and experiences.

As a serious practicing musician, Mr Leinsdorf has for some time been concerned about the necessity for musicology to come to the aid of the performer. He outlined some of his ideas a week ago in a short, informal speech to the assembled musicologists. Our young performers, he said, need a great deal of guidance, because today's prevalent instructions to follow the letter of the score "will not do when one tries to master 300 years of music; for during those 300 years, I need not tell you, a lot has changed in the spelling of music, and the same letter meant quite different things in 1750 than it did in 1950."

Last winter Mr. Leinsdorf got in touch with David G. Hughes of Harvard, and Dr. Hughes started to gather a musicological panel. It had been Mr. Leinsdorf's idea to split the discussions between the 18th and 19th centuries, but whereas any number of 18th-century authorities are active in musicological circles, very few specialize in the 19th. As a result the discussions end up slanted more toward the earlier period.

Six Lecturers

Of the 11 musicologists in attendance, six gave lectures. Karl Geiringer of the University of California, Santa Barbara, spoke on problems in the use of the continuo in 18th-century music. Arthur Mendel of Princeton made a detailed analysis of Bach's "Erbarme dich" for performance purposes. Nathan Broder, president of the American Musicological Society, had Mozart ornamentation as his topic, and Jan LaRue of New York University spoke on tempo in 1806. On the final day the two speakers were Donald Mintz, critic of the Evening Star in Washington, and Nicolas Slonimsky of Boston. Mr. Mintz concerned himself with the sketches and public scores of Mendelssohn's "Italian" Symphony, and Mr. Slonimsky went into the nature of Russian orchestral sounds.

In addition, there were panel members who made no formal address but who contributed to discussions after each lecture, prompted and urged by Dr. Hughes, the chairman. These were Martin Bernstein of New York University, Donald Grout of Princeton, Paul Henry Lang of Columbia and Elliot Forbes of Harvard.

Papers by Experts

The papers themselves were interesting, coming as they did from experts in the field. But these were less important than the ultimate nature of the message that the specialists offered. And that message was an insistence that there are no musicological rules that will cover all contingencies; that scholarship involves musicianship and common sense as well as research. This sometimes did not sit too well with students and musicians, who would have liked nice, easy answers to their problems. But at least they went away with the understanding that the problems exist and can be solved—perhaps—in one of a number of ways.

The point is that, as Dr. Hughes said, every performer, whether he likes it or not, is a practicing musicologist. He has a musical text to decipher. Intuition can go a long way, but ultimately the performer has to rely on facts. How did Mozart play? What do Bach's tempo indications really mean? How much improvisation is permitted at fermata points in classic scores?

"What may come out," Dr. Hughes said, "is a realization of how complex the problems are, and a realization that the musicologist can offer constructive advice that can help the performer."

Complicating Factor

What has complicated the problem, and what none of the musicologists pointed out —they can be tactful—is that until very recently most practicing musicians had only the vaguest idea of what constituted classic style. Musicology is, after all, one of the most recent of the disciplines. And even today most musicians fight musicological learning because they have been trained in a nonmusicological manner.

Usually the performing musicians and teachers are trained as mechanicians. To vocal or finger technique they bring whatever sensitivity and intuition they are born with. In many cases this is considerable. But they seldom are scholars. On the other hand, musicologists, who have gone thoroughly into old performance practice, almost never have the executive powers of a virtuoso. But they look with dismay on the teaching of the virtuoso, which tends to perpetuate incorrect traditions, usually romantic traditions.

As a result, sensitive students are more and more disturbed. They read musicological studies that often are in complete variance with what their teachers tell them. What to believe?

Doctors Disagree

And, also what to do when the doctors disagree? It was interesting, last week, that in the discussions following each lecture there was some rather violent disagreement among the distinguished panelists. And it was also interesting to observe the attitude of the students, who desperately wanted simple, clear-cut answers to the questions they themselves raised. Clear-cut answers they did not get. If nothing else, though, they went away with one all-encompassing answer supplied by Dr. Mendel.

Some students tried to pin him down on a few of the points he raised.

"Well," Dr. Mendel finally said, "it's a complicated subject. One can make a case for anything. But first you must know the literature of the whole field. Then you are on your own."

The Knickerbocker News
ALBANY, N. Y.
D. 54,678

JUL 18 1964

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Russian Sound - And Critics

By Daniel L. Cusick's

A musicological symposium can be a deadly bore even to musicians unless the lecture either covers a particular field of interest or is presented in the manner in which Nicolai Slonimsky read his paper on "The Russian Orchestral Sound" at Tanglewood this week.

Slonimsky took a wide look at the reason for the interest in his subject rather than trying to become involved with the details of orchestration and the harmonic structure and use of modes. He simple said, "I'm not going to bore you stiff with it."

Instead he examined the public and critical reaction to that readily identifiable sound produced by Russian composers. One of the thoughts which came from the lecture is that neither public nor critics have changed much in their outlooks toward certain music.

Cusick

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"THE IMPRESSION of barbarity is the first noticeable element in their scores" he said, mentioning a review of the premiere of Tchaikowsky's "Concerto for violin and orchestra" by the great German reviewer, Handslik who called the piece "a work that can stink to the ear."

Today, this concept seems naive, but back then, the impact of the new composition must have been quite another matter. And the same composer's concerto for piano, which Slonimsky jokingly called the "Van Cliburn Concerto" was looked upon as so uncultured that even the Russians, themselves, wouldn't touch it.

Incidentally, America benefitted by this stand-off attitude of the Europeans. The concerto, which is probably the most famous of them all, had its premeire in Boston with Hans von Bulow, a friend of Wagner, at the keyboard.

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IT WAS thought that Boston would be the best city in which to introduce the concert since "Americans wouldn't know the difference" between a good work and a bad one. But the Boston Evening Transcript reviewer said the work was "as difficult as the name of its composer."

Another Boston critic called the famous "Sixth Symphony" of Tchaikowsky a "foul sewer—vulgar, obscene, abyssmal" and a piece of music which "continues to rot" as it progresses.

We may accept the Russian orchestral sound as a matter of pleasure today, even to the point of seeking it out, but it was only a few years ago, according to Slonimsky, that Prokofiev's "Classical Symphony" was referred to as "an orgy of discordant sounds showing the chaos of the Russian nation." This tame work? But only 40 or so years ago, Stravinsky was being called "fiendish" for his "Sacre du Printemps."

★ ★ ★

THE RUSSIAN sound has some typical features which make it unique. Much of it is somber and written low in the scale. Some of it is produced in the more ancient modal systems, systems which begin on something other than the "do" or "la" to which we are so accustomed now. And, to many, the brilliance of the orchestral writing, alone, is a sign of decadence.

Slominsky pointed up that Russian music was not always in the ensemble virtuoso category that it holds today. Once, the orchestras of the rich landlords were made up of "Johnny one-notes," horn players who could blow only one note on their rustic instruments, but who became famous for just that.

Imagine a modern orchestra approaching a running scale passage which would have each note of that fast sequence played by a different man. The chaos would be overwhelming.

BUT TO the landlords, these men were highly prized and, if one escaped, there would appear in the paper, an advertisment reading: "Missing—one F-sharp from the court orchestra of Grand Duke So-and-So. Also good at barbering and animal tending."

If there is a definite Russian sound, it must be attributed to one man, for the most part. Nikolai Rimsky-Korsakov set the standards which have been followed up to the present time. He was the orchestrator of most of Mussorgsky's writings and, though Stravinsky denies it, is the basis for the writings by the creator of "The Firebird" and "The Rite of Spring."

In essence, then, the Russian orchestral sound is the sound of Korsakov. If one is familiar with that, the rest, supposedly, is easy.

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Sunday Globe
BOSTON, Mass.
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JUL 26 1964

Symposium II

The Scholars Talked, But Who Was Listening?

By MICHAEL STEINBERG

Much of the musicologists' talk at the Tanglewood performance practice symposium July 13-15 was good. The question now is, how effective was it?

STEINBERG

As the chairman, Prof. David Hughes of Harvard, pointed out at the beginning, the musicologist and the performer are apt to regard each other as strange sorts of beasts, and each is inclined to be a little suspicious and a bit contemptuous of the other.

The performer likes to have answers, and he wants them in concise, practical terms. Without wanting to be much concerned with background, he wants to know if he is to play loud or soft, long or short, D or C sharp. The musicologists were concerned, and very properly so, with showing that too many imponderables are involved for the situation to become thus simplified. The ratio of answers to questions is not just one to one; the time will not come when the conductor can feed a question on the length of an appoggiatura into his Minivac—one, of course, that has been properly brought up on Quantz, Agricola, and the rest—and get the answer.

Questions, Answers

The performer who looks to the day when all musicological know-how can be reduced into a panacean handbook is perhaps living in a fool's paradise, but the scholar who is too skeptical to believe that he can be of any practical help at all is surely mistaken. Perhaps the most fundamental truth of the symposium lay in Arthur Mendel's closing remark: he had shown how often problems must be solved by analogy, from within the piece if possible, from outside if necessary, and he went on from there to say in effect, "Get to know the whole literature, and then you can be on your own."

That is the best possible advice. It is a terrifying charge, of course, but it needed to be made. In general I found it good that the symposium concentrated so much on questions and on the outlining of problems rather than on handing out answers. The performer's cynical, "If the expert's can't agree why should I bother?" is never far away, and I would add as another basic motto the pitchy summing up by Donald Mintz, "You can't believe everything, but that doesn't mean you can't believe anything."

Having the meetings include panel discussions was an excellent idea. Some of the best, the most clarifying moments came in the discussions after the individual papers had been read. There were questions from the floor also. That is apt to be a risky procedure, but it worked well: there was only a modest amount of foolishness or irrelevance, and much of that was valuable and interesting.

As performers, if I may for a moment thus view them, the panelists were quite variable. Some were articulate and witty, some of them were obviously intensely musical which more than anything else gained them the respects of their audience. One or two were drearily pedantic and paralysingly over-explanatory; a few, determined perhaps to prove to the peasants that scholars are not such dull dogs as is generally supposed, were terribly concerned with being entertainers, no matter how irrelevantly.

Left for Dead

Those of us accustomed to academic congresses were fairly well accustomed to the verbal knifings that took place on stage, though some of the listeners found the assassinations quite disturbing. It also seems to be inevitable at musicological meetings that slide and film projectors should not work properly. That is, however, a bad part of the musicological tradition, and it was distressing that Mintz's lecture on Mendelssohn's Italian Symphony was, in effect, sabotaged because the films were invisible.

Many of the participants felt that the meetings were successful—one pointed out that the discussion was generally at a higher level than at the performance practice panel at the International Musicological Congress in New York three years ago—and I know that I enjoyed most of the meetings and learned something.

That is not the point though. The Mendel and Broder lectures were well attended, but for the others the audience was rather sparse. I saw a notice on the bulletin board to the effect that students at the Berkshire Music Center were required to attend except in the case of direct conflict with rehearsals and classes. Since so few students were there it is necessary to conclude either that nobody bothered to enforce the alleged requirement, or that it was not intelligent to schedule the meetings at times when students would bona fide be kept from attending.

Where Were They?

Of course the faculty did not set a notably good example to the students. Two or three teachers were there quite frequently, another handful put in an occasional brief appearance. I rather got the impression, though, that having made the gesture of inviting the musicologists, the Center was then content to leave matters to themselves.

The world will know of Tanglewood's enlightened gesture in setting up the symposium, and Tanglewood will receive credit. But more important, if less glamorous, achievement would have been that of making sure that the scholars reached the audience of students and teachers for whose benefit they had ostensibly been invited.

I hope the Berkshire Music Center will continue its attempts to establish rapport between the scholars and the performers. It is ideally equipped to do so. But the scholars should not become a mere means of glamorizing Mr. Leinsdorf's enlightened state of mind. If the musicologists are worth inviting at all, and if A.S.C.A.P.'s money is worth spending on such a project, then they should be invited under conditions where they can be effective. The Center's administration must see to it that if the scholars come back, they will not just be talking to themselves.

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PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304
JUL 14 1964

Musicological Parley Begins at Tanglewood

By JAY C. ROSENFELD

There were nine men on the Chamber Music Hall platform at Tanglewood yesterday morning for the beginning of the three-day Musicological Symposium, and they may well have been the supreme court of their vocation.

The Berkshire Music Center received a grant from the American Society of Composers, Authors and Publishers which made the symposium possible, but it has been the fresh and energetic new spirit that Erich Leinsdorf injected into the school's activities which has sparked, among other things, this phase of education.

Hughes Is Chairman

The chairman of the panel is David G. Hughes of Harvard University. There is to be a morning and afternoon session on each of the first three days of this week. Yesterday, Karl Geiringer of the University of California of Santa Barbara read a paper on the "Problems of the Use of the Continuo in Eighteenth Century Music." In the afternoon Arthur Mendel of Princeton University read on "A Detailed Analysis of Bach's 'Erbame dich' for Performance Purposes."

The little hall was filled for both sessions by other invitees of the symposium, members of the Music Center faculty, members of the Boston Symphony Orchestra, students of the Center and Friends who have made contributions to the school.

Top Authorities

All six men who have been invited to read papers as well as the other members of the panel are recognized authorities in musicology. Discussion following yesterday's lectures was both lively and informative, and for many of us the depth of research and the penetration of the special focus of their attention were extremely profitable and fascinating.

Both papers yesterday were concerned with practices of 18th century music over which there is still as much variety of opinion and divergence of positions as there is over Shakespeare and his era of the preceding century.

Today's lecturers are Nathan Broder, who is the president of the American Musicological Society, and Jan LaRue of New York University.

4 WEEK CONTEMPORARY MUSIC SEMINAR 145

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SCHENECTADY, N. Y.

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HOLYOKE, MASS.
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Berkshire Courier
GT. BARRINGTON, Mass.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
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MAY 2 1964

Tanglewood Plans Seminar To Help Music Educators

The Berkshire Music Center at Tanglewood will sponsor a four-week Seminar in Contemporary Music for Music Educators from July 27-August 23. The program is designed primarily for selected secondary-school teachers who direct instrumental and-or choral groups in their schools and for music educators at the college level. Scholarships for the Seminar are available to qualified applicants.

Staff Picked

Erich Leinsdorf has announced the following staff for the Seminar in Contemporary Music: Peter Gram Swing and Gunther Schuller, chairmen; Edwin London, instructor in composition; Carl Berky, instructor; and Florence Dunn, administrative assistant. In addition the following faculty from the various departments of the Berkshire Music Center will be participating teachers: Mr. Schuller, composition; Lorna Cooke deVaron and Alfred Nash Patterson, choral music; William Gibson, Eugen Lehner, Sherman Walt and George Zazofsky, chamber music.

The schedule of activities will include lectures, class discussions, observation of rehearsals, composition classes and performance workshops. All will be two-hour sessions, with two sessions each day, Monday through Friday. Evenings will be free for attending concerts.

Formal lectures will deal with broad topics such as the cultural framework of the 20th Century; the general question of aesthetics in music; key composers such as Schoenberg, Stravinsky, Varese, etc.; analysis of individual compositions, particularly works to be performed at Tanglewood.

Classes

Composition classes will deal with traditional and contemporary techniques. The performance workshops will include chamber music and choral music. There will also be regular attendance at the Composition Department seminars and rehearsals of the Fromm Fellows, and participation in the Festival Chorus, preparing a contemporary work for performance with the Boston Symphony Orchestra at a Berkshire Festival concert.

During the four-week period of the seminar a total of 12 concerts by the Boston Symphony Orchestra and 25 concerts by members of the Berkshire Music Center are scheduled, to all of which members will be admitted.

The Berkshire Music Center, which is the Boston Symphony Orchestra's summer center for the advanced study of music, has received a grant from the MENC Contemporary Music Project for Creativity in Music Education in support of this program. The grant is part of a six-year project which began in July 1963 under a grant of $1,380,000 to the Music Educators National Conference from the Ford Foundation.

Inquiries regarding applications should be addressed to: Harry J. Kraut, Administrator, Berkshire Music Center, Symphony Hall, Boston, 02115.

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JAN 18 1964

Teachers' Seminar In Modern Music For Tanglewood

A four-week seminar in contemporary music for music educators will be held at the Berkshire Music Center, Tanglewood, Lenox, this summer, it was announced today.

Erich Leinsdorf, director of the Center and music director of the Boston Symphony Orchestra, said the Center has received a grant of $8,000 from the MENC Contemporary Music Project for Creativity in Music Education to support the program. It is expected that about 30 teachers of music will enroll in the program which will acquaint them with the latest techniques, principles and composition problems in contemporary music.

Mr. Leinsdorf also announced plans for the Music Center's department of composition for the Center's 1964 season, running from June 28 to Aug. 23, while the Boston Symphony' Orchestra's Berkshire Festival is taking place at Tanglewood.

He said Aaron Copland will continue as head of the department and chairman of the faculty of the Center but will be in residence only Aug. 3-16. Gunther Schuller of New York City, American composer, will be the acting head of the department when Mr. Copland is not present. Other members of the composition department faculty include Pierre Boulez, French composer; Lukas Foss, music director of the Buffalo Philharmonic, and Paul Jacobs, teacher of contemporary keyboard performance technique. Mr. Foss will be in residence only Aug. 1-23.

The faculty will conduct seminars and give individual instruction to young composers. They will participate also in the festival of contemporary music, scheduled for Aug. 9-13, with the co-operation of the Fromm Music Foundation of Chicago. Ten young American composers whose works will be performed during the festival will be in residence at Tanglewood July 27-Aug. 13.

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BRISTOL, CONN.
Press
Eve. Circ. 14,611

JUL 24 1964

At Tanglewood

Contemporary Music Fest

The Berkshire Music Center at Tanglewood, Erich Leinsdorf, director, will sponsor a four-week Seminar in Contemporary Music for Music Educators from July 27 to August 23.

The program is designed primarily for selected secondary-school teachers who direct instrumental and/or choral groups in their schools, and for music educators at the college level. Scholarships for the seminar were awarded to qualified applicants.

Mr. Leinsdorf has announced the following staff for the seminar: Peter Gram Swing and Gunther Schuller, chairmen; Edwin London, instructor in composition; Carl Berky, instructor; and Florence Dunn, administrative assistant. In addition, the following faculty from the various departments of the Berkshire Music Center will be participating teachers: Mr. Schuller, composition; Lorna Cooke deVaron and Alfred Nash Patterson, choral music; William Gibson, Eugen Lehner, Sherman Walt and George Zazofsky, chamber music.

Well Rounded Schedule

The schedule of activities will include lectures, class discussions, observation of rehearsals, composition classes and performance workshops. All will be two-hour sessions, with two sessions each day, Monday through Friday. Evenings will be free for attending concerts.

Formal lectures will deal with broad topics such as the cultural framework of the 20th century; the general question of aesthetics in music; key composers such as Schoenberg, Stravinsky, Varese, etc.; analysis of individual compositions, particularly works to be performed at Tanglewood.

Composition classes will deal with traditional and contemporary techniques. The performance workshops will include chamber music and choral music. There will also be regular attendance at the composition department seminars and rehearsals of the Fromm Fellows, and participation in the Festival Chorus, preparing a contemporary work for performance with the Boston Symphony Orchestra at a Berkshire Festival concert.

Concerts Open to Members

During the four-week period of the seminar a total of 12 concerts by the Boston Symphony Orchestra and 25 concerts by members of the Berkshire Music Center are scheduled, to all of which members will be admitted.

The Berkshire Music Center, which is the Boston Symphony Orchestra's summer center for the advanced study of music, has received a grant from the MENC Contemporary Music Project for Creativity in Music Education in support of this program. The grant is part of a six-year project which began in July 1963 under a grant of $1,380,000 to the Music Educators National Conference from the Ford Foundation.

ILLINOIS EDUCATION
SPRINGFIELD, ILL.
MONTHLY 64,400

MAR 1964

Music Seminars at Aspen, Tanglewood

The Contemporary Music Project for Creativity in Music Education, conducted by the Music Educators National Conference, announces two grants for seminars in contemporary music for the summer of 1964. Recipients are the Aspen Music School, Aspen, Colo., and the Berkshire Music Center, Tanglewood, Mass. The grants were approved as part of the six-year project which began in July, 1963, under a grant of $1,380,000 to MENC from the Ford Foundation.

Aspen Music School will have a nine-weeks course in contemporary music from June 22 to Aug. 23. The course will emphasize the techniques, analysis, and performance of contemporary music through lectures, laboratory rehearsals, performance, and listening experiences. Twenty music educators will be selected as participants on the basis of applications, professional qualifications, and experience. Graduate credit for the course will be available through the University of Colorado. Inquiries should be addressed to: James N. Cain, Executive Director, Music Associates of Aspen, 111 West 57th Street, New York.

Berkshire Music Center will receive funds for a four-weeks workshop for 30 music educators July 27 to Aug. 25. Emphasis will be on techniques and styles, performance problems, and evaluation and understanding through listening. The workshop format will include lectures, laboratory rehearsals, and performance. Send inquiries to Harry J. Kraut, Administrator, Berkshire Music Center, Symphony Hall, Boston 15, Mass.

The Contemporary Music Project also provides for fellowships to young composers to reside in public school systems, which will begin this September, and pilot projects in selected public schools.

ROOSEVELT PRESS
Thursday, June 4, 1964

ROOSEVELT SCHOOL NEWS

ROOSEVELT PUBLIC SCHOOLS

Dr. Irwin Swack, a member of the music faculty of the Roosevelt Public Schools has recently been awarded a fellowship to study at the Berkshire Music Center, at Tanglewood Lenox, Mass. NE

The Music Educators National Conference Music Project for Creativity in Music Education is offering a seminar at the Berkshire Music Center for the 1964 season.

The seminar is part of a six-year project which began in July 1963 under a grant to the MENC from the Ford Foundation. The program is under the direction of Gunther Schuller, head of the department of composition and will be assisted by other members of the faculty.

4 Week Contemporary Music Seminar

145

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SCHENECTADY, N. Y.
D. 47,923

JUN 13 1964

The Indianapolis Times
D. 87,875 SUN. 99,455

MAY 17 1964

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Erich Leinsdorf, director of the Center and music director of the Boston Symphony Orchestra, said the Center has received a grant of $8,000 from the MENC Contemporary Music Project for Creativity in Music Education to support the program. It is expected that about 30 teachers of music will enroll in the program which will acquaint them with the latest techniques, principles and composition problems in contemporary music.

Mr. Leinsdorf also announced plans for the Music Center's department of composition for the Center's 1964 season, running from June 28 to Aug. 23, while the Boston Symphony Orchestra's Berkshire Festival is taking place at Tanglewood.

He said Aaron Copland will continue as head of the department and chairman of the faculty of the Center but will be in residence only Aug. 3-16. Gunther Schuller of New York City, American composer, will be the acting head of the department when Mr. Copland is not present. Other members of the composition department faculty include Pierre Boulez, French composer; Lukas Foss, music director of the Buffalo Philharmonic, and Paul Jacobs, teacher of contemporary keyboard performance technique. Mr. Foss will be in residence only Aug. 1-23.

The faculty will conduct seminars and give individual instruction to young composers. They will participate also in the festival of contemporary music, scheduled for Aug. 9-13, with the co-operation of the Fromm Music Foundation of Chicago. Ten young American composers whose works will be performed during the festival will be in residence at Tanglewood July 27-Aug. 13.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BRISTOL, CONN.
Press
Eve. Circ. 14,611

JUL 24 1964

At Tanglewood

Contemporary Music Fest

The Berkshire Music Center at Tanglewood, Erich Leinsdorf, director, will sponsor a four-week Seminar in Contemporary Music for Music Educators from July 27 to August 23.

The program is designed primarily for selected secondary-school teachers who direct instrumental and/or choral groups in their schools, and for music educators at the college level. Scholarships for the seminar were awarded to qualified applicants.

Mr. Leinsdorf has announced the following staff for the seminar: Peter Gram Swing and Gunther Schuller, chairmen; Edwin London, instructor in composition; Carl Berky, instructor; and Florence Dunn, administrative assistant. In addition, the following faculty from the various departments of the Berkshire Music Center will be participating teachers: Mr. Schuller, composition; Lorna Cooke deVaron and Alfred Nash Patterson, choral music; William Gibson, Eugen Lehner, Sherman Walt and George Zazofsky, chamber music.

Well Rounded Schedule

The schedule of activities will include lectures, class discussions, observation of rehearsals, composition classes and performance workshops. All will be two-hour sessions, with two sessions each day, Monday through Friday. Evenings will be free for attending concerts.

Formal lectures will deal with broad topics such as the cultural framework of the 20th century; the general question of aesthetics in music; key composers such as Schoenberg, Stravinsky, Varese, etc.; analysis of individual compositions, particularly works to be performed at Tanglewood.

Composition classes will deal with traditional and contemporary techniques. The performance workshops will include chamber music and choral music. There will also be regular attendance at the composition department seminars and rehearsals of the Fromm Fellows and participation in the Festival Chorus, preparing a contemporary work for performance with the Boston Symphony Orchestra at a Berkshire Festival concert.

Concerts Open to Members

During the four-week period of the seminar a total of 12 concerts by the Boston Symphony Orchestra and 25 concerts by members of the Berkshire Music Center are scheduled, to all of which members will be admitted.

The Berkshire Music Center, which is the Boston Symphony Orchestra's summer center for the advanced study of music, has received a grant from the MENC Contemporary Music Project for Creativity in Music Education in support of this program. The grant is part of a six-year project which began in July 1963 under a grant of $1,380,000 to the Music Educators National Conference from the Ford Foundation.

ILLINOIS EDUCATION
SPRINGFIELD, ILL.
MONTHLY 64,400

MAR 1964

Music Seminars at Aspen, Tanglewood

The Contemporary Music Project for Creativity in Music Education, conducted by the Music Educators National Conference, announces two grants for seminars in contemporary music for the summer of 1964. Recipients are the Aspen Music School, Aspen, Colo., and the Berkshire Music Center, Tanglewood, Mass. The grants were approved as part of the six-year project which began in July, 1963, under a grant of $1,380,000 to MENC from the Ford Foundation.

Aspen Music School will have a nine-weeks course in contemporary music from June 22 to Aug. 23. The course will emphasize the techniques, analysis, and performance of contemporary music through lectures, laboratory rehearsals, performance, and listening experiences. Twenty music educators will be selected as participants on the basis of applications, professional qualifications, and experience. Graduate credit for the course will be available through the University of Colorado. Inquiries should be addressed to: James N. Cain, Executive Director, Music Associates of Aspen, 111 West 57th Street, New York.

Berkshire Music Center will receive funds for a four-weeks workshop for 30 music educators July 27 to Aug. 25. Emphasis will be on techniques and styles, performance problems, and evaluation and understanding through listening. The workshop format will include lectures, laboratory rehearsals, and performance. Send inquiries to Harry J. Kraut, Administrator, Berkshire Music Center, Symphony Hall, Boston 15, Mass.

The Contemporary Music Project also provides for fellowships to young composers to reside in public school systems, which will begin this September, and pilot projects in selected public schools.

ROOSEVELT PRESS
Thursday, June 4, 1964

ROOSEVELT SCHOOL NEWS

ROOSEVELT PUBLIC SCHOOLS

Dr. Irwin Swack, a member of the music faculty of the Roosevelt Public Schools has recently been awarded a fellowship to study at the Berkshire Music Center, at Tanglewood Lenox, Mass.

The Music Educators National Conference Music Project for Creativity in Music Education is offering a seminar at the Berkshire Music Center for the 1964 season.

The seminar is part of a six-year project which began in July 1963 under a grant to the MENC from the Ford Foundation. The program is under the direction of Gunther Schuller, head of the department of composition and will be assisted by other members of the faculty.

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STRING SYMPOSIUM.

'47

Schenectady Gazette
SCHENECTADY, N. Y.
D. 47,923

AUG 1 4 1964

String Symposium Set at Tanglewood

The Berksire Music Center will hold its second annual string symposium Sunday and Monday at Tanglewood, Lenox, Mass.

The symposium will be attended by teachers and instrumentalists from throughout the United States. Its purpose will be to focus attention on the shortage of string instrumentalists in this country. and to offer suggestions toward solving the problem.

Three meetings, open to faculty and participants at the center and to members of the Friends of the Berkshire Music Center, will be held in the chamber music hall at 8 p.m. on Sunday and at 2:30 and 8 p.m. on Monday.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ATHENS HERALD
Thursday, August 13, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

FLATBUSH LIFE
August 8, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

GREENVILLE LOCAL
Wednesday, August 12, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

CAIRO HERALD
Thursday, August 13, 1964

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500

AUG 8 1964

GREENVILLE, N. Y.
LOCAL
W. 500

AUG 1 2 1964

St. Louis
Globe-Democrat
D. 295,004 SUN. 355,183

AUG 2 2 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

SPRINGFIELD, MASS.
Union
Morn. Circ. 83,193

AUG 4 1964

CAIRO, N. Y.
HERALD
W. 300

AUG 1 3 1964

The Ann Arbor News
ANN ARBOR, MICH.
D. 30,000

AUG 1 7 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,499

AUG 1 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

AUG 6 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press (e)
BRISTOL, Conn.
Circ. 14,439

AUG 7 1964

String Symposium Set At Tanglewood Aug. 16

For the second time in two years some of the nation's finest and best known string players and teachers will come to Tanglewood, Lenox, Mass, for a two-day String Symposium August 16-17.

This meeting is designed to focus further attention on the severe string instrumentalist shortage facing music in the United States, to offer positive suggestions toward solution of the problem, and to create increased awareness for the need of an active program dealing with the situation. The symposium this year is the outgrowth and continuation of a similar meting held at Tanglewood in 1963, and many of the participants from last year's sessions will be on hand for the August mettings.

Burgin Opens Program

This year's symposium will be opened by Richard Burgin, the Boston Symphony Orchestra's concertmaster for 42 years until his retirement in 1962. Mr. Burgin is also Head of the Berkshire Music Center's Department of Instrumental Music. Following Mr. Burgin's introduction, the symposium will be addressed by Erich Leinsdorf, music director of the Boston Symphony and director of the Berkshire Music Center. Louis Krasner of Syracuse University is chariman of this year's session of the String Symposium.

Mr. Krasner has announced three meetings for the symposium beginning at 8 p.m. Sunday, August 16. The remaining two meetings will be held at 2:30 p.m. and 8 p.m. Monday, August 17. All meetings will be held in the Chamber Music Hall at Tanglewood. Monday's initial session, following the opening remarks, will be addressed by four participants.

Speakers Topics

Max Kaplan, musician and sociologist, is scheduled to talk on "The Image of and Climate for the String Instrument Student." In this same sphere of social background, Sheppard Lehnoff of the Chicago Symphony Orchestra will speak on "Developing Greater Family Interest in Studying Stringed Instruments and the Role of the Family." Two other participants, Joseph Knitzer, Eastman School of Music, and Broadus Erle, Yale School of Music, will discuss the Early Training of String Players. Mr. Knitzer's topic is "The Need, Value, and Availability of Expert Training from an early age through High School," and Mr. Erle's subject is to be "Pre-Instrumental Training in Solfege and Other Note-reading Techniques."

The afternoon meeting August 17 will include two broad topics, Status and Economic Picture, and University, College, Conservatory Curricula and Teacher Training. Sidney Harth, Carnegie Institute of Technology, will deliver a paper on "Security and Recognition for the Orchestra Player," and Howard Boatwright, Syracuse University, will discuss "Some Implications of the United States Department of Education Seminar at Yale University, 1963." In the educational category of the August 17 afternoon session, Samuel Applebaum, Manhattan School of Music, will speak on "Improvement of Class Methods," and "A Recommended Instrumental and Academic Program; the Role of Music Education" will be the topic of a paper by Allen Britton of the University of Michigan.

Studies In Training

At the evening session on August 17 three papers will be delivered in the area of techniques and advanced training. "Modernization of Existing Materials for Intermediate Students" will be the subject of Joseph Silverstein's paper. Mr. Silverstein is concertmaster of the Boston Symphony Orchestra and associate head of the Berkshire Music Center's Department of Instrumental Music. His colleague at the Music Center, William Kroll, founder of the Kroll Quartet, will speak on "Introduction to Ensemble Playing." Joseph Gingold, Indiana University, will talk on "Improving Practice Habits and Preparation of the Advanced Student for Professional Involvement."

Following the delivery of the prepared papers there will be free discussion among the speakers, symposium participants, and members of the audience. In addition to those already mentioned, the string symposium participants will include Orlando Cole, Curtis Institute of Music; Ruth Posselt, Berkshire Music Center faculty; Paul Rolland, president of the American String Teachers Association; Theo Salzman, Carnegie Institute of Technology; Henri Temianka, University of California; and Roman Totenberg, Boston University.

Grant Aids Symposium

The Berkshire Music Center, sponsor of the string sypmosium sessions of 1963 and this year, has invited as observers Robert Klotman of the Board of Education, Akron, Ohio and Harold Arberg, music education specialist of the United States Department of Health, Education and Welfare.

A grant from the Martha Baird Rockefeller Fund for Music, Inc. has aided the Music Center in making this symposium possible.

The three sessions of the 1964 String Symposium at Tanglewood are open to the facutly and participants of the Berkshire Music Center and the Friends of the Berkshire Music Center.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD JOURNAL
Monday, August 3, 1964

Watertown Daily Times
WATERTOWN, N. Y.

AUG 1 5 1964

CRANE PROFESSOR ATTENDS STRING MUSIC SYMPOSIUM

Potsdam, Aug. 15. — Prof. Maurice H. Baritaud of Potsdam State University college is one of a number of musicians and music educators attending a special string symposium Sunday and Monday at the Berkshire Music center, Tanglewood, Mass.

The symposium will be under the direction of Erich Leinsdorf, conductor of the Boston Symphony orchestra. Professor Baritaud is coordinator of strings in the college's Crane department of music and is conductor of the Crane Symphony orchestra.

NEW ENGLAND NEWSCLIP
Box 2073, Boston 02105 - 742-4200

QUINCY, MASS.
Patriot-Ledger
Eve. Circ. 48,932

AUG 4 1964

String-Playing Is Berkshire Topic

The severe shortage of orchestral stringplayers in the United States is the subject of a three-pare Berkshire Music Festival symposium Sunday and Monday, Aug. 16 and 17. The meetings will include the reading of formal papers on a problem that is plaguing America's symphony orchestras and its possible solutions, followed by informal discussions.

Participants Sunday include Max Kaplan sociologist; Sheppard Lehnhoff, of the Chicago Symphony; Joseph Knitzer, of the Eastman School of Music, and Broadus Erle of the Yale School of Music. They are scheduled to address themselves to the techniques of recruiting young musicians to string playing.

The Monday afternoon symposium is designed to sketch the economic and educational picture for string players, their teachers and schools. Monday evening, guest speakers will discuss the training of musicians, with special emphasis on advanced work, such as ensemble playing.

Erich Leinsdorf, music director of the BSO, will offer some opening remarks at the Sunday session, then yield the podium in the chamber music hall to Louis Krasner, of Syracuse University, chairman of the symposium.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 146,915
AUG 4 1964

Speakers, Topics Listed For String Symposium

Teachers and players of stringed instruments will meet at the Berkshire Music Center in Lenox for a two-day symposium Aug. 16-17 on the string shortage faced by American orchestras. A similiar symposium was held last Summer at the scool for advanced study of music, maintained at Tanglewood by the Boston Symphony Orchestra.

Louis Krasner of Syracuse University will be chairman of this year's meeting. Discussion will follow each lecture. The sessions are open to music center students, faculty and friends of the Berkshire Music Center.

Speakers and topics follow:

Aug. 16 at 8 p.m. Opening address by Richard Burgin, former concertmaster of the Boston Symphony; speech by Erich Leinsdorf, Boston Symphony conductor and music center director; Max Kaplan, musicologist and sociologist, on "The Image and Climate for the String Instrument Student;" Sheppard Lehnhoff, Chicago Symphony, on "Developing Greater Family Interest in Studying Stringed Instruments and the Role of the Family;" Joseph Knitzer, Eastman School of Music, on "The Need, Value and Availability of Expert Training from an Early Age through High School;" and Music, on "Pre-Instrumental Training in Solfege and Other Note-Reading Techniques."

Aug. 17 at 2:30 p.m. Sidney Harth, Carnegie Institute of Technology, Pittsburgh, on "Security and Recognition for the Orchestra Player;" Howard Boatwright, Syracuse University, "Some Implications of the United States Department of Education Seminar at Yale University, 1963;" Samuel Applebaum, Manhattan School of Music, on "Improvement of Class Methods;" and Allen Britton, University of Michigan, "A Recommended Instrumental and Academic Program —the Role of Music Education."

Aug. 17 at 8 p.m. Joseph Silverstein, B.S.O. concertmaster, on "Modernization of Existing Materials for Intermediate Students;" William Kroll, founder of the Kroll Quartet, on "Introduction to Ensemble Playing;" and Joseph Gingold, Indiana Universtiy, on "Improving Practice Habits and Preparation of the Advanced Student for Professional Involvement."

In addition to those already mentioned, the string symposium participants will include Orlando Cole, Curtis Institute Broadus Erle, Yale School of Music; Ruth Posselt, Berkshire Music Center faculty; Paul Rolland, president of the American String Teachers Assn.; Theo Salzman, Carnegie Institute of Technology; Henri Temianka, University of California; and Roman Totenberg, Boston University.

THE STATE JOURNAL
LANSING, MICH.
D. 70,182 SUN. 69,552
AUG 2 3 1964

MUSIC

Music Education Gets Going-Over At Tanglewood

TANGLEWOOD, Mass. — A severe string instrumentalist shortage faces music in the United States, according to Allen P. Britton, associate dean in the University of Michigan School of Music.

"There is an idea prevalent on both the east and west coasts to the effect that musicians should not be educated in college and university departments in schools of music," Dean Britton said, speaking at the String Symposium at the Berkshire Music Center, Tanglewood, Mass., last Monday.

"The idea stems from the belief that musicians may be trained properly only in institutions bearing the name conservatory, and, further, that no institution bearing the name conservatory can be a part of any institution bearing the name university," he said.

PREVALENT IDEA

Dean Britton also criticized the prevalent idea that the education of the "music educator" needs to be significantly different from that of the professional performer.

"It seems to me that all musicians should receive a generally similar type of education, and one which would allow them to become professional performers or teachers.

"The high disdain for music education often expressed by musicians stems in part from the fact that some music educators are not as good musicians as one might wish," said Dean Britton.

He noted that string instruments are much more difficult to learn to play than any other instruments. "String players have tended to paint themselves into a corner on this matter," he said. "They have succeeded in convincing everyone that wind instruments are more easily learned than string instruments."

STRING PLAYERS

He pointed out that the U.S. demands and can support a considerable number of string players. He referred especially to the large number of positions available in the public schools and in colleges and universities.

"The latter positions particularly provide stable and good income while at the same time allowing for a considerable amount of personal satisfaction in the kind of work one can do and in the kind of community prestige one can enjoy."

Newark Sunday News
NEWARK, N. J.
SUN. 417,195
AUG 3 0 1964

Music

Help for Strings

By ALAN BRANIGAN

Outside on the lawn at Tanglewood, a cosmopolitan crowd listened as Seiji Ozawa led the Boston Symphony in Hindesmith's "Mathis der Maler" and Moussorgsky's "Pictures at an Exhibition." The music, carried on zephyrs from the immense shed, spread across the beautiful hillside of the Berkshire Music Center and only vaguely reached a small room where some musicians sat huddled over a vexatious problem.

The two events were connected in more ways than just geographically. The Boston's superb strings soared with unlimited finesse, but where are the strings of the next generation? This is the puzzle that confronted the fellows back in the office. Something, however, was being done about it, and it happened immediately after the Ozawa program had ended in a blaze of glory.

This was the mid-August String Symposium, made up of experts gathered from all over the United States under the sponsorship of the Martha Baird Rockefeller Fund for Music at the invitation of Erich Leinsdorf, conductor of the Boston Symphony. The Berkshire Music Center served as host and office staff, directed by Harry A. Kraut. This reporter was on hand as an invited observer.

The list of experts was imposing. Heading the roster was Louis Krasner of Syracuse University as chairman. Present on the panel were such luminaries as Richard Burgin, Joseph Knitzer, Joseph Gingold, Theo Salzman, Ruth Posselt, Broadus Earle, Henri Temianka, Howard Boatright, Roman Totenberg, New Jersey's Samuel Applebaum, Orlando Cole, Joseph Silvestein, the Boston's concertmaster, and William Kroll, altogether a thoughtful and representative delegation from the string fraternity.

Manifold Problem

During four ensuing sessions, the sole subject was the severe shortage of string instrumentalists. Many aspects of the problem were presented, from the predominance of girl violin students, to the endless bickering between educators about applied music vs. theoretical music.

From the start, it was obvious that although the experts had a common interest in the problem and its ramifications there was no ready-made solution on tap. Many cited the immense drop-out rate among young violinists as homework intrudes on practice periods. Others mentioned teachers whose narrow-minded clinging to a single system of teaching, instead of treating each child as an individual, drove many away from instruments they loved. There was also a strong case made for the career as teacher in the public schools as contrasted with the hit-or-miss existence of those who chose to become professional players.

The chief gain, to this observer, occurred during the final session. During the dinners and parties associated with the symposium, all sorts of helpful solutions were proposed. One of the most useful came from Temianka, who is first violin of the Stradivari Quartet and professor at University of California. Temianka's plan involved the formation of a national committee to set standards, encourage the visits of expert string players to deprived areas and generally to protect and encourage the young who play violins, violas, cellos and double basses.

The proposal, voiced at the session, called attention in a most impressive way to one of the panelists who had been a latecomer to the expert list but who proved to be a fine spokesman for the profession. This panelist was Paul Rolland, professor at University of Illinois and president of the American String Teachers' Association, a group with several thousand members on the nationwide scale.

Large Task

By an enthusiastic majority, Rolland and the ASTA were given the task of organizing string teaching, progress, standards and methods for the greatest good of the profession. It is an immense task, which probably can succeed only through foundation assistance.

Involved in it are the need to combine many musicians of temperamental nature into a common cause agreeable to all and to present this new and encouraging philosophy to young players. The status of the string player in our competitive society doubtless will figure in this enterprise as well as the shaky economic future that many players encounter.

The meeting as a whole had an important bearing on the future of culture in America. The symphonic orchestra today is the central musical element in the nation, and the central task of the symphony is undertaken by strings. It is of paramount importance that a sufficient number of these players be prepared for future work as today's players retire and as the number of symphony orchestras increases. If a national committee bent on improving matters is the solution, then all the work and worry of the symposium will have been well worth while.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 •
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BOSTON
Circ. 17
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War

By Myr
Written for The Chr

There is a string player educators say professional Some conduc formers have on this point, Eric Leinsdorf of the Boston chestra.

He felt s about it to h Symphony sp symposium w Tanglewood Since worksh posiums hav clearinghouse experts opinio the views of lic school tea tention of t Leinsdorf in sional teache ers to act as

Eric L

Tanglewood string teache England cons flocks at the hall to hear nationally at nized author dorf deliver the first of with some "Something getic has to focus on aw difference of He discount status of m vant to the p templated th vertising tec pressionable The meth vertisers we it be known the answers, panelists to

SYRA
Herald
D. 132
MAR 2 5

Krasn Edits

Louis Krasn and member Syracuse Uni Music, has e called "Strin ers and Pau Krasner, w master of S has included cussions and from the Ta Symposia o which he pa page bookle Published Music Cent the booklet reasons fo players, im nomic stan vanced tra courage ta consider st ing as a c The Sch Howard Bo pated in t

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
FEB

Wanted: string players

By Myrian Baker
Women's Editor of The Christian Science Monitor

There is a dearth of good string players, most music educators say, at least in the professional field of music. Some conductors and performers have been vociferous on this point, too, among them Eric Leinsdorf, Music Director of the Boston Symphony Orchestra.

He felt strongly enough about it to have the Boston Symphony sponsor a string symposium which was held at Tanglewood last August. Since workshops and symposiums have been good clearinghouses for airing the experts opinions and bringing the views of private and public school teachers to the attention of the experts, Mr. Leinsdorf invited 14 professional teachers and performers to act as panelists.

Eric Leinsdorf

Tanglewood students and string teachers around New England congregated in large flocks at the chamber music hall to hear the judgments of nationally attuned and recognized authorities. Mr. Leinsdorf delivered a prelude to the first of three meetings with some vivid phrases. "Something radical and energetic has to be done. Let us focus on awakening the indifference of young people." He discounted the economic status of musicians as relevant to the problem, and contemplated the impact of advertising techniques on an impressionable public.

The methods of piano advertisers were noted. He let it be known he did not have the answers, but he asked the panelists to go to work and unearth some leads that would at least touch the core of the string dearth. There would be another symposium next summer, and perhaps the next and next—until results came into view.

Richard Burgin head of Tanglewood's instrumental music department and associate conductor of the Boston Symphony Orchestra, moderated. The opening meeting consisted of each panelist coming to the fore and stating his opinions for the dearth, and in some instances, his own solutions. But the approach to this first symposium didn't really settle down until the second meeting as audience and panel alike began to feel a togetherness, a unifying path down which all participants might walk and talk in the context of the problem as Mr. Leinsdorf envisions it.

The final meeting came off as a question and answer affair. Mr. Burgin projected questions, and answers were juggled back and forth between panelists.

Max Oronoff

The panelists included Max Aronoff, Director of the New School of Music and violist of the Curtis String Quartet; Anshel Brusilow, concertmaster of the Philadelphia Orchestra; Stuart Canin, violin teacher, Oberlin Conservatory; Rafael Druian, concertmaster of the Cleveland Symphony; Broadus Earle, Yale University violin professor; Sydney Harth, department of music, Carnegie Institute of Technology; Louis Krasner, dept. of music at the University of Syracuse; Theo Salzman, principal cellist, Pittsburgh Symphony; Henry Siegl, concertmaster of the Seattle Symphony; Samuel Gardner, private teacher in New York City; Joseph Silverstein, concertmaster of the Boston Symphony Orchestra; William Kroll of the Kroll Quartet, and Sheppard Lehnhoff of the Chicago Symphony.

Here are some reasons given for the string famine:

- Poor teachers at the elementary school level,
- Fallacious method books for beginners,
- Class string teaching,
- Lack of family cultural background,
- Low economic status of musicians (essentially in symphony orchestras),
- Wrong values taught (music is a language, not a skill).

Panaceas

Two lines of thought seemed to prevail—one, that the problem is economic, contrary to Mr. Leinsdorf's opinion, the other, that if the cultural climate and teaching methods were improved, the problem would be eased.

Some panaceas were offered. Having the parents attend the pupil's lesson was one. Others were improving the image of the musician by public relations procedures, sponsoring junior symphonies and showing interest (by the symphony orchestra) in their cities' music problems, string congresses where 100 young musicians gather annually to perform, and videotaping lessons given by the finest teachers for closed circuit viewing by string teachers.

One young Tanglewood student evidently destined for an orchestral career challenged the concertmasters, "How do you expect us to aspire to symphony jobs when we see orchestra violinists bored with making music? After they sit in a string section for 20 years, no player wants to teach music, let alone play it."

The motive must be right, Mr. Druian said in essence. If a musician treasures great music, no matter what his role or in what orchestra he plays, he won't be bored.

Mr. Leinsdorf ended the conclave by announcing another symposium to be held next summer. Several panelists received projects to research during the year.

SYRACUSE
Herald Journal
MAR 25 1965

Krasner Edits Book

Louis Krasner, noted violinist and member of the faculty of Syracuse University's School of Music, has edited a new book called "String Problems, Players and Paucity."

Krasner, who is also concertmaster of Syracuse Symphony, has included papers, panel discussions and recommendations from the Tanglewood String Symposia of 1963 and 1964, in which he participated, in the 98-page booklet.

Published by the Berkshire Music Center at Tanglewood, the booklet focuses on social reasons for the shortage of players, improvements of economic standards early and advanced training and way to encourage talented youngsters to consider string instrument playing as a career.

The School of Music Dean Howard Boatwright also participated in the symposia.

THE POST-STANDARD
SYRACUSE, N. Y.
D. 100,052 SUN. 163,341
MAR 25 1965

SU Prof Edits Music Booklet

Louis Krasner, professor of violin at Syracuse University, is editor of a new booklet, "String Problems, Players and Paucity."

Published by the Berkshire Music Center, Tanglewood, Mass., in cooperation with Syracuse University's School of Music, it includes papers, panel discussions and recommendations from the Tanglewood String Symposia of 1963 and 1964.

CORTLAND, N. Y.
STANDARD
D. 10,000
APR 7 1965

KRASNER HAS PART IN TANGLEWOOD TEXT

String Problems: Players and Faculty, a transcript of the Tanglewood String Symposia of 1963 and 1964, has recently been published by the Berkshire Music Center, the Boston Symphony Orchestra's summer educational center for the advanced study of music. The 98-page document contains the complete text of the 1964 symposium and extracts from the session of 1963. Publication was made possible through the assistance of the Martha Baird Rockefeller Fund for Music, Inc.

Erich Leinsdorf, music director of the Boston Symphony and director of the Music Center, invited leading string players and teachers to Tanglewood in the summers of 1963 and 1964 to discuss the pressing problems caused by the shortage of string players. In addition to the transcripts of the symposia, the publication contains "Recommendations and Outlook," "Notes on the Participants and Observers," a "Foreword" by Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and an "Introduction" by Louis Krasner, concertmaster of the Syracuse Symphony, who served as chairman of the two Symposia and editor of String Problems, Players and Faculty.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
APR 17 1965

String Symposia Published

"String Problems: Players and Paucity," a transcript of the Tanglewood String Symposia of 1963 and 1964, has recently been published by the Berkshire Music Center, the Boston Symphony Orchestra's summer educational center for the advanced study of music. The 98-page document contains the complete text of the 1964 symposium and extracts from the session of 1963. Publication was made possible through the assistance of the Martha Baird Rockefeller Fund for Music, Inc.

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Copies of the publication may be obtained by sending a check or money order for $1 to the Syracuse University Press, Box 87, University Station, Syracuse, N. Y. 13210.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240
APR 6 1965

Tanglewood String Problems Published

"String Problems: Players and Paucity," a transcript of the Tanglewood String Symposia of 1963 and 1964, has been published by the Berkshire Music Center, the Boston Symphony Orchestra's summer educational center for the advanced study of music. The 98-page document contains the complete text of the 1964 symposium and extracts from the session of 1963. Publication was made possible through the assistance of the Martha Baird Rockefeller Fund for Music, Inc.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,193
APR 7 1965

String Players Paucity Discussed in Booklet

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343
APR 13 1965

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* * *

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* * *

MRS. PHILIP BENNER of Randolph road attended the biennial convention of the Music Teachers National Association held recently at Dallas, Texas, where she attended piano programs, panel discussions, lectures, workshops in voice, opera and violin were included. She also attended a performance by the Dallas Symphony Orchestra and an evening of opera by the Opera Guild of the University of Southwestern Louisiana. Mrs. Benner has authored an article on "Successful Private Teaching" which appears in the current issue of the American Music Teacher magazine, the journal of the MTNA.

* * *

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* * *

THE COMPLETE programs of the 24 concerts of the Boston Symphony Orchestra during its eight-week season at the Berkshire Music Festival, Tanglewood, Lenox, Mass., have been announced by Erich Leinsdorf, music director. Guest conductors during the coming season include Eleazar de Carvalho, Jean Martinon, Charles Munch, Seiji Ozawa and Leopold Stokowski. A detailed brochure with program and ticket information may be obtained by writing the Berkshire Festival ticket office, Symphony Hall, Boston, Mass. 02115.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
FEB 15 1964

Wanted: string players

By Myrian Baker
Washington Bureau of The Christian Science Monitor

There is a dearth of good string players, most music educators say, at least in the professional field of music. Some conductors and performers have been vociferous on this point, too, among them Eric Leinsdorf, Music Director of the Boston Symphony Orchestra.

He felt strongly enough about it to have the Boston Symphony sponsor a string symposium which was held at Tanglewood last August. Since workshops and symposiums have been good clearinghouses for airing the experts opinions and bringing the views of private and public school teachers to the attention of the experts, Mr. Leinsdorf invited 14 professional teachers and performers to act as panelists.

Eric Leinsdorf

Tanglewood students and string teachers around New England congregated in large flocks at the chamber music hall to hear the judgments of nationally attuned and recognized authorities. Mr. Leinsdorf delivered a prelude to the first of three meetings with some vivid phrases. "Something radical and energetic has to be done. Let us focus on awakening the indifference of young people." He discounted the economic status of musicians as relevant to the problem, and contemplated the impact of advertising techniques on an impressionable public.

The methods of piano advertisers were noted. He let it be known he did not have the answers, but he asked the panelists to go to work and unearth some leads that would at least touch the core of the string dearth. There would be another symposium next summer, and perhaps the next and next—until results came into view.

Richard Burgin head of Tanglewood's instrumental music department and associate conductor of the Boston Symphony Orchestra, moderated. The opening meeting consisted of each panelist coming to the fore and stating his opinions for the dearth, and in some instances, his own solutions. But the approach to this first symposium didn't really settle down until the second meeting as audience and panel alike began to feel a togetherness, a unifying path down which all participants might walk and talk in the context of the problem as Mr. Leinsdorf envisions it.

The final meeting came off as a question and answer affair. Mr. Burgin projected questions, and answers were juggled back and forth between panelists.

Max Oronoff

The panelists included Max Aronoff, Director of the New School of Music and violist of the Curtis String Quartet; Anshel Brusilow, concertmaster of the Philadelphia Orchestra; Stuart Canin, violin teacher, Oberlin Conservatory; Rafael Druian, concertmaster of the Cleveland Symphony; Broadus Earle, Yale University violin professor; Sydney Harth, department of music, Carnegie Institute of Technology; Louis Krasner, dept. of music at the University of Syracuse; Theo Salzman, principal cellist, Pittsburgh Symphony; Henry Siegl, concertmaster of the Seattle Symphony; Samuel Gardner, private teacher in New York City; Joseph Silverstein, concertmaster of the Boston Symphony Orchestra; William Kroll of the Kroll Quartet, and Sheppard Lehnhoff of the Chicago Symphony.

Here are some reasons given for the string famine:

- Poor teachers at the elementary school level,
- Fallacious method books for beginners,
- Class string teaching,
- Lack of family cultural background,
- Low economic status of musicians (essentially in symphony orchestras),
- Wrong values taught (music is a language, not a skill).

Panaceas

Two lines of thought seemed to prevail—one, that the problem is economic, contrary to Mr. Leinsdorf's opinion, the other, that if the cultural climate and teaching methods were improved, the problem would be eased.

Some panaceas were offered. Having the parents attend the pupil's lesson was one. Others were improving the image of the musician by public relations procedures, sponsoring junior symphonies and showing interest (by the symphony orchestra) in their cities' music problems, string congresses where 100 young musicians gather annually to perform, and videotaping lessons given by the finest teachers for closed circuit viewing by string teachers.

One young Tanglewood student evidently destined for an orchestral career challenged the concertmasters, "How do you expect us to aspire to symphony jobs when we see orchestra violinists bored with making music? After they sit in a string section for 20 years, no player wants to teach music, let alone play it."

The motive must be right, Mr. Druian said in essence. If a musician treasures great music, no matter what his role or in what orchestra he plays, he won't be bored.

Mr. Leinsdorf ended the conclave by announcing another symposium to be held next summer. Several panelists received projects to research during the year.

SYRACUSE
Herald Journal
D. 132,557
MAR 25 1965

Krasner Edits Book

Louis Krasner, noted violinist and member of the faculty of Syracuse University's School of Music, has edited a new book called "String Problems, Players and Paucity."

Krasner, who is also concertmaster of Syracuse Symphony, has included papers, panel discussions and recommendations from the Tanglewood String Symposia of 1963 and 1964, in which he participated, in the 98-page booklet.

Published by the Berkshire Music Center at Tanglewood, the booklet focuses on social reasons for the shortage of players, improvements of economic standards, early and advanced training and way to encourage talented youngsters to consider string instrument playing as a career.

The School of Music Dean Howard Boatwright also participated in the symposia.

THE POST-STANDARD
SYRACUSE, N. Y.
D. 100,052 SUN. 193,341
MAR 25 1965

SU Prof Edits Music Booklet

Louis Krasner, professor of violin at Syracuse University, is editor of a new booklet, "String Problems, Players and Paucity."

Published by the Berkshire Music Center, Tanglewood, Mass., in cooperation with Syracuse University's School of Music, it includes papers, panel discussions and recommendations from the Tanglewood String Symposia of 1963 and 1964.

CORTLAND, N. Y.
STANDARD
D. 10,000
APR 7 1965

KRASNER HAS PART IN TANGLEWOOD TEXT

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
APR 17 1965

String Symposia Published

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NORTH
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APR 6 1965

Tanglewood String Problems Published

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,193
APR 7 1965

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343
APR 13 1965

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14 CONTEMPORARY AMERICAN MUSIC FESTIVAL AUG 9-13

BROOKLYN, N.Y.
BAY NEWS
W. 12,125

OCT 12 1963

THE TROY RECORD
TROY, N. Y.
D. 7,422

AUG 8 1964

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 772,439 S. 1,120,153

DEC 22 1963

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY CIRC. N. AVAIL.

NOV 1963

BROOKLYN, N.Y.
KINGS COURIER
W: 15,201

OCT 12 1963

Schenectady Gazette
SCHENECTADY, N. Y.
D. 46,382

OCT 22 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209

OCT 7 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084

OCT 8 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730

OCT 17 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 465,653

OCT 20 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302

OCT 6 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302

OCT 20 1963

10 COMMISSIONS ARE ANNOUNCED AT TANGLEWOOD

Leinsdorf to Present Compositions During 1964 Festival

BOSTON—Erich Leinsdorf, director of the Berkshire Music Center, has announced that 10 composers have been awarded commissions by the Berkshire Music Center, and that the resulting works will be given their premiere performances at a Festival of Contemporary American Music to be held at Tanglewood Aug. 9-13, 1964. The Contemporary American Music Festival will be presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago, which made nine of the 10 commissions available.

Chamber Music

The commissions given by the Fromm Foundation will be for chamber music compositions. Three of these will be published by the Associated Music Publishers and will also be performed at a special Tanglewood concert in New York during the season of 1964-65. This concert will be presented under the auspices of the Berkshire Music Center and the Fromm Music Foundation.

The nine recipients of commission for chamber music works were selected from 54 composers whose works were considered by the reading committee. Some of the composers who were not chosen at this time will be invited to accept commissions from the Fromm Music Foundation at a later date.

Those receiving commissions for chamber music compositions from the Berkshire Music Center as follows: Randolph Coleman, Evanston, Ill.; Mario Davidovsky, New York, N. Y.; Donald Martino, New Haven, Conn.; Robert Newell, Urbana, Ill.; John MacIvor Perkins, Chicago, Ill.; Loren Rush, Point Richmond, Cal.; Harvey Sollberger, David del Tredici, Charles Wuorinen, all of New York, N. Y. Davidovsky, Newell and del Tredici have attended past sessions of the Music Center.

The 10th commission announced by Mr. Leinsdorf was the Samuel Wechsler Commission, made available by Samuel Wechsler of New York City. This was awarded to William Sydeman, also of New York City, for a choral work which will be performed by the Tanglewood Choir at the Berkshire Music Center's Festival of Contemporary American Music next summer. Mr. Sydeman, who was chosen for the Wechsler Commission by the Berkshire Music Center faculty, attended the Music Center in 1955 and 1956.

The 22d session of the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music, will open on June 28, and continue for eight weeks.

CAPITAL
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YOR STATE SERVICE

CAIRO HERALD
Thursday, August 6, 1964

CAPITAL
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YOR STATE SERVICE

ATHENS HERALD
Thursday, August 6, 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

AUG

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,499

JUL 30 1964

CAPITAL
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YOR STATE SERVICE

TROY TIMES RECORD
Saturday, August 8, 1964

GREENVILLE, N. Y.
LOCAL
W: 500

AUG 5 1964

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245,100

JUL 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240

JUL 31 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Time (e)
GREENWICH, Conn.
Circ. 10,854

JUL 31 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

JUL 31 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press (e)
BRISTOL, Conn.
Circ. 14,439

AUG 4 1964

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 831,904 SUN. 1,138,268

AUG 9 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 47,164

JUL 31 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 31 1964

Schedule of Concerts, Panels, Rehearsals Listed for Contemporary Music Festival

Erich Leinsdorf, director of the Berkshire Music Center, has announced the full schedule of concerts, open rehearsals and panel discussions which will take place at the five-day Festival of Contemporary American Music at Tanglewood, August 9-13.

This festival within a festival will be presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago, which has gained an international reputation for its encouragement of contemporary composition and performance and has actively supported the Music Center's contemporary music program since 1956.

10 Composers

The five-day festival will serve primarily to focus attention on 10 selected young American composers, each of whom has achieved recognition in certain areas of the country but none of whom has yet received a nationwide reputation. The Berkshire Music Center has commissioned each of the 10 composers to write a work for the festival, in cooperation with the Fromm Foundation for nine of the works, the 10th being the recipient of the Samuel Wechsler Commission of New York City. In addition to the 10 commissioned works, all of which will have their world premieres during the festival, each composer will be represented by one other work.

All the works will be heard in a series of four evening concerts in the Theatre at Tanglewood, Sunday, Aug. 9; Monday, Aug. 10; Wednesday, Aug. 12; and Thursday, Aug. 13. Each concert will have an open dress rehearsal several hours earlier. The performers for the various events will consist primarily of the Fromm Fellows, the 13 young instrumentalists who are playing contemporary music exclusively this summer under fellowships from the Fromm Foundation. They will be joined in one program by the Tanglewood Choir and soloists from the Vocal Department. The above-mentioned rehearsals and concerts will be open only to Friends of the Berkshire Music Center, those who make a voluntary contribution to the support of the Center.

In Residence

The 10 composers whose works will be featured are now in residence at Tanglewood and assisting in the preparation of their works. They are: Randolph Coleman, Evanston, Ill.; Donald Martino New Haven, Conn.; Robert Newell, Urbana, Ill.; John MacIvor Perkins, Chicago, Ill.; Loren Rush, Point Richmond, Calif.; Mario Davidovsky, Harvey Sollberger, David del Tredici, and Charles Wuorinen, all of New York City; and William Sydeman, New York City, recipient of the Samuel Wechsler Commission. The public will have an opportunity to learn something of their personal approaches to composition through a series of three panel discussions which will take place Monday (Aug. 10), Wednesday (Aug. 12) and Thursday (Aug. 13) at 2 p.m. in the Theatre at Tanglewood. Aaron Copland, head of the Music Center's Composition Department, will be moderator at all three panels.

On Monday, Lukas Foss, Leon Kirchner and five of the commissioned composers will discuss "Problems of Materials." Wednesday afternoon Gunther Schuller, Arthur Berger and five of the commissioned composers will discuss "Problems of Aesthetics." Messrs. Schuller, Foss and Berger are currently on the faculty of the Composition Department and Mr. Kirchner has previously been a composer in residence at the Music Center. The panel discussion of Thursday afternoon has been designated simply as a "General Roundup" and will be arranged by Mr. Copland to meet the needs suggested by the events of the previous four days. The three panel discussions will also be open only to Friends of the Berkshire Music Center.

Chamber Concert

The Berkshire Festival's Tuesday Evening Chamber Music Concert of August 11 will follow the spirit of the Festival of Contemporary American Music by presenting the Lenox Quartet in a program of works by four eminent American composers. The quartet, which formed while in residence at Tanglewood in 1958 and took its name from the town of Lenox, will perform Elliott Carter's String Quartet No. 2; Arthur Berger's String Quartet; Gunther Schuller's String Quartet No. 1; and Leon Kirchner's String Quartet No. 2. It is expected that all the composers will be present for the concert. The regular admission prices of the Tuesday Chamber Music Concerts will apply at this program.

The complete schedule of the Festival of Contemporary American Music at Tanglewood is as follows:

Sunday, August 9:

4:30 p.m.—
Dress rehearsal (open) — Theater
8:00 p.m.—
Concert by the Fromm Fellows — Theater
Quartet for Flute, Violin, Clarinet and Piano — Sydeman
Nexus 16 (Fromm Commission—First Performance — Rush
Caprice (1963) — Perkins
Grand Quartet for Flutes — Sollberger
Synchronisms No. 2, for Flute, Clarinet, Violin, Viola and tape recorder (Fromm Commission—First Performance) — Davidovsky
Chamber Concerto for Flute and Ten Players (Fromm Commission—First Performance) — Wuorinen

Monday, August 10

10:00 a.m.:
Dress rehearsal (open) — Theater
2:00 p.m.:
Panel Discussion — Theater
"Problems of Materials"—Lukas Foss, Leon Kirchner, and 5 of the 10 commissioned composers; Aaron Copland, moderator
8:00 p.m.:
Concert—Tanglewood Choir, Fromm Fellows — Theater
Stabat Mater for Soprano Solo and Chorus (First Perf.) — Pinkham
"The Trojan Women," for Soprano and Alto soloists and seven instruments (1962 Wechsler Commission) — Newell
Canso I—Canso II (First Performance) — Silverman
"The Lament of Elektra," for Alto solo and Chorus (1963 Wechsler Commission—First Performance) — Sydeman

Tuesday, Aug 11:

10:00 a.m.:
Dress Rehearsal (Open) — Theater
3:30 p.m.:
Berkshire Music Center Chamber Music Concert — Chamber Music Hall
Woodwind Quartet in C Major (1941) — Berger
String Quartet (1953) — Fine
Quintet (1948) — Carter
Piano Quartet (1964) — Piston
8:00 p.m.:
Berkshire Festival Chamber Music Concert by the Lenox Quartet
String Quartet No. 2 — Carter
String Quartet — Berger
String Quartet No. 1 — Schuller
String Quartet No. 2 — Kirchner

Wednesday, August 12:

10:00 a.m.:
Dress Rehearsal (Open) — Theater
2:00 p.m.:
Panel Discussion — Theater
"Problems of Aesthetics"—Gunther Schuller, Arthur Berger, and 5 of the 10 commissioned composers; Aaron Copland, Moderator
8:00 p.m.:
Concert by the Fromm Fellows — Theater
Synchronisms No. 1, for Flute and tape recorder — Davidovsky
Trio for Violin, Clarinet and Piano — Martino
Concerto for Piano and Chamber Orchestra (Fromm Commission —First Performance) — Coleman
Mandala Music — Rush
"I Hear an Army" for Soprano and String Quartet (Fromm Commission—First Performance) — Del Tredici
Chamber Variations for Twelve Players and Conductor (1964) — (Fromm Commission—First Performance) — Sollberger

Thursday, August 13:

10:00 a.m.:
Dress Rehearsal (Open) — Theater
2:00 p.m.:
Panel Discussion (General Roundup) — Theater
Aaron Copland, Moderator
8:00 p.m.:
Concert by the Fromm Fellows — Theater
Projection No. 3, for Flute, Oboe, Clarinet — Coleman
Concerto for Piano and Chamber Orchestra in 2 movements (Fromm Commission — First Performance) — Newell
Piano Variations — Wuorinen
Fantasy Pieces for Piano — Del Tredici
Concerto for Wind Quintet (Fromm Commission—First Performance) — Martino
Music for Thirteen Players (Fromm Commission—First Performance) — Perkins

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MONTHLY-CIRC. N. AVAIL.

OCT 1964

◆ HARVEY SOLLBERGER'S Chamber Variations for 12 players and conductor, a Berkshire Festival commission, was given its world premiere performance during the Fromm Fellows concert on August 12, one of the programs of the Festival of Contemporary Music at the Berkshire Music Center, Lenox, Mass.

BMI
NEW YORK, N. Y.
MONTHLY-CIRC. N. AVAIL.

OCT 1964

◆ Synchronisms No. 2 by MARIO DAVIDOVSKY, a Berkshire Festival commission, was premiered during the Fromm Fellows concert, the opening program of the Festival of Contemporary American Music at the Berkshire Music Festival, August 9.

BMI
NEW YORK, N. Y.
MONTHLY-CIRC. N. AVAIL.

OCT 1964

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 66,819

AUG 9 1964

5-Day Festival Of Music Is Slated

LENOX, Aug. 8 (UPI) — The Berkshire Music Center will present a five-day festival of American contemporary music starting Sunday evening.

The festival will be given in co-operation with the Fromm Music Foundation of Chicago and will feature 10 commissioned works, all receiving world premieres.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

AUG 2 1964

BERKSHIRE TO HONOR 10 YOUNG COMPOSERS

Special to The New York Times

LENOX, Mass., Aug. 1—Ten young composers will be honored at a Festival of Contemporary American Music to be held at the Berkshire Music Center at Tanglewood, Aug. 9 through 13.

Each of the 10 was selected, because in the opinion of officials at the Center, he "has achieved recognition in certain areas of the country but has not yet achieved a nationwide reputation."

The 10 are Randolph Coleman, Evanston, Ill.; Donald Martino, New Haven; Robert Newell, Urbana, Ill.; John McIvor Perkins, Chicago.; Loren Rush, Point Richmond, Calif.

And from New York, Mario Davidovsky, Harvey Sollberger, William Sydeman, David del Tredici and Charles Wuorinen.

The Berkshire center has commissioned each of the 10 to write a work for the festival, nine in cooperation with the Fromm Foundation and the 10th (Mr. Sydeman) with the help of the Samuel Wechsler Commission of New York.

All of the works, and one more from each of the composers, will be played during the festival in evening concerts in the Tanglewood Theater on Aug. 9, 10, 12 and 13. There will be an open dress rehearsal several hours before each concert.

CHICAGO DAILY NEWS
D. 496,980 S. 492,211

AUG 5 1964

Interested listener at a Tanglewood rehearsal of his Concerto for Woodwind Quintet is Donald Martino (standing at center). Fellow composer Gunther Schuller conducts the group at the Berkshire Music Center in Lenox, Mass., where a five-day Festival of Contemporary American Music begins next week. Nine compositions commissioned by the Fromm Music Foundation of Chicago will have their world premieres during the festival, Aug. 9-13. A 10th work, winner of the Samuel Wechsler Commission, also will be presented. The 10 composers whose works will be featured are at Tanglewood helping to prepare the performances. They are Randolph Coleman of Evanston, Ill.; John MacIvor Perkins of the University of Chicago music faculty; Donald Martino of New Haven, Conn.; Robert Newell of Urbana, Ill.; Loren Rush of Point Richmond, Calif.; Mario Davidovsky, Harvey Sollberger, David del Tredici and Charles Wuorinen, all of New York City. Taking part in panel discussions along with the young composers will be Aaron Copland, Lukas Foss, Gunther Schuller, Arthur Berger and Leon Kirchner.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 3,304

AUG 6 1964

Tanglewood to Feature Five Days Of Contemporary American Music

On this Sunday, Aug. 9, the first concert of the five-day Festival of Contemporary American Music will take place at 8 p.m. in the Tanglewood Theatre at Lenox. This "Festival Within a Festival" is sponsored by the Boston Symphony Orchestra's Bershire Music Center in cooperation with the Fromm Music Foundation of Chicago.

In addition to five evenings, Aug. 9 through Aug. 13, of performances of new American music, including twelve world premieres, the Festival will include three panel discussions moderated by Aaron Copland, head of the Music Center's Composition Department. Panelists will include Arthur Berger, Lukas Foss, Leon Kirchner, Gunther Schuller and several of the composers whose works will be premiered.

Two conductorial colleagues of Music Director Erich Leinsdorf will make their first Berkshire Festival appearances next weekend at Tanglewood in Lenox. Mr. Leinsdorf has invited Max Rudolf, conductor of the Cincinnati Orchestra, and Seiji Ozawa, music director of the Ravinia Festival, to conduct the Boston Symphony Orchestra in Symphony Hall, Boston on Friday, Aug. 14, at 8 p.m., and Sunday, Aug. 16, 2:30 p.m., respectively. For his concert on Saturday, Aug. 15, at 8 p.m. Mr. Leinsdorf will have Lorin Hollander as his guest for a performance of Richard Strauss' "Burleske."

The Aug. 14 concert, conducted by Mr. Rudolf, will include Smetana's "From Bohemia's Forests and Meadows," the Symphony No. 2 by Beethoven, Richard Strauss' "Macbeth" and the "Firebird Suite" from the ballet by Stravinsky.

Mr. Leinsdorf's program on Aug. 15 will begin with Wagner's Prelude to Act I of "Tristan and Isolde." This will be followed by William Sydeman's Study for Orchestra No. 2 which received its world preiere by Mr. Leinsdorf and the Boston Symphony Orchestra in Symphony Hall, Boston on November 22, 1963. Lorin Hollander will then join the Orchestra for the performance of Strauss' "Burleske." Saturday's concert will close with Mendelssohn's Overture and Incidental Music to "A Midsummer Night's Dream." Patricia Peardon will appear as Narrator for selections from Shakespeare's play which were chosen by Mr. Leinsdorf. Soloists will be Helen Boatwright, soprano, and June Genovese, mezzo-soprano. An open rehearsal for the benefit of the Orchestra's Pension Fund will be held at 10 a.m. Saturday.

Since his summer as a member of the Berkshire Music Center's Conducting Department in 1960 when he won the Serge Koussevitsky Memorial Conducting Prize, for a conductor of great merit, Seiji Ozawa has won wide acclaim in this country and abroad for his musical interpretations. When the late Pierre Monteux became ill and was forced to cancel his summer appearances, Mr. Leinsdorf invited Ozawa to conduct the Aug. 16 program. This concert will begin with Bizet's Symphony in C major and include the Symphony, "Mathis den Maler," ("Matthias the Painter") by Hindemith and Moussorgsky's "Pictures at an Exhibition" arranged for orchestra by Ravel.

BETHLEHEM, PA.
GLOBE-TIMES
D. 28,800

JUL 31 1964

Tanglewood

The Festival of Contemporary American Music to be held at Tanglewood in Lenox, Mass., Aug. 9 to 13, will include six concerts and open rehearsals and three panel discussions. There will be 12 first performances.

Erich Leinsdorf, director of the Berkshire Music Center, has announced that the five-day festival will focus attention on 10 selected young American composers, each of whom has received recognition in certain parts of the country but none of whom has yet won nationwide attention. Each of these has been commissioned to write a work for the festival and these will have their world premieres during a series of four evening concerts in the Tanglewood Theatre.

The performers will be 13 young instrumentalists, primarily fellows of the Fromm Music Foundation of Chicago. In one program they will be joined by the Tanglewood Choir and soloists from the vocal department.

The 10 composers are, Randolph Coleman of Evanston, Ill.; Donald Martino, New Haven, Conn.; Robert Newell, Urbana, Ill.; John MacIvor Perkins, Chicago; Loren Rush, Point Richmond, Cal.; Mario Davidovsky, Harvey Sollberger, David del Tredici, Charles Wuorinen, and William Sydeman, all of New York City.

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Buffalo Evening News
D. 283,236 SUN. 296,860

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Foss Will Take A Leading Role in Berkshire Festival

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The panels will be headed by composer Aaron Copland, also a former Slee Professor in Buffalo, and the sessions will be attended by Allen D. Sapp, Chairman of the UB Music Department. Performances will be given Aug. 9-13.

A striking innovation of the festival is the commissioning and performance of works by ten young American composers, nine of them sponsored by the Fromm Foundation of Chicago and the tenth the winner of the Samuel Wechsler Commission, a New York City award.

BMI
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The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

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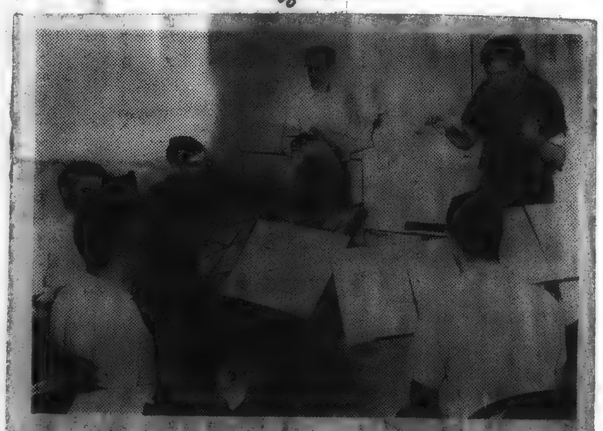
CHICAGO DAILY NEWS
D. 496,980 S. 492,211

AUG 5 1964



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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 3,304

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BETHLEHEM, PA.
GLOBE-TIMES
D. 28,800

JUL 31 1964

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Buffalo Evening News
D. 283,236 SUN. 296,860

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Mr. Foss, a faculty member of the sponsoring Berkshire Music Center, will be a principal speaker in panel sessions, along with nationally-known composers Gunther Schuller, Arthur Berger and Leon Kirchner, former Slee professor of the State University of Buffalo.

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A striking innovation of the festival is the commissioning and performance of works by ten young American composers, nine of them sponsored by the Fromm Foundation of Chicago and the tenth the winner of the Samuel Wechsler Commission, a New York City award.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

SPRINGFIELD, MASS.
Union
Morn. Circ. 83,193

AUG 5 1964

American Music Fete Rehearsals On at Tanglewood

Rehearsals are under way this week for the Festival of Contemporary American Music at Tanglewood, Lenox, Aug. 9-13, which will be presented by the Berkshire Music Center with the cooperation of the Fromm Music Foundation of Chicago.

The purpose of this festival within a festival — the Boston Symphony Orchestra's Berkshire Festival — is to focus attention on the work of young American composers who have not yet reached nationwide recognition. The Music Center has commissioned a work from each of 10 young composers for this festival, nine in cooperation with the Fromm Foundation and the tenth being the recipient of the 1963 Samuel Wechsler Commission of New York City. The 10 works plus other representative works of each of the composers will be heard in a series of four evening concerts at Tanglewood Aug. 9, 10, 12 and 13. Each program will have an open dress rehearsal earlier in the day so that the public may have an opportunity to become more familiar with the works.

The young composers will also take part in three panel discussions which will be headed by Aaron Copland, chairman of the faculty of the Music Center, and will feature as key speakers the composers Lukas Foss, Gunther Schuller, Leon Kirchner and Arthur Berger.

The program of works by the 10 composers will be performed largely by the Fromm Fellows, the 13 young instrumentalists who are playing contemporary music exclusively this summer under fellowships from the Fromm Foundation. They will be joined in one program by the Tanglewood Choir.

Members of the Berkshire Music Center will be heard Aug. 11 in their own chamber music program of works by Fine, Carter, Berger, and Piston. The Berkshire Festival's regular Tuesday Evening chamber music concert of Aug. 11 will feature the Lenox Quartet in works by Carter, Berger, Schuller, and Kirchner. Messrs. Berger and Schuller are currently on the faculty of the Composition Department, and Messrs. Kirchner and Fine (died 1962) were formerly on the faculty.

The concerts, open rehearsals and panel discussions will be open to Friends of the Berkshire Music Center, those who make a voluntary contribution to the support of the Center. This may be done at the time of arrival for any specific event, and a membership card allows one to hear all Berkshire Music Center events for the remainder of the season.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

NORTH ADAMS, MASS.
Transcript
Eve. Circ. 13,240

AUG 4 1964

TIMES-UNION 8/6/64

Four established American composers, seated at table meet with group of young composers at Tanglewood. They are working to prepare the Festival of Contemporary American Music to be held Aug. 9 to 13. Seated right to left are Composers Arthur Berger, Gunther Schuller, Aaron Copeland and Lukas Foss. Seated at left are Randolph Coleman and Harvey Sollberger. Standing from left are Loren Rush, David del Tredici, Mario Davidovsky, William Sydeman, Charles Wuorinen, John MacIvor Perkins and Donald Martino.

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Herald (m)
BOSTON, Mass.
Circ. 176,483

AUG 7 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

NORTH ADAMS, MASS.
Transcript
Eve. Circ. 13,240

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

AUG 7 1964

Contemporary American Music at Tanglewood

LENOX—Five concerts devoted to contemporary American music will constitute a festival within the Berkshire Festival Aug. 9-13 at Tanglewood, Summer home of the Boston Symphony Orchestra. Performances nightly at 8 Sunday through Thursday will be by students of the Berkshire Music Center and the Fromm Fellows, instrumentalists supported at Tanglewood by the Fromm Music Foundation of Chicago, a sponsor of the contemporary festival.

In addition to the concerts, there will be three panel discussions. Participants will include Aaron Copland, Lukas Foss, Gunther Schuller, Arthur Berger and many of the composers whose works will have first performances at the festival. Of the dozen new works, nine were commissioned by the Fromm Foundation and two by Samuel Wechsler.

Composers to be heard include Randolph Coleman, Donald Martino, Robert Newell, John McIvor Perkins, Loren Rush, Mario Davidovsky, Harvey Sollberger, David Del Tredici, Charles Wuorinen, William Sydeman and Daniel Pinkham.

The schedule is as follows:

Sunday at 8, Sydeman: Quartet for flute, violin, clarinet and piano; Rush: Nexus 16; Perkins: Caprice; Sollberger: Grand Quartet for Flutes; Davidovsky: Synchronisms No. 2 for flute, clarinet, violin, viola, tape recorder; Wuorinen: Camber Concerto for flute and ten players.

Monday at 2. Panel: "Problems of Materials," with Foss, Kirchner, and five composers; Copland, moderator. Evening at 8. Pinkham: Stabat Mater, for soprano and chorus; Newell: "The Trojan Women," for soprano, alto and seven instruments; Silverman: Canso I-Canso II; Sydeman: "The Lament of Elektra," for alto and chorus.

Tuesday at 3:30, Berger: Woodwind Quintet; Fine: String Quartet; Carter: Quintet; Piston: Piano Quartet. Evening at 8. Lenox String Quartet in Carter: Quartet No. 2; Berger: Quartet; Schuller: Quartet No. 1; Kirchner; Quartet No. 2.

Wednesday at 2 Panel: "Problems of Esthetics," with Schuller. Berger, and five composers; Copland, moderator. Evening at 8. Davidovsky: Synchronisms No. 1, for flute and tape recorder; Martino: Trio for clarinet, violin and piano; Coleman: Concerto for piano and chamber orchestra; Rush: Mandala Music; Del Tredici: "I Hear an Army," for soprano and string quartet; Sollberger: Chamber Variations for twelve players and conductor.

Thursday at 2. Panel: general roundup; Copland, moderator. Evening at 8. Coleman: Projection No. 3, for flute, oboe and clarinet; Newell: Concerto for Piano and Chamber Orchetra, in two movements; Wuorinen: Piano Variations; Del Tredici: Fantasy Pieces for Piano; Martino: Concerto for Wind Quintet; Perkins: Music for Thirteen Players.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

AUG 9 1964

Contemporary Music At Berkshire Festival

LENOX—A festival within a festival, of contemporary American music, will begin today at the Berkshire Festival. Other concerts this week at Tanglewood, the summer home of the Boston Symphony, will include four programs by the orchestra and a concert by the Lenox Quartet.

The contemporary music festival, Sunday through Thursday evenings at 8, will have 12 world premieres. The event is sponsored by the Fromm Music Foundation of Chicago, which commissioned nine of the works. Two were commissioned by Samuel Wechsler. In addition to these concerts, there will be three panel discussions by composers teaching at or visiting the Berkshire Music Center.

SCHENECTADY GAZETTE
Friday, August 7, 1964

Tanglewood to Present Works of 10 Americans

A five-day festival of contemporary music, featuring four evening concerts, will begin Sunday at Tanglewood, Lenox, Mass.

* * *

THE FESTIVAL will be devoted to the works of 10 young American composers, each of whom has achieved recognition in certain areas of the country but none of whom has yet received a nationwide reputation.

Each of the composers has been commissioned to write a work for the festival. In addition, each composer will be represented by one other work.

All the works will be heard in a series of four concerts in the theater at Tanglewood at 8 p.m. on Aug. 9, 10, 12 and 13. Each concert will have an open dress rehearsal several hours earlier.

* * *

THE COMPOSERS are Randolph Coleman, Evanston, Ill.; Donald Martino, New Haven, Conn.; Robert Newell, Urbana, Ill.; John MacIvor Perkins, Chicago, Ill.; Loren Rush, Point Richmond, Calif.; Mario Davidovsky, David del Tredici and Charles Wuorinen, all of New York city.

In addition to the concerts, the festival will include panel discussions on Aug. 10, 12 and 13 in the theater. Aaron Copeland, head of the Berkshire music center's composition department, will be moderator for the panels, which will also include the composers and faculty members.

* * *

THE FESTIVAL is sponsored by the music center in cooperation with the Fromm Music Foundation of Chicago, which has supported the center's contemporary music programs since 1956. Performers in the concerts will be mainly Fromm Fellows, 13 young instrumentalists who are playing contemporary music exclusively this summer under fellowships from the Fromm Foundation.

The chamber music concert Aug. 11 at 8 p.m. will follow the spirit of the festival by presenting the Lenox Quartet in a program of works by four American composers. The works are Elliott Carter's "String Quartet No. 2," Arthur Berger's "String Quartet," Gunther Schuller's "String Quartet No. 1" and John Kirchner's "String Quartet No. 2."

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such as Elliott Carte
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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 109,204

3 Yale Faculty Members In Limelight At Festival Of Contemporary Music

By GORDON E. ARMSTRONG

Three members of the Yale Music School faculty will help to enliven the Tanglewood scene during the next week or so. Composers Gunther Schuller and Donald Martino will have prominent roles in a five-day Festival of Contemporary American Music which gets under way there today under the auspices of the Berkshire Music Center. The third faculty member, violinist Broadus Erle, is to be a participant by invitation in a two-day String Symposium scheduled for Aug. 16 and 17.

Martino was one of 10 young composers commissioned to write works for the festival. The Fromm Music Foundation of Chicago in co-operation with the Berkshire Music Center commissioned nine works and the 10th was commissioned by the Samuel Wechler Commission of New York City. All of the works will receive their world premieres this week in concerts listed for tonight, Monday, Wednesday, and Thursday evenings (8). A second work by each of the young composers honored by the commissions will also be included in the programs.

Schuller, of course, is an established composer who is currently serving as a faculty member of the composition department at the Berkshire Music Center. His String Quartet No. 1 will be heard in a festival concert on Tuesday (8 p.m.) when similar works by other recognized composers such as Elliott Carter, Arthur Berger, and Leon Kirchner will be presented. Schuller, newly appointed member of the Yale Music School faculty who will take up his duties here next month, will be a panel moderator in several discussion sessions scheduled in the afternoons (2 o'clock) during the festival.

The main purpose of this festival of contemporary American music is to further the careers of the 10 young composers who, while known in certain areas, have not yet achieved national recognition. The public will have the opportunity this week to hear their music and audiences at the panel discussions will also be privileged to hear the composers discussing such topics as "Problems of Materials" and "Problems of Aesthetics." A third discussion on Thursday afternoon, the final day of the festival, will attempt to tie up any loose ends left over and unresolved in the two earlier sessions. Composer Aaron Copland will be in charge of all three panel discussions.

The Fromm Fellows, a group of young instrumentalists which is performing contemporary music at Tanglewood this summer under fellowships from the Fromm Foundation (active supporters of the center's contemporary music programs since 1956), will be the principal performers. In one program they will be joined by the Tanglewood Choir and soloists from the school's vocal department. The Lenox Quartet, formed by a former group of Fromm Fellows in 1958, will give the program of string quartets on Tuesday evening. Incidentally, the only afternoon concert (3:30) in the festival will be given that day. This program lists works by Berger, Fine, Carter and Piston.

All of these events in the festival, with the exception of Tuesday evening's concert, will be open free of charge to friends of the Berkshire Music Center. Anyone may become a member of this group by making a contribution which goes to a fund for support of the school.

The String Symposium which gets under way next Sunday will bring together some of the nation's finest performers and teachers. They will discuss ways and means of dealing with the threatened shortage of string players. Louis Krasner of Syracuse University will act as chairman of the sessions during which papers touching on various phases of the problem will be read. The Yale fiddler's topic is to be "Pre-Instrumental Training in Solfege and Other Note-Reading Techniques."

GUNTHER SCHULLER, new member of the Yale Music School faculty, leads a rehearsal of Donald Martino's "Concerto for Wind Quartet" which will have its world premiere at Tanglewood Tuesday. Martino, also a Yale Music School faculty member, listens attentively in center.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
HOLYOKE, MASS.
Transcript-Telegram
Eve. Circ. 26,427
AUG 12 1964

This Music Hath No Charms

People who make fun of modern art just haven't heard modern music. It is so far out that the people who can describe it can't be understood by the people who want to know. It defies traditional criticism and its audience is probably the most esoteric brotherhood in the arts, with the possible exception of addicts of "Finnegan's Wake."

They have been playing modern music at Tanglewood this week, pieces written specially for this festival of contemporary music, and played in the presence of their composers. While the concerts given by the Boston Symphony over the weekends draw audiences of upwards of 5,000, these programs the music center puts on number their listeners in the hundreds. And 900 is a lot of people to subject themselves to this highly experimental musical material.

Old ideas of melody, harmony, and rhythm are as one might expect thrown out the window, along with most of the normal instrumental sounds. Any kind of noise is acceptable material — one is reminded of the junk metal and burlap school of contemporary art — and loud noise is especially popular. There is one kind of modern music that has no structural continuity — its parts can be played in any order. This is like the book that came out recently with unbound pages; it didn't matter what order they were read in.

Most people don't like it. The composers couldn't care less. They get no direct support from the public or any of the mass musical media anyway and must exist as the old masters did on patronage, not of princes, but of such institutional benefactors as the Boston Symphony.

Though this music tries the least to communicate to the public, it is in contemporary step with work in the other arts which is highly experimental and eventually will feed some of its ideas into the permanent artistic record. The main criticism of it is not that it is too radical, but that it is in danger of becoming an introverted conversation, composer writing for composers only. This is something Erich Leinsdorf has already given warning about, and so the goings-on at Tanglewood may not be quite as senseless as they seem.

ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
POUGHKEEPSIE JOURNAL
Sunday, August 9, 1964

Modern American Music Scheduled at Tanglewood

Tonight's Berkshire Festival concert at Tanglewood, Lenox, Mass., will be the first of the five-day Festival of Contemporary American Music. The festival, tonight through Thursday, will feature 12 world premiers and two guest conductors. Erich Leinsdorf, music director, has made known that Max Rudolf, conductor of the Cincinnati Orchestra, and Seiji Ozawa, music director of the Ravinia Festival, have been invited to conduct at the event. Concerts begin at 8 o'clock each night.

This "Festival Within a Festival" is sponsored by the Boston Symphony Orchestra's Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago. In addition to five performances of new American music, the festival will include three panel discussions moderated by Aaron Copland, head of the music center's composition department. Panelists will include Arthur Berger, Lukas Foss, Leon Kirchner, Gunther Schuller and several of the composers whose works will be premiered during the festival. Nine of the works to be played during the Festival of Contemporary American Music have been commissioned by the Fromm Music Foundation and two have been commissioned by Samuel Wechsler.

NEW YORK
Journal American
D. 506,746 SUN. 640,586
AUG 9 1964

A NOBLE IDEA

By MILES KASTENDIECK

ONE MORE ASPECT of the new look at Tanglewood comes into focus tonight: the opening of the Festival of Contemporary American Music. In the light of Erich Leinsdorf's address in June to the students of the Berkshire Music Center, this is a noble experiment. To what extent his words will find an echo in people's reactions to the music performed should provoke much discussion.

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THE PURPOSE of this festival within the Berkshire Festival is simply to point up interest and place in the spotlight the work of young American composers not yet recognized throughout the land. How well known are the ten whose works will be heard in the four concerts made possible through cooperation from the Fromm Music Foundation of Chicago, internationally known for supporting contemporary music?

Their names are: Randolph Coleman, of Evanston, Ill.; Donald Martino of New Haven, Conn.; Robert Newell of Urbana, Ill.; John MacIvor Perkins of Chicago, Ill.; Loren Rush of Pt. Richmond, Cal.; Mario Davidovsky, Harvey Sollberger, William Sydeman, David del Tredini, and Charles Wuorien of New York City.

●

THEY HAVE earned the right to be heard. The Berkshire Music Center has commissioned each to write a work for the festival. Each will also have a second work among the four programs. In a sense this will be an ideal hearing for them. Incidentally, Mr. Leinsdorf has listed Sydeman's "Study for Orchestra No. 2" for the regular Boston Symphony concert of Aug. 15.

Three panel discussions during this five-day session will give some insight into compositional motivation and approach. Participating with the ten composers will be Lukas Foss and Leon Kirchner on "Problems of Materials," Gunther Schuller and Arthur Berger on "Problems of Aesthetics," and Aaron Copland, moderator for all of them, on a "General Roundup." If the various angles on contemporary music have not been revealed by then, what else will there remain to uncover?

Two chamber music concerts on Tuesday will set up music by Elliott Carter, Berger, Schuller, Kirchner, Irving Fine, and Walter Piston as some kind of yardstick, for each of these names is well-known among contemporary composers.

Obviously, this festival is an important event; it may set a precedent. If it does, Mr. Leinsdorf will have started something that should clear the haze in the public mind regarding contemporary music, even possibly in the composers' minds about public reaction. What a blessing this would be!

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The Lively Arts

By Milton R. Bass

THE STRANGE sounds that have been emanating from Tanglewood these past few days are known officially as the "Festival of Contemporary American Music." They will continue through Thursday, and those of you who find yourselves less than attuned to their vibrations should address your complaints to Gunther Schuller in care of the Berkshire Music Center.

* * *

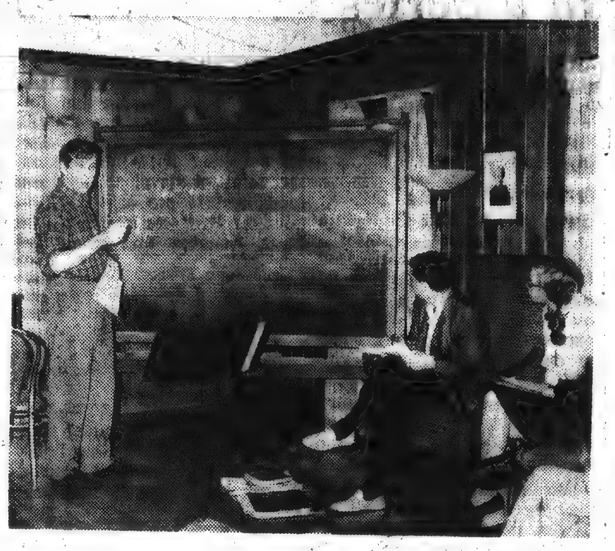
I FIRST MET Gunther Schuller in 1958 when he played first horn for the Metropolitan Opera Orchestra and lectured at the Lenox Jazz School that summer. It was during one of his Jazz School lectures that Gunther first used the term "Third Stream" to describe the possible amalgamations between jazz and classical compositions. The phrase was picked up by the New York Times and an "official" new art form was born.

In 1959, Gunther's talents as a composer afforded him the means to quit his job at the Met and make a living by means of the commissions and royalties his works brought in. Right now he is booked commission-wise up through 1967, and is currently working on a piece for the Canadian Broadcasting Co. that will commemorate Shakespeare's anniversary year. Last Friday night his "Seven Studies on Themes of Paul Klee" was part of the regular program in the big Shed, and more and more in the past few years the works of Schuller have become part of every orchestra's repertoire.

* * *

ALTHOUGH HE is only 38 years old, Gunther Schuller is the completely well-rounded man in music. He has had years of experience as a performer; there are some 60 compositions to his credit; he has done his stint as a conductor; and lately he has been engrossed in teaching. His official title is Acting Head of the Department of Composition, but unofficially he is all over the place.

Besides being a man of multi-musical talents, Gunther is a most engaging, articulate and personable human being. The jazz musicians took to him because he didn't talk down to them from his superior musical background, and respected them for their accomplishments. It was he who first suggested drummer Joe Morello to Dave Brubeck, a suggestion that helped push Brubeck to an unassailable position in the jazz field. It was he who first attempted to fuse the talents of saxophonist Ornette Coleman to the jazz establishment, and the fact that it failed hasn't daunted him in the least.



Whitestone

Gunther Schuller explains serial technique

GUNTHER FEELS just as excited and enthusiastic about the 10 young composers whose works are being aired at Tanglewood this week. The audience for contemporary music has broadened in the past five years, and Gunther considers what has taken place to be almost a musical revolution.

The works these young men are composing, he says, are all more difficult than anything done by Webern or Stravinsky, still considered too "modern" even after all these years. Gunther admits that the average person would walk out on this music after 10 minutes, considering it meaningless noise. But public interest is growing, and the Berkshire Music Center has invited composers from all over the country to hear what is being done in the now-taken-for-granted 12-tone, or serial, technique and the aleatory or improvisational form. The aleatory method of composing has its counterpart in jazz, not rhythmically, but in the method used by composers to work out their forms.

* * *

GUNTHER BLAMES the big, established names in jazz for keeping the young musicians from making their mark in both fame and existence (let alone fortune). He considers the fantastic reaction against advanced jazz to be comparable to the situation in classical music in 1910, when the established names fought to keep the new techniques from getting a hearing.

He is delighted that the Berkshire Music Center, under the sponsorship of Erich Leinsdorf, has now become the world's leading center for advanced music. It may be noise to you, but it's music to his ears. Listen twice before you close your mind as well as your ears, and perhaps you, too, will discover the sound of classical music as it is being written today. There's a revolution on at the Berkshire Music Center this week, and you still have time to man the ramparts.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

NORTH ADAMS, MASS.
Transcript
Eve. Circ. 13,240

AUG 14 1964

Tanglewood Festival On NBC This Sunday

The Festival of Contemporary American Music which concluded yesterday at Tanglewood, Lenox, summer home of the Boston Symphony Orchestra, will be depicted in part as a segment of NBC's "Sunday" program this Sunday from 5 to 6 p.m.

A crew from the "Sunday" program spent two days at Tanglewood filming portions of the "Festival Within a Festival" which featured 12 world premieres. The new music was commissioned by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago and Samuel Wechsler of New York.

The "Sunday" program will present interviews with Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, and Aaron Copland, chairman of the faculty and head of the Music Center's department of composition. Portions of the rehearsals for this week's contemporary music concerts will also be shown.

The Festival represented, not contemporary music as a whole, but mainly that of the most recent generation of composers. The composers stayed at Tanglewood during the two weeks preceding the Festival working with the performers in preparing their own works. All works by participants have been prepared by the Fromm Fellowship Players under the supervision of Gunther Schuller.

Three of the commissioned works which were premiered at Tanglewood this week will be selected by the Berkshire Music Center Faculty for publication by Associated Music Publishers and be performed at a special Tanglewood concert in New York in the 1964-65 season under the auspices of the Berkshire Music Center and the Fromm Music Foundation.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

AUG 11 1964

Now at Lenox

Contemporary American Music

By MICHAEL STEINBERG
Globe Music Critic

LENOX—The festival of contemporary American music, sponsored by the Berkshire Music Center and the Fromm Music Foundation, and consisting of a series of concerts and panel discussions, has gotten under way with concerts on Sunday and Monday evenings. New pieces have been commisioned from 10 composers, each of whom is also represented by an earlier work, and a few other works such as the Wechsler commissions for 1962 and 1963 have also been included.

Monday evening there was vocal music, beginning with a stabat mater by Daniel Pinkham, director of music at the Kings Chapel. The music, heavily influenced by Britten's "War Requiem," was the most conservative heard on the two concerts. That is nothing to be said against it. If there are to be complaints about the piece, they need to be made on the grounds of almost total non exploitation of the instruments for anything other than uninteresting doublings. Pinkham has really written a plain organ accompaniment, orchestrated for no persuasive reason. Still, he is a thoroughly professional musician, and he has written something that many choirs of fairly modest resources will find useful setting of the stabat mater. It was conducted by Thomas Sokol and Frances Riley sang the soprano solos.

Euripides did not intend an audience to smile at the words, "count no one happy, however fortunate, before he dies." Yet that is the effect that Robert Newell produced in his Euripides travesty, "The Trojan Women." Hie piece was written for soprano, alto, and seven instruments, and from time to time, as in the line I quoted, the instrumentalists had to speak, much as dance band members occasionally do. They were generally unintelligible—talking is not, after all, thier profession and embarrased, which is understandable. Still, that was merely one of the multiple indiscretions of a scandalously inconsistent piece. All the "modern" gimmick were there, and not a suggestion that their compiler had any ability to make anything of them, either musically or in relation to Euripides. The performance was generally chaotic, though there were some good moments from soprano Phyllis Brynjulson.

Miss Brynjulson appeared again to good effect in "Canso" by Stanlys Silverman, a work that made a great hit with the audience. It is for chorus and "plucked consort," that is, harpsichord, harp, guitar, mandolin, some light percussion. There is something very engaging about the directness with which silverman produces a series of effective devices, and "Canso," however slight, is a work of delicacy and charm, imagined by a man with a real ear. It was conducted by Lorna Cooke de Varon, and not the least of the pleasures was in the series of little guitar Cadenzas that the composer wrote for himself to play.

Sydeman was represented on this concert by "The Lament of Elektra," scored for instruments and five choruses (and six conductors). It is musically extremely uncomplicated, though, for the singers are used mainly for a dense counterpoint of independent shoutings, mainly on the word "violence," between these highly effective outbursts comes a series of instrumental duets—not all played with great precision—which are distinctly less interesting than the hubbub surrounding them. Once again Mrs. de Varon conducted the Festival Choir with five sub conductors, and Malama Proudakes was the not quite dependable alto soloist.

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Times (m)
NEW YORK, N. Y.
Circ. 603,574

AUG 12 1964

42 C

Music: Four Contemporary Composers

Works Using Choruses Presented at Lenox

By HOWARD KLEIN
Special to The New York Times

LENOX, Mass., Aug. 10—The second concert in the five-day Festival of Contemporary American Music at Englewood Monday night showed what four young composers can do when given choruses to work with. The results were, in the case of two of the works, quite good; the third was interesting, the fourth was bland.

Three of the works invoked Greek themes, which shows a trend in itself. The fourth was a setting of the "Stabat Mater" by Daniel Pinkham and for several reasons this was the bland work.

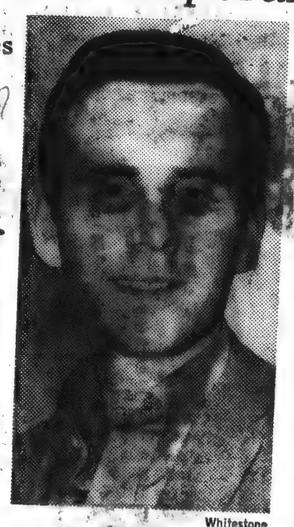
Mr. Pinkham, who is 41 years old, is the music director of King's Chapel in Boston. In the program notes, he states that he "wished to write a concise and accessible choral work." This it is. The chorus sings in a mildly dissonant hymn style while the orchestra merely supports it. The solo line was angular but not interesting. Mr. Pinkham also states in the notes, "I leave it to the musicologist to discover that all of the notes are strictly derived from a single tone row." This was blatantly facetious, since the work was couched in a tonal thinking not too far from Howard Hanson's.

William Sydeman's "The Lament of Elektra," for alto solo and chorus, was, for these ears, the most gripping work. Scored for five small choirs and a chamber orchestra, the serial work managed to convey both particular moods and a sense of growth in a large but very logical design. Theatrical might be a good word for "Elektra," for the effect was extremely dramatic.

It was extremely complex, too, but for once the complexities related themselves to an ingenious over-all form that interrelated all the elements.

Four conductors led the work. Lorna Cooke de Varon was the central one, and the others were each in charge of a small portion. Each had a pocket metronome because, as in one section, the choruses performed at different speeds.

Mr. Sydeman, a 36-year-old New Yorker, is not an innovator in this, nor in the manner in which he has his choruses alternate speech, whispering and singing. He provided strongly independent material for the choruses as well as the instrumentalists and his soloist, Malama Proidakes.



Whitestone

Stanley Silverman

Greek Themes Invoked by 3 Festival Pieces

This work was last year's Wechsler commission. A Wechsler commission of 1962 had its first performance, too: Robert Newell's "The Trojan Women" for soprano and alto soloists and seven instruments.

Mr. Newell, who is from Illinois, is at 24 the youngest of the composers.

His was a nobly conceived but imperfectly realized anti-war piece, which showed imagination in the device of having the players provide the chorus parts. But it was long and static, for its plaintiveness seemed unrelieved by dramatic accent. This was conducted by Michel Piasson with Miss Proidakes and Phyllis Brynjulson, soprano, as soloists.

Stanley Silverman, a 26-year-old New Yorker, has written an ingenious and effective work in his "Canso," a two-section piece for chorus and "plucked consort." Mr. Silverman played guitar in the consort, which also included mandolin, harpsichord, harp, bass viol and Chinese glasses.

Not only did his chorus and soloist (again Miss Brynjulson) have interesting serial material to sing, but this too, like the Sydeman, achieved feelings of mood convincingly and with spare means. Miss de Varion also led this work, which was applauded enthusiastically by the sizable audience.

Tuesday is "old masters" day with two chamber music concerts by such composers as Berger, Carter, Piston, Fine, Schuller and Kichner.

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Union (m)
SPRINGFIELD, M
Circ. 83,193

AUG 10 1964

New Sound Opens Stand At Tanglewo

LENOX — The Ne opened a five-day stan Theater at Tanglewood night.

Nearly 1000 Listen

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Nine young compose commissioned by the F and one by the Samuel Commission to write ne for the festival.

Three of the comp by the Fromm founde given their first pu formances Sunday.

The others will rec performances Wednes Thursday. The Wedn performance will be along with first perfo works by Daniel Pink Stanley Silverman.

First Performan

Composers honored performances Sunday en Rush of the San Conservatory of Musi Davidovsky of the Princeton Electronic M ter and Charles Wuor director of the Columb for contemporary mus

Three other work played Sunday. All w acterized by the styl terns common among porary works organize ing to atonal, rules.

The most frequently struments were percu the most frequently hea were spasms of qui fragmented melodies, pieces of sound seemi tered at random and long, steady, quiet not

All six of the compo in the audience and w forward to acknowledg es.

Identify Soun

Following is an attem tify the sort of sound ing each of the six the program Sunday appearance.

William Sydeman's flute, violin, clarinet was about 16 minutes and agitation. Most the players exceeding a seemingly uncontrol of sound.

Loren Rush's Nex volved 17 players and instruments. The started a stop watch started the music, arms slowly in an e lar reproduction of t the stopwatch in fro and the players work struments according tion of the conduct arms. The sound th covered the entire possibilities of loud short, many few and lence in any combina 25 instruments.

Caprice 19

John MacIvor Perk ano piece, Caprice performed by Easlye who commissioned it was highly percus rhythmic and diss out being discordant There were plateaus and speed and many strings of widely sp timed notes.

Harvey Sollberg quartet for flutes eight minutes. It the sounds contem players are capable from formerly gen ments — squeeks, w ters and pops. Ther orthodox flute sour long gradual cres ing to frightful fren

Mario Davidovsk isms No. 2 for fl violin, cello and blended caref licks, pops, cr and rasps from with the whistles, h nd dulcet tones e quartet of p the strange somehow estab der without a ble reason.

Charles Wuo certo for flute ed 18 instrume e except the

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

AUG 10 1964

New Sound Opens Stand At Tanglewood

LENOX — The New Sound opened a five-day stand in the Theater at Tanglewood Sunday night.

Nearly 1000 Listeners

There were nearly a 1000 listeners who showed reactions ranging from fascination to complete confusion for the opening concert of the Festival of Contemporary American Music, presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation.

Nine young composers were commissioned by the foundation and one by the Samuel Wechsler Commission to write new works for the festival.

Three of those commissioned by the Fromm foundation were given their first public performances Sunday.

The others will receive first performances Wednesday and Thursday. The Wechsler first performance will be tonight, along with first performances of works by Daniel Pinkham and Stanley Silverman.

First Performances

Composers honored by first performances Sunday were Loren Rush of the San Francisco Conservatory of Music, Mario Davidovsky of the Columbia-Princeton Electronic Music Center and Charles Wuorinen, co-director of the Columbia group for contemporary music.

Three other works were played Sunday. All were characterized by the stylistic patterns common among contemporary works organized according to atonal, asymmetrical rules.

The most frequently used instruments were percussive and the most frequently heard sounds were spasms of quick notes, fragmented melodies, bits and pieces of sound seemingly scattered at random and very, very long, steady, quiet notes.

All six of the composers were in the audience and were called forward to acknowledge applauses.

Identify Sound

Following is an attempt to identify the sort of sound heard during each of the six pieces on the program Sunday in order of appearance.

William Sydeman's Quartet for flute, violin, clarinet and piano was about 16 minutes of density and agitation. Most of it kept the players exceedingly busy in a seemingly uncontrolled frenzy of sound.

Loren Rush's Nexus 16 involved 17 players and 25 musical instruments. The conductor started a stop watch when he started the music, moved his arms slowly in an exact circular reproduction of the arms of the stopwatch in front of him, and the players worked their instruments according to the position of the conductor's clock arms. The sound that emerged covered the entire variety of possibilities of loud soft, long short, many few and sound silence in any combination of the 25 instruments.

Caprice 1963

John MacIvor Perkins solo piano piece, Caprice 1963, was performed by Easlye Blackwood, who commissioned it. The piece was highly percussive, polyrhythmic and dissonant without being discordant or chaotic. There were plateaus of volume and speed and many gamboling strings of widely spaced, evenly timed notes.

Harvey Sollberger's grand quartet for flutes lasted about eight minutes. It depicted all the sounds contemporary flute players are capable of drawing from formerly gentle instruments — squeeks, whistles, flutters and pops. There were also orthodox flute sounds and two long gradual crescendos leading to frightful frenzies.

Mario Davidovsky's Synchronisms No. 2 for flute, clarinet, violin, cello and tape recorder blended carefully controlled clicks, pops, crackles, wheezes and rasps from loud speakers with the whistles, bleats, scrapes and dulcet tones available from the quartet of players. In spite of the strange sounds, the piece somehow established a sense of order without an easily recognizable reason.

Charles Wuorninen's chamber concerto for flute and 10 players used 13 instruments, all percussive except the flute and a dou-

Music Review

BERKSHIRE EAGLE 8/10/64

Festival of Contemporary Music

THE FESTIVAL of Contemporary American Music which the Berkshire Music Center is presenting in cooperation with the Fromm Music Foundation is one of the most significant features of the current Tanglewood season.

There will be a total of five concerts in the Theater Concert Hall (the first of which was last night), all except the Tuesday evening program by the Fromm Fellows, a group which the Foundation has organized and sponsored at the Center all season. The Lenox Quartet, which grew out of an association of Fromm Fellows of previous years, will play Tuesday.

* * *

LAST NIGHT'S program was typical of all that are listed. All the composers, born between 1928 and 1938, were present to acknowledge the enthusiastic reception their music received. The evening began with a short word of welcome from Aaron Copland, chairman of the Center faculty, and he asked Paul Fromm, who was in the audience, to stand. The audience gave the founder a remarkably enthusiastic welcome, indicating the appreciation they have for the purposes of these concerts.

Each work was for a different combination of instruments. Three of them were Fromm commissions and were receiving first performances. This new music requires a whole new set of standards and several lectures on semantics. The festival will provide just that Wednesday and Thursday afternoons at 2. The subjects will be concerned with "Problems of Materials" and "Problems of Aesthetics," and the panelists will be distinguished composers and educators.

* * *

THE MEANS of producing sounds and the use of existing instruments are so strange in these concerts that it is difficult to attempt to convey the idea without appearing to ridicule them. But the "Nexus 16" by Loren Rush was, if I may be permitted the expression, for 8 stagehands and 16 musicians. (The disposition of the instruments could be done with a little more forethought and deftness.) Eduardo Mata was the conductor. He had a stopwatch above his score, and his esoteric brachial motions were new to this veteran concertgoer. He first raised both hands over his head, as if for a high dive, and then let them descend with measured procrastination. In other words: Slow motion.

The players understood this, however, and were allowed a certain freedom within this time element to sound what they thought fitting and appropriate. It was not clear what the printed page may have signaled. Mr. Rush is quoted that "Mandala music is more a kind of musician's erector set than a musical composition." The resulting relationships range from casual to chance. "Each event or detail has the possibility of simultaneous appearance."

* * *

THE REACTION of by far the greater share of the large audience indicated that this was their language. There is no longer any concurrence of tones which can shock us. We must search for a message or a purpose, a goal or some set of standards by which a musical surveyor can establish recognizable bench marks. There could be no more benevolent auspices for such a project than those which the Fromm Foundation is now making possible this week at Tanglewood.

J.C.R.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

AUG 10 1964

Contemporary Music Fete Opens at Tanglewood

Big Audience Is Greeted by Copland—Works of 3 Composers Offered

Special to The New York Times

LENOX, Mass., Aug. 9—Aaron Copland welcomed the audience that came to the theater-concert hall at Tanglewood tonight to hear the opening concert in the five-day Festival of Contemporary American Music with the words, "This is a very auspicious event."

Five days of concerts, open rehearsal and panel discussions are being presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago. The idea was to bring 10 young composers to Tanglewood, commission each to write a work and play the commissioned pieces as well as other of their works in four concerts.

The Fromm Foundation has been active on behalf of contemporary music here since 1956, but this is the first time a separate festival has been made of the Fromm concerts.

The composers chosen represent the main trends in contemporary music. Nine of them are between 24 and 36 years old. The 10th, Daniel Pinkham is 41. Six have been heard in New York during the last five years, and it can be said that they truly represent the current fashions in composing.

A large audience turned out for the opening concert, and judging from the positive reactions to the works it was a sophisticated and knowledgeable one.

Three of the commissioned works were heard, "Nexus 16" by Loren Rush, "Synchronisms No. 2" for flute, clarinet, violin and viola and tape recorder by Mario Davidovsky and the Chamber Concerto for flute and 10 players by Charles Wuorinen.

Mr. Rush, a 29-year-old Californian who has studied with Seymour Shifrin and Andrew Imbrie and who teaches at the San Francisco Conservatory of Music, has concocted in his "Nexus 16" an example of chance music similar in style to those written by Morton Feldman. An elaborate work calling for a large battery of percussion plus 12 string, wind and brass players, it consists of a grouping of four "occasions" with approximate durations of 6 minutes, 35 seconds, 1 minute and 4 minutes.

Eduardo Mata conducted, using a stop watch as his guide, by imitating the movement of the second hand with his arms—left down slowly, then right up. This produced a hypnotic effect, for his movement exactly paralleled the watch's. The sounds were extremely diverse, spurts coming from all directions and instruments. But the total effect was not cohesive.

Mr. Davidovsky, a 30-year-old Argentinian, pursued a course familiar to him in several recent works, that of combining conventional instruments with synthesized sounds. Two acoustic suspension speakers flanked the quarter in this "Synchronisms No 2," intermingling their sounds with those of the players. The marrying of tape to live sounds has fascinated other composers, and while this work seemed a successful marriage, it was not ideal. The tape world is so brilliant, its sounds make conventional instruments appear lackluster.

But part of contemporary music is esthetic experimentation. No procedure or medium is too remote for investigation. Many of these works are like laboratory experiments that end up being recorded for later reference and then discontinued.

Mr. Wuorinen, a 26-year-old New Yorker, who is no stranger to New York programs, provided a new work that was no stranger to those familiar with his serial style.

His Chamber Concerto, which had Harvey Sollberger as solo flutist, was complex but the components seemed to be fragments of only one line. Single ideas were spread out among several instruments, Bach contributing one fragment.

Since all the players seemed engrossed in only one idea, it seemed redundant to have so many occupied when one could have done as well.

The balance of the program was of familiar works. The most satisfying was William Sydeman's Quartet for flute, violin, clarinet and piano, which is a dramatically cohesive work strong on musicality.

John MacIvor Perkins's Caprice for piano was brilliantly played by another composer, Easley Blackwood. Harvey Sollberger's Grand Quartet for flutes was inventive and well played, with the composer as first flutist.

The coming programs look promising, as do the discussions, which will have Lukas Foss, Leon Kirchner, Gunter Schuller and Arthur Berger as panelists. Mr. Copland will be moderator.

Mr. Schuller, the acting head of the department of composition, which is headed by Mr. Copland, is the supervisor of the Fromm Fellowship Players and he is to be commended for the high-level performances which he rehearses.

HOWARD KLEIN

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Union (m)
SPRINGFIELD, Mass.
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AUG 11 1964

Complex Works Featured at Lenox Festival

Second in Tanglewood Contemporary Series Said Wild

By R. C. HAMMERICH

LENOX—The second in Tanglewood's series of five evenings of contemporary music was a vocal one; it was, also, depending upon the point of view, of course, a wild one.

Works for Choruses

Four complex works for choruses, solo voices and a wide variety of instruments were presented Monday night in the theater as the second program in the festival of contemporary American music being sponsored by the Berkshire Music Center and the Fromm Music Foundation.

The works were sabat mater for soprano solo and chorus by Daniel Pinkham, "The Trojan Women" for soprano and alto soloists and seven instruments by Robert Newell, "Canso" for soprano soloist and chorus by Stanley Silverman and "The Lament of Electra" for alto solo and chorus by William Sydeman.

All composers were present and acknowledged approval by the audience of about 900.

First Performances

The works receiving first public performances were those by Pinkham, Silverman and Sydeman.

The Sydeman work, commissioned for the festival by the Samuel Wechlser Commission, was the most spectacular with its five choruses and six conductors, but it was last in order of appearance.

First was Pinkham's 15 minute "Stabat Mater." Its 50-voice chorus was augmented by an orchestra of 19 players. It established a stark, sombre, slow and rather austere atmosphere with dense, tightly chromatic chords and long, long, slightly dissonant, floating combinations of notes accented by thumps from the kettledrums and rings from bells.

Wear Black Robes

Newell's "Trojan Women" was 24 minutes of stylized ceremonial. The alto and soprano wore black choir robes and alternately stood alone at the side of the stage with their backs to the audience while the others were singing. They were Hecuba, Andromache, Cassandra and a "congregation of women" who expressed their anquished response to war at the altar of Ares, god of war. The seven instruments were violin, flute clarinet, kettledrums, double bass, French horn and trumpet.

It was an off-beat cantata involving singing, chanting, talking and humming. The words were unintelligible, and if the program had not explained in lucid English why the women were unhappy, no one would have known.

The Silverman canso had a chorus of 50 voices assisted by a large collection of instruments, all played percussively, sometimes loudly, but mostly gently. The instruments were mandolin, guitar, harpsichord, harp, double-bass, gourd and Chinese chimes.

The sequence of sounds involved vocal slides and swoops, phrases in meglo monotone a sensitive, melodic and elliptical guitar solo played by the composer and many sudden shifts in direction.

Long Audience Response

It lasted 30 minutes and was, perhaps too long, but it generated a large and long response from the audience.

After intermission Sydesman's incredible "Lament of Electra" captured the curiosity and interest of the audience. Three of the five choruses were on stage, two were at the ends of the stage on the stairs leading to the auditorium floor. There were 16 instrumentalists spread along a line in front of the choruses. In the curved middle space were five seated conductors with stop watches, one for each chorus and its accompanying instrumentalists.

On the podium in the center of the tumult was the controlling conductor. She was Lorna Cooke de Varon, and her main responsibility seemed to be to set each department in motion at the right time and tempo and turn it over to its conductor when her attention was needed elsewhere.

Her other responsibilities were more complicated. One result was that each group sang, talked, shouted or chanted at different speeds and rhythms (or no rhythms) and in different combinations.

The "music" started with whispering unison speech and ended with the same. Between were some exceedingly exciting moments as well as some dull ones.

The most exciting, perhaps, came very soon after the beginning, before the listener had an opportunity to become accustomed to the game.

Said Anticlimactic

The opening unison whispering gradually increased in volume to talk, loud talk, shouting and ear splitting screaming to stop in a gigantic crash from the bass drum and gong and lead into a lonely solo-alto duet.

After that everything was interesting but anticlimactic.

Herald Tribune
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AUG 1 1 1964

Tanglewood's Youth Week

By Eric Salzman

LENOX, Mass.

Tanglewood, the Berkshire music center, is getting a dose of the newest new music—a whole week of the stuff and most of it by young Americans.

"Young" in this case really means young. William Sydeman, the best known of the group is, at 36, the old man. There are nine others—brought here by the Fromm Foundation which is helping to put on this new-music festival—all but one of them under 30.

Monday night's opening program was a fair sample of what's going on, a long, wild and not-so-woolly kick-off to the week that will be—far out and gone, that is.

Three of the pieces were commissioned by Fromm for the series and two turned out very well indeed. One of them, "Synchronisms" No. 2 for flute, clarinet, violin, cello and tape recorder by Mario Daidosky, is—unlikely as it may sound—a little gem of a piece. In spite of the implication of the title, the work is based on juxtapositions of inventive live and tape sounds which approach each other in pattern and timbre, often overlapping in time and texture. It is a clever, elegant and appealing study made with perfect great skill and perfect form.

The big new piece was Charles Wuorinen's chamber concerto for flute and ten players. Wuorinen, an enormously gifted young man, is one of the few younger composers who has doggedly worked at the problem of big gesture and big form. His music has never been short on imagination but his conceptions have been too inconsistent and his forms too incoherent to bear the weight of the fat content.

But the new piece works. Written for the flutist-composer Harvey Sollberger, it grows right out of the extraordinary range of Sollberger's flute sound and technique which is made to emerge gradually from the ensemble play of intensities and textures.

Sollberger was represented as a composer by his "Grand Quartet for Flutes" of 1962, dedicated to, no less, the memory of that great old flutist-composer Friedrich Kuhlau (why not Frederick the Great, who was a king to boot?). It is a charming bit of occasional music with beautiful managed timbres and articulations, but somewhat incompletely formed ideas and shapes.

The third Fromm commission, Nexus 16, by Loren Rush, is part written out, part happenstance — closed form, open contents. The conductor serves as a big clock (hands spiral round, 60 seconds to a sweep) while the players fit some rather scrappy and indeterminate bits in between. There is either too much leeway or perhaps not enough; at any rate, nothing except some amusing Mickey Mouse sounds left over from "The Sorcerer's Apprentice."

John Macior Perkins' caprice for piano is a well made serial sort of piece, serious, solid, a little stolid, anything but capricious. William Sydeman was represented by a quartet for flute, violin, clarinet and piano, a busy, busy piece of Boulezian color chromaticism and line, fast, free and footloose. It is attractive up to a point, but the discrepancy between the content and the form is uncomfortable.

Sydeman got another innings last night with his "Lament of Elektra," a big dramatic cantata for alto, five small choruses, a similarly divided chamber ensemble and six conductors. There is a pack of avant-garde devices in it including speaking, whispering, hissing, shouting, murmuring and babbling in a furious whirlwind of different simultaneous determinate and indeterminate tempos and meters.

This was Greek tragedy night, courtesy of the Wechsler Foundation which commissioned the Sydeman and Robert Newell's "The Trojan Women" for soprano, as well. This work also has its share of portentous whispering to the great embarrassment of all concerned. For the rest, the work is a styleless bit of musical mismanagement.

Stanley Silverman's canto for soprano, choirs and instruments was perhaps the most suggestive and imaginative work of the evening in its beautiful use of a big, block-like choral sound cut across — and sometimes under—by the delicate tracery of an ensemble of plucked—and—percussion instruments. The conception is not just quiet complete—as if these were studies or excerpts from a larger work—but the ideas and the way they are set into a careful, elegant, expressive shape give the music real character and style.

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Berger, Carter Quartets Feature Lenox Program

LENOX—On Tuesday, two concerts were presented as part of the Berkshire Music Center Fromm Foundation Festival of Contemporary American music. In the afternoon there was a student concert at which Arthur Berger's Woodwind quartet, Irving Fine's string quartet, Elliott Carter's Woodwind quintet, and Walter Pistons S piano quartet were played.

In the evening — and this was also part of the regular Tuesday night chamber series —the Lenox string quartet also gave a concert of music by the old masters; Elliot Carter's Quartet No. 2, Arthur Berger's Quartet, Gunther Schuller's Quartet No. 1, and Leon Kirchner's Quartet No. 2. This retraced history all the way back to 1957, (Schuller), and the newest of the pieces was Kirchner's (1960).

Carters Quartet and Berger's are in fascinating contrast. WhenI first came to know the Berger I was struck by many parallels with the Carter. Which it historically precedes. In direct juxtaposition, as on this program, the differences become enormously apparent.

Both works base their dialectic and their rhetoric on the imposing upon the instruments of certain characteristics, even personalities. Both, and on repeated hearing I would say especially the Berger, are extraordinarily resourceful, imaginative, and fresh in their writing for the medium.

Yet the sense of motion, of gait, is entirely different in the two pieces. The ebb and flow of the Carter as against the sharply clipped articulations seem almost like a confrontation of Grahms and Haydn.

The New York Times
NEW YORK, N. Y.
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AUG 1 2 1964

Music: All Contemporary

Pulitzer Prize Work of 1960 Performed as Festival Reaches Halfway Point

By HOWARD KLEIN

Special to The New York Times

LENOX, Mass., Aug. 11—Two concerts marked the midway point in the Festival of Contemporary American Music at Tanglewood today. Both events followed the theme of the festival by presenting eight works by six established composers, and in doing so served to point up the avant-gardism of the 10 younger men whose works are being given on the four other concerts.

Elliot Carter and Arthur Berger had a piece at afternoon and evening programs and in each case the afternoon work was sunny and the evening one was sober.

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Mr. Carter's Quintet for Woodwinds (1948) is a prankish work full of jerky dance rhythms, vintage 1920. But the String Quartet No. 2, which won the Pulitzer Prize following its premiere in 1960, is a remarkable, dense, powerful piece admitting no nonsense.

The Lenox String Quartet, which was born here several years ago, was the group playing the quartets in the evening concert. As usual, their work was dedicated, concentrated and expressive. The afternoon works were done by members of the instrumental department of the Berkshire Music Center.

Mr. Berger, who is 52 years old and composer in residence here this year, had his Woodwind Quartet in C (1949) played this afternoon. He was overheard telling a colleague that the work was from his "happy California days," and indeed the work reflected happiness in its lively, playful rhythms and clear textures.

His 1958 String Quartet of the Evening had some light moments but in general its six movements were introspective. Both works were concerted in that all the players worked toward the same ends, rather than striking to individual courses as in the Carter Pulitzer quartet.

The other afternoon pieces were one movement of the late Irving Fine's 1953 String Quartet, a passionate and very musical work; and Walter Piston's Piano Quartet.

Written this year by the 70-year old Mr. Piston, the quartet is a case of a composer who would rather fight than switch. Unlike other senior composers who have followed the serial trend—Stravinsky and Copland, for example—Mr. Piston's style has remained comfortably conservative.

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The most recently written of all the pieces, in both instances his, was paradoxically the most out-dated.

Gunther Schuller's Quartet No. 1 (1957) and Leon Kirchner's String Quartet No. 2 (1960) completed the evening program.

Mr. Schuller, the youngest of the day's composers at 38, joined the Lenox Quartet for five curtain calls in response to the sustained applause. He is acting head of the Department of Composition, is a formidable musician and a very popular figure here.

His quartet was posed and delicate, improvisatory in feeling and quite effective as string music.

Its three movements were full of surprises and yet there was a logical feeling of growth throughout. The evaporation effect at the ending was right, too, for the ephemeral sounding work. Mr. Schuller may have been the best liked personality, but Mr. Kirchner's quartet was the best received of the four, drawing choruses of bravos. Partisan feelings run high here though, and there was at least one strong boo just to restore balance.

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For this listener, Mr. Kirchner has supplied the meatiest and most immediately satisfying work of all. Poignance and sweetness were qualities along with serenity and a settled feeling. But there was a rhythmic urgency that gave the work a forceful dimension. It did not seem spontaneously written, but one in which logic predominated with some surprises here and there.

All of the works utilized familiar and by no means far-out materials of composing. Hearing the works together in the midst of a festival such as this made on realize just how far the younger generation has moved from these works. And the gap is widening.

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Union (m)
SPRINGFIELD, Mass.
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AUG 1 2 1964

Lenox Quartet In Program At Tanglewood

By R. C. HAMMERICH

LENOX — The Lenox String Quartet, a young and highly talented group which draws its name from this town, played the third program Tuesday night in the festival of contemporary American music under way this week at Tanglewood.

Seventh in Series

The concert was also the seventh in the regular Tuesday night chamber music series in the Theater.

Three members of the group first met in 1959 when they were at Tanglewood for the season as Fromm fellows to study and perform contemporary music under the sponsorship of the Fromm Music Foundation.

The foundation is sponsor, also, of this week's five-day contemporary music festival within the Berkshire Festival, and the Lenox Quartet, which has become a nationally known performing group of first rate stature, provided Tuesday a powerful demonstration of the success of the foundation's efforts. It played the difficult scores with a high order of professional craftsmanship.

The program was Elliot Carter's Second String Quartet, Arthur Berger's String Quartet Gunther Schuller's String Quartet and Leon Kirchner's Second String Quartet.

Called to Stage

Berger, Kirchner and Schuller were in the audience (955) and were called to the stage to receive applause. Also in the audience was Paul Fromm of Chicago, founder of the sponsoring foundation.

The four quartets on the program had the similarities of an group of pieces written in the same style, in this case mid 20th Century atonalism using the 12-tone system as a point of departure.

The sound was caustic and dry, sometimes deliberately shaggy, sometimes as austere as a 100-acre concrete airfield. There was a biting, uncompromising demand in the music easily met by the performers but less easily satisfied by the listeners. It was like olives gobbled by some listeners, tolerated without being tasted by others and, by those trying to learn to like it, tasted once again.

The members of the quartet played with a coordination of timing that seemed to be controlled by one mind. This unity is a requirement for qualification as a first rate ensemble but it is not always shown with contemporary music by groups which have established reputations with more traditional music.

Afternoon Program

Earlier Tuesday, in the afternoon, 17 youthful members of the Berkshire Music Center's study groups presented a program of contemporary music in the Chamber Music Hall.

The program was Berger's Woodwind Quartet (1941), Fine's String Quartet (1953), Carter's Woodwind Quintet (1948) and Piston's Piano Quartet (1964).

Berger's woodwind piece showed a happy baroque quality as if it had been written by an 18th Century eccentric and the Carter quintet showed similar, but more recent, quirkiness. The string and piano quartets were full of the substantial meat and potatoes heard in the evening concert, and the performers sounded nearly as professional.

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AUG 12 1964

Music Review

The Len

By JAY C. ROSEN

THE REGULAR evening chamber m cert last night at was the fulcrum of U of Contemporary Mus the Fromm Music Fou sponsoring in cooper the Berkshire Music C Lenox Quartet, four uates of the "Fromm which the Foundation es at Tanglewood was the performing They have adopted th the community in first met for artisti tion and have gone on an international They are Peter Theodora Mantz, Hersh, viola, and Call, cello.

THE PROGRAM a formidable intelle cise. Comment on cert should be prece ample space were than a journal prov semantic discussion some sort of agreem ty" and "expression." four quartets on th and all the compo Elliott Carter were

Carter's quartet, began the evening. to convey "separ even suggests that sit less close than custom on stage may be heard as The Lenox plays conviction, a basic in so disjointed a conveyed the impr collage. Indeed, contemporary itself into any its allied art.

The Carter is pause, and it take to discern when one mood to anoth

Herald
D. 282,005 SUN. 36

AUG 1 3 1964

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Tanglewood
By Eric Salzm
LENOX

Another fine contemporary mus place here last night ing three new-from tion commissions. score: a knockout, a and a flop.

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NEW ENGLAND NEWSCLIP
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PITTSFIELD, MASS.
Berkshire Eagle
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AUG 12 1964

Music Review

The Lenox Quartet Plays Contemporary

By JAY C. ROSENFELD

THE REGULAR Tuesday evening chamber music concert last night at Tanglewood was the fulcrum of the Festival of Contemporary Music which the Fromm Music Foundation is sponsoring in cooperation with the Berkshire Music Center. The Lenox Quartet, four post-graduates of the "Fromm Fellows," which the Foundation establishes at Tanglewood each year, was the performing ensemble. They have adopted the name of the community in which they first met for artistic cooperation and have gone on to acquire an international reputation. They are Peter Marsh and Theodora Mantz, violins, Paul Hersh, viola, and Donald McCall, cello.

* * *

THE PROGRAM proved to be a formidable intellectual exercise. Comment on such a concert should be preceded, if more ample space were available than a journal provides, by a semantic discussion to come to some sort of agreement on "beauty" and "expression." There were four quartets on the program, and all the composers except Elliott Carter were in the hall.

Carter's quartet, his second, began the evening. Carter aims to convey "separations." He even suggests that the players sit less close than is the usual custom on stage so that the may be heard as distinct unit The Lenox plays with fearless conviction, a basic requiremen in so disjointed a work. The conveyed the impression of a collage. Indeed, the subject o contemporary painting injects itself into any consideration of its allied art.

The Carter is played without pause, and it takes a keen ear to discern when it moves from one mood to another except, of course, in the andante, where an atmosphere of comparative contentment becomes sensitized. Very unusual cadenzas, solo for the first violin while the others played in coordination, interrupted at haphazard intervals.

* * *

CONTEMPORARY American music falls into three more or less indeterminate divisions. There is the school and the era, not necessarily synonyms, of Copland; then there is the group of composers only lately free of academic guidance; and then there is a middle group, in which all the names on last night's program belong.

By comparison, Arthur Berger's quartet, which followed the Carter, was tightly coherent. Its outlines and limits, by juxtaposition, are discernible. He also seems to have the potentialities of the instruments he uses more in mind than in the music played preceding his. There are no breaks between movements, but there is a wide range of character envisioned.

* * *

THE GUNTHER Schuller quartet, his first, was the most transparent of all. There is little within to obstruct one's musical vision. As in the "Klee Pictures," which was played for orchestra last week, there is a sort of photographic conveyance attempted. There is a suspicion of color moods, but they are vacuous at best and are mere musical doodling. The cohesiveness of the music may be partially gauged from the fact that the musicians had to use miniature scores to know where their colleagues were. He used the same materials he employed in the "Klee," a painter whose interests in music ended, unfortunately with his career, with Hindemith and Stravinsky. The mentality of Jackson Pollock finds empathy in today's writing, in the youngest group, but there is definite agreement between music current painting all along the line.

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THE LEON Kirchner quartet, his second, bears the unpardonable stigma of having something to say. It has depth, and in the agitated movements the excitement seems to come from an inner warmth and fire. Also, it was patently for string quartet, and did not resort often, if at all, to the devices which tax the potential of the instruments, such as isolated harmonics and lonely plucked notes.

All the composers present were called to the stage by the Lenox Quartet to share the extreme enthusiasm the music found in the favorably prejudiced audience.

NEW YORK Herald Tribune
D. 282,005 SUN. 363,384

AUG 13 1964

Tanglewood: A Sollberger KO

Tanglewood music

By Eric Salzman

LENOX, Mass.

Another king-size bout of contemporary music took place here last night including three new-from-foundation commissions. The box score: a knockout, a fine piece and a flop.

The knockout was Harvey Sollberger's chamber variations, a big, big piece made out of a kaleidoscope of shifting, twitching, intertwining sounds set in an immense open space. There are contradictory, overwrought things in this music; grand gestures not taken into the conception; discrepancies between the remarkable and powerful accent, color, rhythm and texture on the one hand and the choice and management of the pitches and the time space on the other. But the conception is extraordinary and enough to absorb these things into an overwhelming whole.

Daid del Tredicis "I Hear an Army" (a Joyce text) for soprano and string quartet is the first piece by a young composer heard so far on this current, continuing new-music festival which is un-Avant-Garde enough to really escape the usual pigeonholing. It is freely chromatic, with centrifugal spinning, interwining impetus that carries the music forward in a series of intense, overlapping cycles of repetition built around the long-lined, expressive vocal part. In its way, it is a very impressive achievement by a talented composer working out his own way of saying things outside the "mainstreams."

Randolph Coleman's piano concerto begins inside the guts of the piano, moves on to improvisation and more or less serializes its way to a bang-up finish, bouncing and crashing off the piano strings. Avant-Garde? Not a bit. All this fancy horseplay surrounds a weak, odd, confused musical muddle in the middle.

There were three other works on the program. Mario Daidovsky's "Synchronisms" No. 1 for flute and tape record (marvelously played by the irrepressible Mr. Sollberger) is a most attractive work. A kind of elegant scherzo in a concertante style. The Donald Martino trio for violin, clarinet and piano is a strong serial work with an intense, finely worked twelve-tone structure. This kind of intellectual finesse has not been the strong point of every work on this festival.

Loren Rush's mandala music is a kind of improvisation scheme (Mandala? Mandorla? Almond-shaped? Oval? The schema in the score is, however, arranged in circles) neatly and amusingly realized by a group of swinging performers.

The performances had several extremes: The difficult Sollberger went on a reef one-third of the way through and had to be relaunched by conductor Gunther Schuller. The second run-through was not all smooth sailing either, by any means. Eduardo Mata was the excellent conductor in the Coleman and Phyllis Brynjulson was the very impressive soloist in the Tredici, handling a huge range of rushing, leaping, skidding lines with great aplomb and even vocal beauty.

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AUG 13 1964

Music Theater Movies TV Art

Music Review

Contemporary Music Festival

By ANDREW CLARKE

THE FIFTH concert of contemporary music in the week-long festival presently in progress at Tanglewood performed last night, was a challenging recipe for even the most devoted gourmet of new sounds.

Of the six compositions heard, three had been commissioned by the Fromm Music Foundation, sponsor of the festival, and so were being premiered. I found some of the works to be very interesting; others, frankly, unsuccessful. Invariably, the works I find either incomprehensible or boring are those that reject almost entirely attempts to wrtie linearly. Thus when a row is presented in the briefest of one-note utterances in every conceivable register by every instrument on stage, and when this technique is continued, the work can ultimately only have any real meaning for the composer and performers, who know it inside and out.

* * *

THE MOST intriguing piece of the evening was the first — Mario Davidovsky's "Synchronisms No. 1, for Flute and Tape Recorder." The electronic portion successfully incorporated a wide variety of sounds, including squeals, water bubbles, muted harpsichord strings and bongo drums, to name a few. Set against these, in what was at times beautiful counterpoint, were the lines of the solo flute. The work had classical symmetry and combined moments of tenderness with several violent outbursts, and while the full range of the flute's capabilities was explored, the piece never got out of hand. Soloist Harvey Sollberger was outstanding.

Next on the program was Donald Martino's "Trio for Violin, Clarinet and Piano," one of the composer's most frequently performed works. Dialogue between the instruments is used to good effect, particularly that exchanged by the violin and the flute. The piano is definitely the outsider in this combination, and its role is limited largely to percussive accompaniment. I didn't feel it constituted a completely homogeneous element. Nevertheless, the work is notable for its interesting rhythmic nuances and subtle tone coloring.

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"CONCERTO for Piano and Chamber Orchestra," by Randolph Coleman, was the first of the commissioned works heard. It began, in an uncharacteristic fashion for an atonal piece, with the use of a sustained F sharp which all the instruments sounded sporadically. In other words, the piece had a sort of built-in tuning device, and unfortunately it revealed that the instruments were not entirely in tune with each other. But after this striking beginning, the composition broke down into the kind of writing I complained about earlier. There was considerable experimentation with the resources of each instrument, and at times the composer seemed almost to be writing tongue-in-cheek, but the work left no lasting impression.

* * *

AFTER intermission, the audience heard what was perhaps the most unsuccessful work of the evening — Loren Rush's "Mandala Music — Improvisation for Three or More Performers." The two outstanding defects of this composition are that the mandala is completely overshadowed by the other instruments, and that the composer obviously gave little thought to the physical demands on the performers themselves. The poor percussion men were frantically running around between drums, cymbals and a xylophone until the audience finally began tittering, quite justifiably I think, and the visual aspect practically became a preoccupation.

David del Tredici's "I Hear an Army," for soprano and string quartet, made for enjoyable listening however. The poem, written by James Joyce, is loaded with opportunities for madrigalisms and the composer took full advantage of them. Words like "plunging" and "shouting" were given imaginative treatment, and the music itself suggested the themes of an army rampaging and a woman despairing as succinctly as anyone could wish. My only complaint was that the very long epiloge was anticlimactic, although it was obviously written to balance an equally lengthy prologue.

* * *

THE FINAL work was Harvey Sollberger's "Chamber Variations for Twelve Players and Conductor," which, along with "I Hear an Army," were the other two Fromm commissions. Again, this work is highly fragmentary and in addition, lengthy. It failed to hold my attention simply because of little variation in either tempi or in the instrumental techniques used.

As usual, the Fromm Fellowship Players were in good form throughout the concert.

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Music: All Contemporary

Pulitzer Prize Work of 1960 Performed as Festival Reaches Halfway Point

By HOWARD KLEIN
Special to The New York Times

LENOX, Mass., Aug. 11—Two concerts marked the midway point in the Festival of Contemporary American Music at Tanglewood Tuesday. Both events followed the theme of the festival by presenting eight works by six established composers, and in doing so served to point up the avant-gardism of the 10 younger men whose works are being given on the four other concerts.

Elliot Carter and Arthur Berger had a piece at afternoon and evening programs and in each case the afternoon work was sunny and the evening one was sober.

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Mr. Carter's Quintet for Woodwinds (1948) is a prankish work full of jerky dance rhythms, vintage 1920. But the String Quartet No. 2, which won the Pulitzer Prize following its premiere in 1960, is a remarkable, dense, powerful piece admitting no nonsense.

The Lenox String Quartet, which was born here several years ago, was the group playing the quartets in the evening concert. As usual, their work was dedicated, concentrated and expressive. The afternoon works were done by members of the instrumental department of the Berkshire Music Center.

Mr. Berger, who is 52 years old and composer in residence here this year, had his Woodwind Quartet in C (1949) played this afternoon. He was overheard telling a colleague that the work was from his "happy California days," and indeed the work reflected happiness in its lively, playful rhythms and clear textures.

His 1958 String Quartet of the Evening had some light moments but in general its six movements were introspective. Both works were concerted in that all the players worked toward the same ends, rather than striking to individual courses as in the Carter Pulitzer quartet.

The other afternoon pieces were one movement of the late Irving Fine's 1953 String Quartet, a passionate and very musical work; and Walter Piston's Piano Quartet.

Written this year by the 70-year old Mr. Piston, the quartet is a case of a composer who would rather fight than switch. Unlike other senior composers who have followed the serial trend—Stravinsky and Copland, for example—Mr. Piston's style has remained comfortably conservative.

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The most recently written of all the pieces, in both instances his, was paradoxically the most out-dated.

Gunther Schuller's Quartet No. 1 (1957) and Leon Kirchner's String Quartet No. 2 (1960) completed the evening program.

Mr. Schuller, the youngest of the day's composers at 38, joined the Lenox Quartet for five curtain calls in response to the sustained applause. He is acting head of the Department of Composition, is a formidable musician and a very popular figure here.

His quartet was posed and delicate, improvisatory in feeling and quite effective as string music.

Its three movements were full of surprises and yet there was a logical feeling of growth throughout. The evaporation effect at the ending was right, too, for the ephemeral sounding work. Mr. Schuller may have been the best liked personality, but Mr. Kirchner's quartet was the best received of the four, drawing choruses of bravos. Partisan feelings run high here though, and there was at least one strong boo just to restore balance.

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For this listener, Mr. Kirchner has supplied the meatiest and most immediately satisfying work of all. Poignance and sweetness were qualities along with serenity and a settled feeling. But there was a rhythmic urgency that gave the work a forceful dimension. It did not seem spontaneously written, but one in which logic predominated with some surprises here and there.

All of the works utilized familiar and by no means far-out materials of composing. Hearing the works together in the midst of a festival such as this made on realize just how far the younger generation has moved from these works. And the gap is widening.

New York Herald Tribune
D. 282,005 SUN. 363,384
AUG 13 1964

Tanglewood's Old Master's Night

By Eric Salzman

LENOX, Mass.

Last night was old master night at the Berkshire music center's current American music series.

Old masterpieces in this show run on to pieces like the Gunther Schuller string quartet written way back in prehistoric times like 1957, relatively recent works like the Leon Kirchner quartet of 1960 or the second string quartet of Elliot Carter and the Arthur Berger quartet of the years in between.

The occasion was a concert by the Lenox Quartet, alumni of these fair hills made good and now come back to pay their respects to their alma mater—and to some of the music which made them famous at the beginning of their career.

The Carter quartet was an especially fitting part of the program. The work was one of the ensemble's early triumphs and it stands at a kind of turning point in the development of recent American music. The influence of Carter's music, although not necessary obvious or overt, has been one of the key factors in the development of a rich new virtuoso music of great character, resource and expressive coherence and we've been hearing some of the remarkable latter-day results all this week.

The Carter is an authentic masterpiece of its kind, generating new ideas of form out of a very individual and imaginative use of the instruments and the medium. But the work should not overshadow the nearly contemporary Berger quartet which, in a very different way, achieves the same kind of poetic ends.

The Berger is built on shifting planes of texture and articulation line and attack, rhythm and tempo, motion and statis, always in and around the strong structural framework of a big expressive conception of the medium and the way it speaks. The Schuller, within a smaller formal frame, goes after many of the same ideas. It is even more explicitly built on a series of shifts from one color and texture to the next, open to semi-improvisation at one end, tightly fixed at another, pure pitch play at one moment, accent and color at another. The piece is brilliantly handled with all of Schuller's sureness of hand, medium and musical motion.

The Kirchner piece stands a little apart from the others. It is built on a Bartok-Stravinsky rhythmic sense plus a kind of linear and harmonic post-expression without benefit of clergy.

The Lenox are specialists in all this music and they play it to the manner born. Indeed, a difficult work like the Carter has become almost too easy for them and some of its essential dynamic distinctions and articulations that they used to project so well were lost in the grand motion. Aside from some such details, these were remarkably communicative performances, extraordinarily fluent and scaled to big line and shape.

Messrs. Carter and Berger in very different phases of their creative careers were represented earlier in the day at a concert given by students of the instrumental department of the center here. These young players—by no means contemporary specialists—gave creditable performances of the Berger wind quartet of 1941, the Carter quintet of 1948—two utterly delightful more or less neoclassical works—as well as the Irving Fine string quartet of 1953 and the recent Walter Piston piano quartet. There were some problems here and there—principally in indifferentiated articulations and dynamics—but it was remarkable to hear how much the youngest generation of musicians is growing up with the Twentieth Century music as a natural means of expression for them.

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NEW YORK, N. Y.
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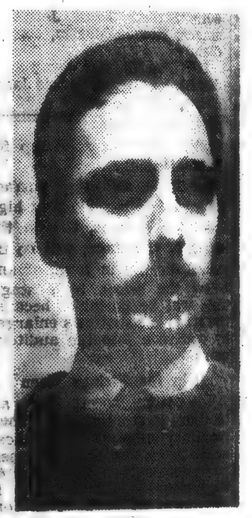
AUG 13 1964

Music: Modern Works

Contemporary Festival at Lenox Continues

By HOWARD KLEIN
Special to The New York Times



Whitestone
Harvey Sollberger

LENOX, Mass., Aug. 12—The Festival of Contemporary American Music continued tonight with a well-attended concert in which three more of the specially commissioned Fromm Foundation pieces were given first performances. The weather has been good this week despite threats of rain and the concerts have been quite good, too, presenting stimulating new works in generally commendable performances.

A performance can be crucial to a new work and the composers here are fairly satisfied with the way their works are being done. Their scores are fiercely difficult; specialists are needed just to decipher some of the notations. Twenty-two works are being done in all by the nucleus of 18 instrumentalists holding Fromm Fellowships, and they are bearing up well under their Herculean task of learning all this music.

At least two players in particular stand out as deserving special mention: Paul Zukofsky, violinist, and John Bergamo, percussionist. They must rehearse and play about 14 hours a day but their playing shows no fatigue.

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They are the kind of players composers dream of, for they seem to master the new techniques almost before they are invented.

Another who fits this category is 26-year-old flutist-composer Harvey Sollberger. He opened the program with a noble and poetic reading of Mario Davidovsky's Synchronisms No. 1 for flute and tape recorder. His playing of the brilliant flute part, which is framed by more brilliant electronic sounds, was dazzling.

Mr. Sollberger closed the program as composer with his commissioned work, Chamber Variations for 12 Players and Conductor, who was in this case Gunther Schuller.

A forbiddingly difficult work of some 12 minutes it fell apart about a third of the way through. Mr. Schuller stopped, began again at the beginning and then completed it.

Heard this way undoubtedly gave a false impression of the work, which had many striking features. Scored for strings, winds and percussion, its bits and fragments flowed together producing a sort of eccentric momentum. And there were arresting sounds from the instruments. It was obviously a well-constructed piece all of whose merits were not shown at this hearing.

It had the added attraction, of distraction, of a bat that flew in circles beneath the slanting shed roof of the Theater-Concert hall.

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David Del Tredici made his debut as a conductor leading the first performance of his "I Hear an Army," for soprano and string quartet. Mr. Tredici, who is 27 years old, has set James Joyce's text in a lyrical and poetic fashion. The solo was punctuated and followed by long interesting quartet passages.

Phyllis Brynjulson, a pretty young singer with perfect pitch and rhythm, delivered the lines in an accurate but somewhat cool manner that may have damped some of the work's fervor, but it was a pleasing performance of a pleasing work.

Randolph Coleman's Concerto for Piano and Chamber Orchestra in its first performance was a strong work in seven short sections. Lawrence Smith, the pianist, learned the difficult work in four days when the original pianist became unavailable.

Mr. Coleman, who also is 27, used the piano traditionally and at times had Mr. Smith lean forward to play on the strings with fingers or a metal triangle-beater.

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The piece grew in interest and intensity from the quiet opening reaching strong climaxes toward the middle. Eduardo Mata conducted precisely and commandingly.

Donald Martino's trio for flute, clarinet and piano and Loren Rush's "Mandala Music —Improvisations for Three or More Performers" completed the list.

Mr. Martino's trio was classic in its purity and concision and also its restricted dynamic range. It was a relief from the gesturing that marks many of the works.

Mr. Rush's "Mandala," (an Italian word for almond) used five players. The audience got the giggles when Mr. Zukofsky punctuated a violin phrase with a boom from a base drum, which he played by means of a pedal. After that any loud sound sent the listeners off again. The players were in earnest though.

It is the kind of piece that receives a first performance every time it is played since the players agree on what order they want to play the available groups of improvisatory material differently each time it's played. This time around it sounded fine.

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BOSTON, MASS.
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AUG 13 1964

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By MICHAEL STEIN
Globe Music Cr

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NEW ENGLAND NEWSCLIP
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BOSTON, MASS.
Evening Globe
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Contemporary Music at Lenox

'I Hear an Army' Very Effective Work

By MICHAEL STEINBERG
Globe Music Critic

LENOX — On Wednesday evening at Tanglewood, six more compositions were played as part of the current Festival of Contemporary American music.

Three of them were especially commissioned: Randolph Coleman's Concerto for Piano and Chamber Orchestra, a setting of Joyce's "I Hear An Army" by David Del Tredici, and Harvey Sollberger's Chamber Variations for Twelve Players and Conductor. The other three were "Older" pieces by composers who have been, or will be, represented by commissions: Mario Davidovsky's "Synchonisms No. 1" for flute and tape; David Donald Martino's Trio for Violin, Clarinet, and Piano; and the "Mandala Music" of Loren Rush.

Coleman, whose work was played with dazzling aplomb by Lawrence Smith and conducted by Eduardo Mata, is a sound effect man. He uses tricks. The piano strings are plucked, beaten, and bomber with various objects of hardware, as well as struck in the normal manner. There is a substantial improvisatory passage, which in this performance emerged rather out of style. The work is of inconsequential triviality. Returning to the performance, the Fromm Fellows seem to be forgetting how to get unisons and triads in tune.

Del Tredici's "I Hear An Army" I admire not least for its courage. Its language is quite different from any other heard so far in this festival, a highly intense, non-serial, almost tonal chromaticism, most effectively handled. There is effective contrast between the tightly curled uttrances and repetitions of the strong quartet as against the broadly swinging vocal line. The work is very effective. The composer conducted the performance—how long will we need conductors for five players?—And the vocal part was superbly by a marvelous young soprano, Phyllis Brynjulson.

The sollberger variations are enormously ambitious, somehow dense and spacious at the same time in their texture.

Davidovskys "Synchronisms No. 1" played brilliantly by Harvey Sollberger, is an attractive and elegant little number. It is less ambitious than the similar work played here a few days ago and which combines four instruments with tape, but it is morecompletely achieved.

The Martino trio, serial, tightly integrated, intelligent, and with fine sense for the sound that instruments make, was one of the most estimable things heard here, though it impressed the audience rather less than some of the sillier pieces. It was played by Carol Rand, piano, Paul Zukofsky, violin and Edward Avedisian, clarinet.

Loren Rush's "Mandala Music" is described as "improvisations for three or more performers." There were five in this version. The composer provides pitches, but a fair choice of orders in which to play hem, no dynamics, note lengths or even specifications of instruments. It's a whole lot easier than composing.

Wuorinen's concerto, played by the incomparable Sollberger and very well conducted by Melvin Strauss, is coarser stuff and cut to larger dimensions. It starts with the great textural density and rhetorical violence that has in general been characteristic of Wuorinen's work, and proceeds from there to ever more transparent and spare sounds. Parallel, casual and resultant from all this, is the increasing emergence of the solo instrument.

In Rush's "Nexus 16," the conductor imitates the hands of a clock. He has, in fact, a stop watch on the stand before him. The music, as written out, is divided into quarter-minute segments into which the players, a heterogeneous ensemble of 16, must fit little pasms of music, beginning and ending at times only approximately indicated within the 15-second units, and subject to some free variation on the part of the performer.

The program also included the noisy bustle of William Sydeman's Quartet for flute, violin, clarinet and piano. John MacIvor Perkins' Caprice, very wel played on the piano by Easley Blackwood, is perhaps capricious in mood, but wholly sober in design, a well made piece of work.

Also there was a grand quartet for flutes by Sollberger. The old joke runs, "What's worse than a flute?" With the answer, "Four of them." It was an astounding demonstration of things the flute has learned to do. That includes many things many flutists have not yet learned to do.

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Contemporary American Music Festival Ends

By R. C. HAMMERICH

LENOX—The final concert of the five-day Festival of Contemporary American Music Thursday night at Tanglewood presented the last three of 12 musical works given world premiere performances here.

Ten Pieces Commissioned

Nine of the 12 were commissioned by Fromm Foundation, sponsor of the festival with the Berkshire Music Center, and one by the Weschler Commission.

The other two were choral works written by Daniel Pinkham of Boston and Stanley Silverman of Buffalo.

The final three works were a concerto for piano and chamber orchestra by Robert Newell of Urbana, Ill., "Concerto for Wind Quintet" by Donald Martino of New Haven and a piece by John MacIvor Perkins called "Music for Thirteen Players."

Newell's concerto used an orchestra of 15 players with the pianist, David del Tredici. It starts with a fairly long solo piano introduction which leads into a mixed-up collection of contributions from the orchestra.

Unusual Conductor Role

Very gradually it becomes less and less disorganized. Occasionally passages show through that have a semblance of the traditional.

There are chords that sound chromatic rather than chaotic, and there are passages that seem to stay in key.

Martino's "Concerto for Wind Quintet" was presented with a conductor (Gunther Schuller), which is unusual for a quintet, but in this case apparently necessary.

Rehearsal time was limited, and the piece was another example of thorough fragmentation and constantly changing rhythms, meters and speeds.

One slight variation was the long-line solo passages, especially for the flute and French horn. They were pleasing.

Pointillism Technique Used

Perkins "Music for Thirteen Players" was last on the program. It too, like other contemporary music, was a mystifying collection of little notes, bits and pieces contributed by all members of the orchestra in very rapid succession, sometimes overlapping and bunching up.

The technique is often called pointillism. It makes extensive use of quiet percussion. Those familiar with the painting method of the same name can guess what the music is like.

This piece was mostly gentle and delicate, like a Chinese glass chandelier.

Three other works on the program were by Randolph Coleman, Charles Wuorinen and David del Tredici, whose new works commissioned for the festival had been played on earlier programs.

(Each of the 10 commissioned composers contributed two works to the program, one in addition to the commissioned piece.)

Players Need Aid

Coleman's piece, called "Projection No. 3" for flute, oboe and clarinet, required such concentrated attention by the players that each needed a helper to turn the pages of the score, a rare sight.

The music offered an interesting use of the similar treble timbres of the instruments, each seeming to be pursuing totally independent courses.

After six or eight minutes the music paused while the page turners shuffled the pages of the score into a different sequence. Then the music started again.

Wuorinen and del Tredici played some of their own solo piano music, both seeming to show as much professional knowledge of the piano as of their music.

Music Is Shattering

Wuorinen's "Piano Variations" started with lumps and lightning. Soon the lumps became dynamite and lightning a searing brilliance. There was a deathly silence with just enough sound to accent the silence, then the explosions returned.

It was shattering music.

Del Tredici's "Fantasy Pieces for Piano" were densely chromatic and contained virtually the only moments during the festival that might be called lovely.

There were moments of emotional power, also, easily felt by a listener oriented to traditional harmony and del Tredici's performance appeared to be flawless.

All things considered, the Thursday night program seems the most satisfying of the festival.

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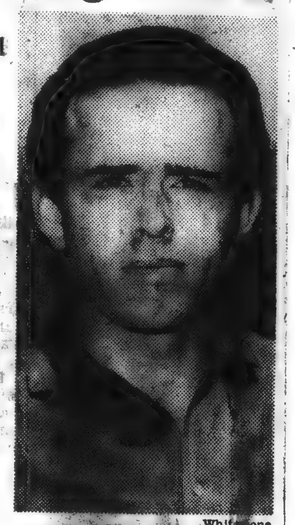
Music: At Tanglewood

Contemporary Festival Ends 5-Day Run

By HOWARD KLEIN
Special to The New York Times

LENOX, Mass., Aug. 13—As the final concert of the five-day Festival of Contemporary American Music here at Tanglewood started Thursday night, everyone agreed it had been a grueling two weeks for all concerned—the 10 composers, the 18 Fromm Fellowship instrumentalists and the four conductors.

But there was pride in the accomplishment and a feeling that the undertaking was completely justified, for the grouping of the concerts in one week focused greater attention on the young composers and their works.



Whitestone
David Del Tredici

Paul Fromm, founder and president of the Fromm Music Foundation of Chicago, which sponsored the event with the Berkshire Music Center, seemed to have no misgivings, for he was smiling all over the grounds.

Erich Leinsdorf, conductor of the Boston Symphony, thanked him at the intermission, comparing the festival to a helicopter flight over the map of today's music.

Three Fromm commissions were heard, but the strongest impressions were made by two composers playing older works. These were the performances by Charles Wuorinen of his Piano Variations and by David Del Tredici of his Fantasy Pieces for Piano.

Both men are virtuoso pianists and inspired performers. It was perhaps the high level of performing that made their contributions stand out. The other works seemed to be afflicted by problems that made their performances less than lively.

Robert Newell's Concerto for Piano and Chamber Orchestra was a promising work that developed some unfortunate stylistic lapses. After being consistently fragmented and nonmelodic, the 22-minute work suddenly went into a long theme in octaves.

Melvin Strauss conducted this suavely, if perhaps a little too slowly. But nothing would really have helped that ending except a rewriting. Mr. Del Tredici was the pianist.

Donald Martino, a 33-year-old teacher at Yale University, was the composer of a 20-minute Concerto for Wind Quintet, which was conducted by Gunther Schuller. Traditional sounds were combined with buzzings and offbeat tones of a sort a teacher would discourage in a beginner.

But this is the language of the new music, and Mr. Martino used the sounds effectively in cadenzas for each instrument. The complex work seemed to have more substance than was made plain at this hearing.

John MacIvor Perkins, a 29-year-old composer who teaches at the University of Chicago, provided Music for 13 Players, which was led by Michel Plasson. This lasted about eight minutes and varied from jumbles of sound from all the players to thinned-out passages of pointillistic character. A lack of forward thrust made this relatively short work seem longer than it was.

The opening work was Randolph Coleman's Projection No. 3 for Flute, Oboe and Clarinet. Three page turns were needed, not only to flip the pages but also, after the trio had read the work once, to shuffle the pages so that it could be run again with the segments in different order.

Two of 36 possible combinations were played. They might have been more successful had the players articulated and phrased their music with more definition and clarity.

It may be that a bona fide masterwork has emerged from the commissioned pieces. Opinions on their worth and their composers varied sharply, as one might expect. Whether masterworks are produced is not essential though, for the idea of the festival was to focus attention on the 10 composers, and this has been done.

And there was value in this exposure not only of their music to the audiences but equally of themselves to one other.

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AUG 14 1964

Music Review

Contemporary Festival Finale

By ANDREW CLARKE

RIGHT AFTER intermission at the final concert of the contemporary music festival at Tanglewood last night, Erich Leinsdorf walked out on stage and explained why the festival had taken place. He likened the five days of concerts to an airplane ride during which one can observe a much greater area of landscape than would be possible on the ground. In a similar fashion, he felt, the festival had enabled audiences to get a broader picture of what this new music phenomenon is all about.

He added that the Fromm student players deserved high praise for their devotion to and skill in performing what he called "not altogether simple music," perhaps the understatement of the year.

* * *

THIS LAST concert was well-programmed for it contained a wide variety of new-music expression. Randolph Coleman's "Projection No. 3, for Flute, Oboe and Clarinet" opened the program. It had been explained that we would hear only two of a possible 36 variations of this piece, which consists of five sections played without a pause. The variations result from a rearrangement of these sections. The work was notable for an imaginative treatment of woodwind capabilities, and it retained its interest despite the limited medium of only three instruments.

Robert Newell's "Concerto for Piano and Chamber Orchestra" which followed was the first of three pieces on the program in which the piano was the solo instrument. Soloist David del Tredici was competent as he demonstrated a fine technique in this difficult piece. There was a sensitive balance between the piano and the orchestra, which never allowed the former to be overshadowed by the latter. A few bloopers by some of the brass players and the clarinet were the only things that marred the performance.

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CHARLES Wuorinen's "Piano Variations," which the composer performed himself, was a hair raising experience. It sounded like a fiendishly difficult piece to play, and for that reason will probably never become a staple in any pianist's repertoire. However, its tempestousness explored the full range of the piano's tonal and dynamic range, particularly its extremities. Mr. Wuormen was very impressive in his apparent mastery of the material.

After intermission, David del Tredici performed his own "Fantasy Pieces for Piano," which was far and away the most tradition-inspired composition of the evening. There were many instances of tonality, and I thought that it successfully combined old and new techniques, although a purist might not have been impressed. In any event, the composer was not concerned with being as bizarre as possible.

* * *

I TOOK considerable pride in Donald Martino's "Concerto for Wind Quintet," because (and I can't resist relating this) I once studied music theory with the composer. But even if I were unbiased, I would have to say that Mr. Martino's composition struck me as the most mature work I heard during the festival. It was a well-proportioned piece, with contrasting solo and ensemble sections. The composer plays the clarinet and it is obvious that he understands woodwinds. The separate lines in the ensemble portions were easy to follow, and he knows which instruments sound well together in the right registers. The warm applause he received was well deserved.

* * *

THE FINAL piece of the concert and of the festival was John MacIvor Perkins' "Music for Thirteen Players," and I thought it an unfortunate selection with which to leave people with a lasting impression. I could find no discernible framework in the composition, and the total effect was, at times, nothing short of cacophony. Being completely new and different is fine as far as it goes, but I don't understand a total abandonment of order. I would hope that contemporary music will not follow such lines.

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Festival Within Festival

Contemporary American Music at Tanglewood

By MICHAEL STEINBERG
Globe Music Critic

LENOX—This is a report on the Contemporary American Music Festival now in progress at Tanglewood supplementary to the stories that have appeared in the Daily Globe during the past week. At the time of writing, Wednesday evening, there have been two panel discussions, presided over most admirably by Aaron Copland, in which the 10 young composers here, along with Lukas Foss, Leon Kirchner, Arthur Berger, Gunther Schuller, and Allen Sapp, have discussed in effect the education of composers and the education of audiences. These I hope to write about later.

STEINBERG

At the opening concert last Sunday evening, Aaron Copland made a brief speech of welcome and also introduced Paul Fromm, but for whom...

On that concert three works newly commissioned for the festival by the Fromm Foundation were introduced, "Nexus 16" by Loren Rush; Mario Davidovsky's "Synchronisms No. 2" for flute, clarinet, violin, cello and tape; and Charles Wuorinen's Chamber Concerto for flute and 10 players.

Both Davidovsky's work and Wuorinen's were quite impressive. Davidovsky's piece on a small scale is concerned with bridging the gap between conventional and electronic media. He does so by juxtaposition more than by simultaneity. In other words, he does not wholly confront the problem, but within the limits set by its rather modest ambitions, "Synchronisms No. 2" is a piece of the most fastidious facture, and it provides renewed evidence of Davidovsky's unusually sensitive ear for timbres.

Wuorinen's concerto, played by the incomparable Harvey Sollberger and very well conducted by Melvin Strauss, is coarser stuff and cut to larger dimensions. It starts with the great textural density and rhetorical violence that has in general been characteristic of Wuorinen's work, and proceeds from there to ever more transparent and spare sounds. Parallel, causal and resultant from all this is the increasing emergence of the solo instrument.

The concerto is, among other things, an extraordinary virtuoso vehicle for the newly extended flute technique. The flute, however, in the fascinating exploitations of different kinds of tone and attack appears not merely as a kind of Thesaurus of amazing things Mr. Sollberger can do, but they are an organic feature of the composition. Uneconomical perhaps in some respects, but a strong and gripping music.

More Flutes

In Rush's "Nexus 16," the conductor imitates the hands of a clock. He has, in fact, a stop watch on the stand before him. The music as written out is divided into quarter-minute segments into which the players, a heterogeneous ensemble of 16, must fit little spasms of music, beginning and ending at times only approximately indicated within the 15 second units, and subject to some free variation on the part of the performer.

The work is tediously pretty, and it sounds distinctly French — the introduction to Debussy's "Jeux" or thereabouts. The boredom the music generated was not helped by having before one the human clock, Eduardo Mata, that so explicitly spelled out the slow passing of the minutes.

The program also included the noisy bustle of William Sydeman's quartet for flute, violin, clarinet, and piano. John MacIvor Perkins' Caprice, very well played on the piano by Easley Blackwood, is perhaps capricious in mood, but wholly sober in design, a well made piece of work.

Also there was a Grand Quartet for flutes by Harvey Sollberger. The old joke runs, "What's worse than a flute?" The answer, "Four of them." It was an astounding demonstration of things the flute has learned to do. That includes many things many flutists have not yet learned to do. And I found the absence from the concert of Boston Symphony flutists neither encouraging nor surprising. As music, Sollberger's quartet is quite empty headed except for a few ideas borrowed from Elliot Carter. I found its quadruple shrillings and clackings a most unpleasant nerve stimulus, physically painful even, though the racket was produced most expertly by Harvey and Sophie Sollberger, Elinor Preble, and David Shostac.

Further to the Tuesday night concert by the Lenox String Quartet at which works by Arthur Berger, Elliot Carter, Leon Kirchner, and Gunther Schuller were played. The mastery of Carter's Second Quartet is now an established fact, and I look forward to the time that Berger's will be recognized as being one of the best things to have happened in American music in the past decade.

Schuller's Reminiscences of Berg and Bartok seem calculated primarily from the point of view of what will be effective for the performers to do, all but regardless sometimes of compositional consistency.

Kirchner's work, with its expansive emotional gestures, seemed in the context of this concert to be from a different world altogether. Its harmonies suggest Tristan as viewed from 1964, of course, and its string writing, Bruch. It is intense, passionately convinced of its expressive purpose, and to me in that sense wholly convincing.

After the highly calculated pieces of Carter and Berger it sounded almost reckless in certain respects, but it was no displeasure to return for 20 minutes to that old time legato tradition.

The Lenox Quartet, whose members are Peter Marsh, Theodora Mantz, Paul Hersh, and Donald McCall, grew out of the appointment some years back of three of its present members as Fromm fellows at Tanglewood. It has to a certain extent specialized in contemporary music, and it plays the modern literature with enthusiasm and with careful preparation. Still, the intonation is not always exactly where it should be, and in the one piece on the program I noticed that the performance seemed less good than formerly. Dynamics and bowings have become streamlined, flattened out, and the effect seemed this time a little casual.

Tanglewood: The Wrapup Six

By Eric Salzman

LENOX, Mass.

Another set of six wrapped up a crammed Tanglewood week of contemporary music Thursday night; three brand new pieces commissioned by the Fromm Foundation and another three hardly much drier on the page.

Donald Martino's wind quintet was probably the easiest nut to crack and the hardest to chew; that is, it is a complex twelve-tone piece of great intellectual integrity and honesty and is also long and demanding on everybody.

The piece works partly because, like his trio heard earlier, there is real elegance and finesse to the conception and partly because—and this is a step beyond the rather abstract trio—it grows out of the nature of the ensemble and the character of the instruments. Martino is the only young composer here who is continuing to pursue the ideals of our complex and rich twelve-tone music, and if he can square it with a real performance conception and a communication in meaningful psychological time—as he begins to do here—he will have accomplished something quite extraordinary.

John MacIvor Perkins' Music For Thirteen Players is, on the other hand, one of those constructed pieces laid out in such flat obvious planes that it sounds almost like a diagram for a piece—it twitches, it percusses, it post-Webernizes and then back again. Some of it is not without interest but (if the word in any of its senses applies to a piece in strict three-quarter time) the conception is strictly square.

The third new piece, a piano concerto by Robert Newell has a kind of Schoenberg-out-of-Kirchner piano part which is not badly written. The orchestral parts, however, are hopeless; The composer simply does not know how to handle instruments and ensembles.

Two of the other compositions were big, impressive piano pieces, including a fat, virtuoso set of wild Charles Wuorinen piano variations, jammed full of notes and spaces, big gestures and deep breaths. The notes don't matter much at all, only the contours and textures, but the piece has real shape and power none the less.

David Del Tredici's fantasy pieces for piano constitute a kind of homage to Schumann, shaped in an oddly original and touching way. Del Tredici's commitment to a certain kind of expressive sound and intense, almost neo-tonal technique of repetition makes his music unique among that of the young composers here.

Randolph Coleman's Projection No. 3 for flute, oboe and clarinet is one of those shuffle-the-cards pieces in which six different segments —three of which are the other three backwards—can be read off in thirty-six different ways. Two of the possibilities were performed; one way is probably as good as the next. From a certain point of view the detailed writing is perfectly competent, but the weakness of the over-all conception and the insistent overriden wind scoring do not help matters much.

The fact that this festival was possible at all was due to the remarkable efforts of a few people working with Gunther Schuller and, of course, to the performers, the nucleus of which were the Fromm Fellowship players—Melvin Strauss, conductor; Sophie Sollberger, flute; Paul Zukossay, violin; John Bergamo, percussion, and Mr. Del Tredici, piano were some of the most outstanding. To ignore the performance problems of the week would be impossible, but not to credit the extraordinary work accomplished in an incredibly short time would be a mistake.

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Contemporary Music Fete

Last Special Program Stirs the Audience

By MICHAEL STEINBERG Globe Music Critic

LENOX — The Tanglewood Festival of Contemporary American Music ended on Thursday evening. Six pieces were played, three of them newly commissioned by the Fromm Foundation: Robert Newell's Concerto for Piano and Chamber Orchestra, Donald Martino's Concerto for Wind Quintet, John MacIver Perkins' Music for 13 Players. Three of the other composers who were here for the festival were represented by earlier pieces: Randolph Coleman by "Projection No. 3" for flute, oboe and clarinet, Charles Wuorinen by his Piano Variations, and David del Tredici by his Fantasy Pieces for piano.

The Newell concerto, played by David del Tredici and conducted by Melvin Strauss, is a chromatic, inconsistent, badly-scored mess. Neither it, nor the previously heard "Trojan Women," suggests that Newell is a composer.

The Martino wind piece is a vast complexity from every point of view. Its sounds are completely dissimilar from those of every other wind quintet I know. That I'm inclined to regard as a virtue. Its alternations of solos and ensembles are admirably organic. More than that I cannot say at this point, particularly since the performance in some respects obscured almost as much as it revealed.

The Perkins Music for 13 Players is in the pretty tradition. It uses a colorful and diverse ensemble to make nervous twittering sounds at a rapid tempo. Its middle section, where the events are widely spaced and the textures more spare, is a piece of rather thin Babbittry. Once again, and regrettably, the performance was inadequate.

Coleman's "Projection No. 3" consists of five sections which can be played in 36 different orders. Mercy dictated the limiting of this happening to just two of them. The compositional material is very simple, almost painfully easy to recognize on the second trip through and the results were deadly both ways.

Charles Wuorinen looks cold, angry, slightly contemptuous, when he comes on stage, and he often composes music to match. The gestures of his Piano Variations are those of extreme fury: every aggressive device imaginable occurs. Yet both as composer and as pianist, Wourinen radiates an uncommon dramatic force, and the Variations in his own performance made one of the more meaningful moments of the festival.

David del Tredici writes music that is neither stuck in the 19th century nor fashionably modern. His Fantasy Pieces use Shoenberg's earlier piano pieces for their model, not the worst of ideas since they provide a model both beautiful and to a certain extent imitable. The music almost suggested what might have happened had Liszt lived to make a virtuoso transcription of "Transfigured Night." The composer's own performance was very beautiful.

The audience here finally began to react with other than routine politeness. At this concert it seemed that the Moderns sat near the front and the Ancients near the back, and there was booing for Wuorinen and Martino from the back (and cheers from the front), and del Tredici produced just the reverse reaction.

Erich Leinsdorf spoke briefly after the intermission in order to thank Paul Fromm "for a six-course festival."

Buffalo Evening News
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AUG 25 1964

Foss Puts Focus On Buffalo Music In Berkshire Panel

By JUDITH GERSTEL
Special to Buffalo Evening News

TANGLEWOOD, Mass., Aug. 25—Listening to the new sounds and hints of the future in the Berkshire Festival of Contemporary Music, just completed, is much like venturing into the new science fiction—one finds it both fascinating and frightening.

Some of the works seemed to leap off into new orbits in tonal space, with the same effect of exploring new directions one felt in the Buffalo Philharmonic premiere of the Stockhausen "Menmente" the past season.

Buffalo, in fact, frequently has been in the spotlight this summer in Tanglewood, where Buffalo conductor-composer Lukas Foss has taken a leading role in festival panels and other activities.

Mr. Foss and Allen D. Sapp, Music Department chairman of State University of Buffalo, joined in musical discussions.

Half With Him

Conductor Foss told the audience and his panel colleagues, including composers Aaron Copeland and Leon Kirchner, that he felt he had half of Buffalo with him and half against him in what he was trying to do with the orchestra.

Mr. Foss said that the symphony orchestra, as a principal musical voice in the nation, soon would become a museum piece if it were necessary to cling to the traditional European set-up and organization.

The Buffalo maestro said it must be revamped if it is to continue to function, and suggested that one must now think of the orchestra as a "big, elastic pool" from which various instrumental combinations can be drawn, for the ever-wider variety of works available.

Area Violinists Present

Mr. Foss felt this "kaleidescope" concept of the orchestra would be ideal for performing not only contemporary music, but also those Renaissance and later works written for unusual combinations.

Adding to the Buffalo emphasis, two area scholarship violinists, Claudia Rantucci and Alan Gerstel, and a Fromm Foundation Players member, bassoonist David Carroll of Buffalo, have been active in the Berkshire Music Center.

Some of these Fromm musicians also have been selected as "creative associates" in the new $200,000 Rockefeller Foundation music project this fall at the State University of Buffalo.

Among these will be guitarist-composer Stanley Silverman, whose "Canso" for chorus and "plucked-string consort" was premiered among works commissioned expressly for this festival.

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Tanglewood

An Attempt to Appraise Modern Music Festival

By MICHAEL STEINBERG

STEINBERG

One of my colleagues covering the recent Festival of Contemporary American Music at Tanglewood was last seen struggling with a Sunday piece called something "Whither American Music?" I should not like to speculate on the basis of what the festival offered.

It gave one plenty to think about. Within a period of less than 100 hours there were six concerts that included 13 premieres, and the rest of what was played included six pieces new to me.

The Fromm Foundation had commissioned works from Randolph Coleman, Mario Davidovsky, David del Tredici, Donald Martino, Robert Newell, John MacIvor Perkins, Loren Rush, Harvey Sollberger and Charles Wuorinen; there were Wechsler commissions for Newell and for William Sydeman; and there were free premieres, so to speak, of pieces by Daniel Pinkham and Stanley Silverman. Except for the last two, every composer was represented by two pieces, Sydeman by three if you count the piece that the Boston Symphony played on the weekend following the festival. Tuesday was old masters' day, when Arthur Berger and Elliott Carter each had two pieces played, and there was one each by Irving Fine, Leon Kirchner, Walter Piston and Gunther Schuller.

What Price "Festival?"

It was an impressive achievement, and it left us all about half dead. The performers were unimaginably limp, glazed, exhausted when it was all done. I understand the publicity value of having all the concerts close together so that it could be called a Festival—a very "in" word these days—and it made possible, or at least more probable, the complete press coverage that the event received from the two big New York dailies.

Still, I wonder if the intensity of the experience and the attendant fatigue was not self-defeating. I am sure the performances suffered. One would hope that the support of the Berkshire Music Center and the Fromm Foundation would create conditions under which really representative performances could be prepared. Yet it was not always so.

Some of the works were very well done indeed, but others came out quite badly. Included in the latter category, unfortunately, were what seemed to be the two most interesting of the Fromm Commissions: Donald Martino's Concerto for Wind Quintet and Harvey Sollberger's Chamber Variations for Twelve Players and Conductor.

Both works are of extreme difficulty, especially Martino's and in both instances Gunther Schuller achieved miracles given the circumstances. The trouble was that some of the Fromm Fellowship Players were incompetent to a disturbing degree. Also there were administrative problems: there were far too many stories of schedule conflicts, quintet rehearsals with only two players available, valuable time wasted because the harp or percussion instruments had not been brought to the right building at the proper time, or hours wasted under a conductor completely unable to handle the problems of a piece and who finally had to be removed from his assignment.

Double Perspective

The double representation of each composer was a good idea: it was interesting to observe how impressions complemented each other or supported each other, and it was fascinating to note the progress some of the composers had made between their earlier and their most recent work.

Del Tredici's music and Wuorinen's were both indicative of strong personalities, perhaps at this point more latent than actual in the case of del Tredici. Davidovsky's links of synthesized with "normal" sounds were very finely made, and the music of Perkins was in a more academic way solidly made. Sollberger's Chamber Variations seemed in a way the most promising new piece of the two pieces by Donald Martino.

There were moments [illegible] seemed the most completely achieved.

Pinkham's Stabat Mater was the most conventional music heard and in some respects the least fresh. Yet I learned from it something of the value of maturity and experience. Pinkham goes about his task with an assurance that was doubly welcome in the face of the complete intellectual and artistic confusion that beset the pieces by Coleman and Newell. Neither of these composers showed any ability to compose, that is, to make a succession of musical events cohere. However, much promise they show to those who chose them for commissions, and who presumably know their music better than I do, neither is at this point ready to assume the repsonsibility that goes with a major commission.

The passion for youth for its own sake is a dangerous thing, and one thinks of many composers approaching the middle generation, people in their early 30's, still not wholly established, who badly need the support the Fromm Foundation could give them and who could have used it more capably and responsibly, the festival when all of us got discouraged, especially by the mannered and tricky nature of so many of the compositions. But it all served as a vivid reminder that composers and compositions are the essence of musical life, and it was exciting to live for some days in an atmosphere in which such concerns were made so vividly manifest.

I was greatly impressed by the contrast the day after the festival within the festival was over. There was a Boston Symphony concert that night—a deplorably undistinguished one conducted by Max Rudolf—and it was quite a shock suddenly to be plunged back into that make-believe musical world where tyrants wave wands over bored musicians carelessly making disagreeable noises in the name of poor Beethoven, and where all this is offered as an event of cultural significance.

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Music Review

Tanglewood-Marlboro-Bennington Triangle Shares Common Musical Link

By LISA TATE

NORTH BENNINGTON — Way back in July, a full-page article in the Herald Tribune's Sunday Magazine section traced a musical triangle with Tanglewood, Marlboro and Bennington as its three points. I have been on this triangle (or in it) this past week, finding what links and what separates its three musical angles.

Granted some esthetic differences in their approaches to music, these three centers, nevertheless, have much in common, even to the sharing of composers and musicians. And last week found all three concentrating some attention, if not all attention, on contemporary music.

Tanglewood devoted a full four days to a Festival of Contemporary Music, sponsored by the Fromm Foundation. There were performances each evening of commissioned works by 10 young composers in residence. "Older" contemporary composers were also very much present, discussing the problems of composition, performance and the teaching of contemporary music together.

The Lenox Quartet presented four contemporary quartets in their program at Tanglewood on Tuesday evening, with three of the four composers present (Arthur Berger, Gunther Schuller and Leon Kirchner). Elliott Carter could not be there to take his bows, though his Second String Quartet was far and away the most radical piece of music on the program and the most provocative.

Leon Kirchner's Second String Quartet (written in 1958) drew the most enthusiastic response from the audience, and understandably so, for its use of the contemporary idiom has a sense of sequence and of feeling that allow for profound musical enjoyment in addition to the stimulation provided by its extreme dissonances. Its construction is close-knit and within the grasp of the traditionally - oriented ear.

The same quartet was performed again Saturday night at Marlboro, this time by a quartet which included Felix Galimir and Jaime Laredo, violins, Samuel Rhodes, viola and Mischa Schneider (of the Budapest Quartet), cello. They played it more warmly, if with a little less smoothness. Some of the same lyric quality was audible in Kirchner's Sonata concertate (1952) performed on Friday night by Arnold Steinhardt on the violin, with the composer himself at the piano. And Kirchner — who has been a composer in residence at Marlboro this past week — conducted a rousing rendition of Beethoven's Choral Fantasy Sunday, with Rudolph Serkin as piano soloist, the piece that traditionally brings the Marlboro Music Festival to the end of its summer season.

But before ending, the Marlboro musicians devoted other attentions to other modern music, performing with breathtaking care and good consequence the "Konzert" op. 24 of Anton Webern, composed in 1934, and Georges Enesco's Dixtuor in D Major for 10 wind instruments, conducted and coached with the unique dedication of Marcel Moyse.

The rest of the Marlboro weekend was rich in Beethoven serenades, and quintets and sextets of Brahms and Dvorak. Highlight of the romantic music, however, was Friday night's performance of Schubert's "Trout" quintet, with Rudolf Serkin at the piano. The other musicians included Shmuel Ashkenaski, whose touch on the violin is nothing short of exquisite, Samuel Rhodes, viola, Herman Busch, cello, and Julius Levine, bass — each of whom played with a spirit and a feeling that perfectly matched the eloquence of the piano part, for a totally refreshing result.

To revert to contemporary music, which will hold sway at Bennington for the next two weeks, as the Composers Conference gets under way there, a foretaste was readily available at Tanglewood last week, though I got only one small taste of a quite extensive offering.

Charles Wuorinen, who is now here, performed his own Piano Variations on that most versatile of instruments Thursday night. He played his piece impressively, with many percussive effects, but little variation in dynamics. Most intriguing is the way in which he has built the overtones of the piano right into the fabric of his composition. More romantic and gentle was another piano composition played by another young composer, David Del Tredici, who likewise is the undoubted master of his instrument.

The Composers Conference presented its introductory concert at the college's Carriage Barn Sunday night, and Harvey Sollberger, whose works were also performed at Tanglewood last week, opened it with a very vital performance of Mario Davidowsky's Synchronisms for Flute and Tape Recorder. His playing had a plasticity that contrasted effectively with the arbitrary but interesting electronic sounds that emerged from the speakers to either side of him.

The Composers Conference will present its next concert on Wednesday night, and every Saturday and Wednesday thereafter through Aug. 29. Marlboro has finished for this summer, and Tanglewood comes to a close next weekend. It may look like a triangle geographically, but each of these musical endeavors is built around a single common concern, the perpetuation of the composer's creativity by the re-creation of his works in performance, be he contemporary or not.

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Festival of Contemporary Music Poses, Answers Several Questions

By R. C. HAMMERICH

LENOX—In some ways it is too late as well as too early to speculate about Tanglewood's first Festival of Contemporary Music.

There were a few words of commentary in this space last week, but they were as nothing compared to the thousands of words already said in musical circles and being written for consumption in musical journals.

One sad thing about the festival is that such a stir should be raised by the seemingly simple and candid process of writing, performing and hearing today's music today.

Century Ago

Such a process was taken for granted for hundreds of years. Until about 100 years ago it was difficult to find anyone to perform old music.

Now it is necessary to go out of our way to schedule a special event for new music—to hire 10 composers and 13 performers to prepare new music specially for a festival. There is an unsettling truth in the contention that there is virtually no other way to hear it.

The situation is doubly odd in view of the value placed on the newness of material things (last year's model is no good) and the success of new popular music.

Why is this? What has happened to reverse the position of new serious music?

Several Answers

Well, many experts have offered several dozen answers to these questions without impressing the composers, and last week at three afternoon panel discussions during the festival the 10 composers whose new works were performed at the festival and five senior members of the contemporary composing fraternity not only tried to answer some questions but also raised some questions on their own.

The composers were Aaron Copland, Lukas Foss, Arthur Berger, Gunther Schuller, Leon Kirchner, Randolph Coleman, Mario Davidovsky, Donald Martino, Robert Newell, John McIvor Perkins, Loren Rush, Harvey Sollberger, David del Tredici and Charles Wuorinen.

Polite, Innocent

Most of them were depressingly inarticulate. Not only did most seem unable or unwilling to explain themselves or their music, but also they displayed a kind of polite, innocent arrogance.

"You must grow a new ear," one of them said with a grin to a questioner who suggested that the new music was so much like noise as to be beyond his understanding.

And they looked almost cherubic as one said, in all sincerity, "But we cannot do otherwise without destroying our integrity."

We certainly wouldn't ask them to be dishonest. We can only say that Bach fought with and wrote for his bosses while so thoroughly perfecting the baroque style that music had to go in another direction; that Haydn invented the symphony practically singlehanded while employed as a musical lackey in uniform; that Mozart invented the piano concerto practically singlehanded while writing strictly to please audiences so that they would buy tickets to concerts; that Mozart and Haydn moved music farther and faster than it has moved in any other 50-year period.

Spent Time Worrying

There was no effort during the three discussions to claim that today's serious composers are writing to be appreciated by a larger, non-cerebral, less esoteric audience.

Nevertheless, 15 of them spent one and a half hours worrying out loud in front of an audience of 200 containing 50 visiting public school music teachers that something must be done to educate the public to like (understand) new music.

No mention was made of educating the composers to like (understand) human personality.

"Take me as I am or not at all," they were saying, while we were saying silently, "Write as you please, of course, but stop bellyaching if no one likes your music — if the style you have been working at for 50 years has not attracted an audience big enough to plug up my ear."

Obscure Pace

Why is Schoenberg, who 50 years ago set the obscure pace his followers are still running, still considered "modern" by listeners when Mozart and Haydn were hitting the big-time at the end of their careers in a shorter span?

Are the listeners really at fault because they continue to reject atonalism?

Maybe. Partly.

Fact Remains

The fact remains, however, that the human personality has always responded to rhythm, melody, harmony and order.

Today's composers may write as they wish and plead for support if they wish, but the fact remains that music's strongest appeal has been to the intellect and the emotions and that this appeal is made rhythmically through the feet (marches, dances), melodically through the heart (song, with ordtrliness through the head (pattern, form) and harmonically through the heart (song), with orerlisystem.

Today's composers are using a great deal of talent and energy to find ways to put together collections of sound that deliberately avoid recognizable melody, harmony and rhythm.

Some of them write music, too, and there is an outside chance that deep in the h[illegible] turmoil there is peace.

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LENOX FESTIVAL ON TV TODAY

LENOX—The Festival of Contemporary American Music which concluded Thursday at Tanglewood summer home of the Boston Symphony Orchestra will be depicted in part as a segment of NBC's "Sunday" program today. A crew from the "Sunday" program spent two days at Tanglewood filming portions of the "Festival Within a Festival" which featured twelve world premieres. The new music was commissioned by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago and Samuel Wecholer of New York.

The "Sunday" program will present interviews with Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, and Aaron Copland, chairman of the faculty and head of the music center's department of composition. Portions of the rehearsals for this week's contemporary music concerts will also be shown

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AUG 2 3 1964

Young Talent At Tanglewood

by Eric Salzman

TANGLEWOOD.

Whither music?

Ah, the age-old question fraught with all its usual portents of imminent doom. Twelve-tone music and aleatory, total serialization and chance, stochastic music and the happenings, dada, neo-dada and grand-dada—whatever will happen to us all?

The Berkshire Music Center and the Fromm Foundation have come up with a pretty good answer to that one this summer: A great deal is happening, it's already happening right now, and a good deal of it is pretty remarkable.

The answer came in the form of a contemporary-music festival of music by young composers who, for once, really are young. There are ten composers involved, all but a couple still in their 20s and all but a couple with something to say.

There's talent in these here hills and there's a music of the future and it's here right now.

One thing emerged very clearly from an intense, crowded week of new-music rehearsals, performances and discussion: There is in progress a remarkable and exciting creative development in American music which is accomplishing nothing less than the establishment of a whole new kind of performed music.

There has been, in fact, a little electronic music, some serial stuff a la Stockhausen and a bit of Cageian chance, choose and change. But most of the best music here breaks away from the restricted, closely worked and mutually exclusive categories of the serial and chance music that constituted the twin poles of avant-gardeism only a little while ago.

The old mutual distinctions are gone, the barriers are down, the old fights have been fought. The young composers now start out with a complete indifference to the polemics of a few years ago; the old problems don't even interest them.

Instead, a whole range of compositional and instrumental technique is suddenly open, extending the possibilities of the creative experience right up to and beyond the expanding limits of performance technique and perceptibility—indeed, this new range of activity and perception is the actual subject matter of a great deal of this music. This music is free, wide-ranging, imaginative to the point of wildness, traveling to the extremes of pitch range, dynamics, accent, intensity and tempo but growing in a very rich and meaningful way out of the realities of performance and performance practice.

There is no question that all this is a very healthy and exciting development. The new music is tied in with performers and actual performance and it banks on the widest kind of imaginative and expressive coherence, exploiting the whole range of new resources in meaningful ways.

There are problems, too. Imagination run riot is not a magic key to anything by itself, and there is a tendency for some of the young composers, as they begin to feel their oats, to begin to assume that anything they could possibly conceive will be almost automatically interesting and somehow coherent. As other musical factors become more and more important in the shaping of a piece, there is a tendency to become careless about pitch (i.e., rhythms and colors are perfectly conceived but the actual frequencies have no more significance than their general contour). Amid all the wildness, there is always the tendency and the danger that imagination will imply intellectual irresponsibility.

These are very real dangers and some of these problems have been very much in evidence. But they can be avoided or overcome by those creative talents willing and able to understand that only small minds are unable to accept certain values and intellectual ideas without sacrificing others.

New York has been represented here by a sizable and talented contingent of composers: Indeed, the New York composers have stood out so strikingly that one is tempted to define a new New York school of performance-practice music.

Two of the New Yorkers, Charles Wuorinen and Harvey Sollberger, have long been associated through their new-music concerts at Columbia and through the fact that they constantly write pieces for each other to play.

The association continued up here with pianist Wuorinen's chamber concerto, written and even growing out of the sound of Sollberger's flute. The solo sounds in this piece climb from rock flute bottom to tip-top and then some; the range of accents and dynamics is incredible; and effects like the use of a controlled increasing and decreasing vibrato on held notes must be heard to be believed.

The music whistles, hoots, splutters, hisses, rumbles, clatters and shakes but the piece is always a good deal more than mere clever sound; timbres, textures and intensities function virtually as the themes of the piece. It has sense and an expressive imagination that comes out of these very ideas.

Sollberger's big contribution was a set of chamber variations, closely related to the Wuorinen piece in certain respects but more open, more filled with space, more dependent on the play of flashing insistent ensemble sonority and the tension between fixed and free.

Another New York composer-performer was the guitarist Stanley Silverman, who was represented by his Canso for chorus and an ensemble of plucked instruments, a piece which commanded admiration both for the quality of the choral writing and for the delicate accent of the ensemble sound weaving in and around the voices. The conception here is not quite complete, but the quality of the intention that motivates the composer is remarkable and clear.

The Argentinian composer Mario Davidovsky, now living in New York, was represented by two elegant and delightful—the words are carefully chosen—works for instruments with electronic tape. Even the problems of electronic music here are related to a new integrated conception of the role of an imaginative performed music.

Another New York talent, David del Tredici, was, from a certain point of view, the most conservatively oriented composer here. Yet his involvement with big motion and with cycles of whirling periodic structures in a work like his "I Hear an Army" for soprano and string quartet, suggest concerns that are again becoming important after a long period of emphasis on musical asymmetry. And even works like the trio and quintet of Donald Martino—with their elegant, careful and profound serial structures—show a development toward an imaginative extension of these ideas into areas of greater instrumental and textural complexity and interest.

The other New Yorker, William Sydeman, at 36 the oldest and best-known of the group, was the only composer who was not here on a Fromm grant; he was chosen rather through the center and the Wechsler Foundation. Both of Sydeman's works, a chamber quartet and a big dramatic cantata on a text derived from Euripides, made a considerable impression. Sydeman uses a whole battery of far-out techniques but he has an uncanny ability to throw in the whole avant-garde machinery, a couple of issues of "Die Reihe," and a Princeton seminar to boot, as if it were the simplest, most normal way of making music in the world. The pieces are really of great effect, clever and direct. Almost neo-classical avant-garde.

Of the Mid-Western and Western composers, only Lorn Rush from California and, to a limited degree, Randolph Coleman of Evanston, Ill., were importantly concerned with chance and improvisation. Both of these composers as well as John MacIvor Perkins of Chicago—the composer of a pair of well-made but narrow, constricted, abstract serial works—seem somehow to be concerned with older ideas, formulated by others and as yet uncomfortably and self-consciously articulated.

The performances had their ups and downs, but in general the performers—most of them from fellowship players—turned in what were mostly miracles of skill and communication in preparing great gobs of incredibly difficult and strange new music in a few days of overwhelmingly intense concentrated work. The audiences were good-sized and amazingly with it all the way—even to the point of being uncritical. Frankly, I doubt whether any of us—performers, listeners, composers, critics—will ever be quite the same. Now, that's my defintion of a real music festival.

Herald Tribune
D. 282,005 SUN. 363,384

AUG 1 5 1964

Tanglewood: The Wrapup Six

By Eric Salzman

LENOX, Mass.

Another set of six wrapped up a crammed Tanglewood week of contemporary music Thursday night; three brand new pieces commissioned by the Fromm Foundation and another three hardly much drier on the page.

Donald Martino's wind quintet was probably the easiest nut to crack and the hardest to chew; that is, it is a complex twelve-tone piece of great intellectual integrity and honesty and is also long and demanding on everybody.

The piece works partly because, like his trio heard earlier, there is real elegance and finesse to the conception and partly because—and this is a step beyond the rather abstract trio—it grows out of the nature of the ensemble and the character of the instruments. Martino is the only young composer here who is continuing to pursue the ideals of our complex and rich twelve-tone music, and if he can square it with a real performance conception and a communication in meaningful psychological time—as he begins to do here—he will have accomplished something quite extraordinary.

John MacIvor Perkins' Music For Thirteen Players is, on the other hand, one of those constructed pieces laid out in such flat obvious planes that it sounds almost like a diagram for a piece—it twitches, it percusses, it post-Webernizes and then back again. Some of it is not without interest but (if the word in any of its senses applies to a piece in strict three-quarter time) the conception is strictly square.

The third new piece, a piano concerto by Robert Newell has a kind of Schoenberg-out-of-Kirchner piano part which is not badly written. The orchestral parts, however, are hopeless; The composer simply does not know how to handle instruments and ensembles.

Two of the other compositions were big, impressive piano pieces, including a fat, virtuoso set of wild Charles Wuorinen piano variations, jammed full of notes and spaces, big gestures and deep breaths. The notes don't matter much at all, only the contours and textures, but the piece has real shape and power none the less.

David Del Tredici's fantasy pieces for piano constitute a kind of homage to Schumann, shaped in an oddly original and touching way. Del Tredici's commitment to a certain kind of expressive sound and intense, almost neo-tonal technique of repetition makes his music unique among that of the young composers here.

Randolph Coleman's Projection No. 3 for flute, oboe and clarinet is one of those shuffle-the-cards pieces in which six different segments—three of which are the other three backwards—can be read off in thirty-six different ways. Two of the possibilities were performed; one way is probably as good as the next. From a certain point of view the detailed writing is perfectly competent, but the weakness of the over-all conception and the insistent overriden wind scoring do not help matters much.

The fact that this festival was possible at all was due to the remarkable efforts of a few people working with Gunther Schuller and, of course, to the performers, the nucleus of which were the Fromm Fellowship players—Melvin Strauss, conductor; Sophie Sollberger, flute; Paul Zukossay, violin; John Bergamo, percussion, and Mr. Del Tredici, piano were some of the most outstanding. To ignore the performance problems of the week would be impossible, but not to credit the extraordinary work accomplished in an incredibly short time would be a mistake.

THE NATIONAL OBSERVER
WASHINGTON, D. C.
W. 205,878
PAGE ONE
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New Faces, New Sounds

Is Music Entering a Rich New Era?

LENOX, MASS.

Perhaps the Mozart of the Twentieth Century walked the lush green lawn of Tanglewood, summer home of the Boston Symphony, last week during the Festival of Contemporary American Music. Perhaps not.

At least the five-day festival was the most ambitious and most concentrated project so far this century to encourage young composers. At least the works premiered here offered hints of the directions in which contemporary music is heading.

Months ago the Fromm Music Foundation of Chicago commissioned nine of the nation's most promising composers to write new works for the festival. Tanglewood in the past few weeks turned into a sort of musical proving ground, as the composers touched up their works in rehearsals and listened last week to the applause—in some cases, to the snickers—of sophisticated audiences.

To the untrained ear, most of the music sounded harsh and dissonant, as if civilization had finally gone berserk. Nothing quite approached startling compositions of the past, such as Toshi Ichiyanagi's repetition of a single elbow-smash chord over 500 times or John Cage's piano piece *Four Minutes Thirty Seconds*, a "silent composition" in "three movements" during which the pianist sits at the piano and plays nothing. Still, a fashionably dressed teen-age girl termed the festival compositions "the weirdest things—like something out of the Twilight Zone." Muttered a free-lance photographer: "I feel like crawling up a wall."

—Whitestone Photo

In a Tanglewood rehearsal, modern musicians make modern music.

Esteemed composers, however, saw evidence of exceptional promise. Aaron Copland, widely acknowledged as the dean of American composers, declared in the solitude of his second-story office at Tanglewood that the new works prove "we're in the middle of a very lively era."

Gunther Schuller, a gifted composer, conductor, and performer, was less cautious as he munched on a lettuce-and-tomato sandwich. "The fluency, the competence, the intelligence some of these men display at their young age is absolutely unprecedented." The United States, said the 38-year-old Mr. Schuller, stands on the verge of a rich, rewarding era of composition that historians may some day compare with the Europe of the early Nineteenth Century.

An Intriguing Promise

Rewarding or not, the new era promises a vitality and variety unknown in American musical history. The promise intrigued the many music educators, the several music publishers, and an eminent conductor who attended the festival.

"When you drive along the road, you see this and you see that," said Erich Leinsdorf, conductor of the Boston Symphony, as he walked hurriedly across the Tanglewood lawn. "But when you go up in a helicopter, you see the whole landscape." He stopped and put his hand on his listener's arm to make his point. "That's what this festival does. It gives us a bird's-eye view—no, a bird's-ear sound—of the landscape in contemporary music."

The landscape, to judge by the works of the festival composers, is almost limitless.

Instruments? They vary from the piano in David del Tredici's *Fantasy Pieces for Piano* to electronic music in Mario Davidovsky's *Synchronisms No. 1, for Flute and Tape Recorder.*

Styles? They range from the systematic, as in Harvey Sollberger's *Chamber Variations for Twelve Players and Conductor*, to the improvised, as in Loren Rush's *Mandala Music—Improvisations for Three or More Performers.* Mr. Sollberger arranges various elements, such as rhythm, dynamics, and pitch, in a systematic process; Mr. Rush constructs what he calls "a kind of musician's erector set" that requires the musicians to improvise; it sounds different every time it's played.

Conflicting Scores

Scores? Compare the score for Robert Newell's *Concerto for Piano and Chamber Orchestra* with the score for Mr. Rush's *Mandala Music.* The first is conventional, the second bewildering—at least to the uninitiated.

The composers themselves differ widely in background and temperament. John MacIvor Perkins studied in France with Nadia Boulanger and at Harvard with Walter Piston; Loren Rush received his entire training in California. David del Tredici, who wrote the haunting *I Hear an Army* to a text by James Joyce, has an effervescent personality; Charles Wuorinen, regarded by many as the nation's most gifted young composer, strikes the casual acquaintance as being humorless and reserved.

The Fromm composers share just two characteristics. They're young, ranging in age from Mr. Newell's 24 to Donald Martino's 33. And they're talented.

Talent alone counted in their selection. Paul Fromm, a Chicago wine importer who operates his foundation almost singlehandedly ("boards," he says disdainfully, "are, by definition, long, narrow, and made of wood"), asked a number of composition teachers to recommend outstanding young composers. Mr. Fromm then asked the 200 composers nominated to send him one representative score. A committee of three distinguished composers narrowed the field to 54, and a second committee headed by Aaron Copland made the final selections.

'Trappings Unimportant'

Festival planners disclaim any conscious effort to select representatives of the various streams of contemporary music. "The trappings," says the 57-year-old Mr. Fromm, "are unimportant. What's important is whether the composer says something, and what it is he says." Still, the judges' definition of "originality"—one of the traits sought—excluded a number of young composers who write in the tradition of Howard Hanson and Samuel Barber and of the Nineteenth Century Romanticists before them.

Not that Paul Fromm or the composers he commissions worship every *avant-garde* piece because it's original. "There's nothing so revolting as a professional *avant-gardist,*" charges Mr. Wuorinen. "Look at Karl Heinze Stockhausen (a German composer). He feels compelled to think up a new gimmick every week, and now he has run out of gimmicks."

Yet the festival community feels strongly that, as composer Arnold Schoenberg once wrote, "If it's art, it must be new art." Explains Mr. Fromm: "Any composer who tries to rely on the past—or, what's worse, writes in cliches—dedicates himself to a lost cause."

Mr. Fromm likes to quote a critic of an earlier day who wrote: "His music is amusical, incoherent, and ear-splitting." He leans over his breakfast coffee. "Who was this critic writing about? Was it Schoenberg? Was it Stravinsky? It was Beethoven. The critic was writing in 1806."

They Deserve a Hearing

Mr. Fromm acknowledges that not every contemporary composer is a Beethoven, not every contemporary piece a masterpiece. But he insists that young composers deserve a hearing.

"Young composers are at a real disadvantage today," he says. "First, they're not performed as often as they should be. Second, when they are performed, they're put on programs with the masters. Third, and worst of all, they're compared with the best works of the masters. You never hear Beethoven's *Battle Symphony*, a really feeble work. You always hear his *Ninth.*"

Since the Fromm Foundation was founded in 1952, it has sponsored concerts of contemporary music, commissioned new works, awarded prizes for exceptional recent works, and placed the thousands of scores it has screened on microfilm. Fromm fellowships have been awarded to about a dozen young performers each year since 1957 to play contemporary works at Tanglewood. Not until this year, however, have Fromm composers assisted the Fromm performers in the rehearsals of their Tanglewood premieres.

The financial rewards for Fromm composers are modest enough, especially when compared with grants awarded by such large institutions as the Rockefeller Foundation. Fromm composers at Tanglewood received $350 to write their commissioned work, $100 for copying costs, and $200 for their living expenses during their three weeks at Tanglewood.

But Fromm composers calculate the value of this year's festival in more than monetary terms. The commissions, they confess frankly, inspired several works that would not have been written otherwise. Just as important, the commissions guaranteed a performance—a performance enhanced by the reputation of Tanglewood. "When *avant-garde* music earns the seal 'approved' here," says Mr. Davidovsky, "it has national repercussions."

The composers benefited, too, from contact with their colleagues. Whether they were listening to fellow composer William Sydeman at a panel discussion, Lincolnesque in his neatly trimmed beard, or watching a rehearsal dialog between Fromm composer Randolph Coleman and the performers, they were absorbing ideas. For California's Loren Rush, the exposure was especially helpful. Admits Gunther Schuller, considered one of the most knowledgeable men in music: "I didn't even know what the guys were doing out in California. I'd never even heard of Loren Rush."

The composers' chief complaint: The festival, if anything, was too ambitious. Playing four concerts of contemporary music in five days would tax the imagination, skill, and sanity of any musician; for the Fromm musicians to learn the difficult scores in 14-hour days over a span of three weeks was simply too much.

The inexperience and the rigorous schedule took their toll. The premier of Harvey Sollberger's *Chamber Variations* fell apart one-third of the way through; conductor Schuller, with several of his musicians hopelessly lost, stopped the piece and began again.

The audience, sympathetic to the conductor's plight, held the composure it had lost briefly earlier in the evening. Twitters, then laughter, had broken out over the way the five performers cued each other in Mr. Rush's *Mandala Music.*

The violinist stomped on the foot pedal attached to a bass drum. "Thud." Snickers leaped across the audience and a smirk, ever so slight, creased the violinist's face.

Next the xylophonist attacked a huge Oriental gong. "Bong." That set off the touch of the juvenile in everyone. The audience roared.

'What Kind of a World'

And so it went. Outside, after the concert, a man sighed. "That music," he said. "It makes one wonder what kind of a world we're heading into."

The brilliant young composers here want to communicate with the new world not on its terms, but on theirs. "We could speak in the old language," says the Argentine-born Mario Davidovsky. "We could speak in it, just as you could speak in Chaucerian English or Shakespearean English, just as I'm speaking now in a kind of bad Spanish Manhattan. But language must grow—the language of music. It must be elastic enough to incorporate new words, to communicate new thoughts."

The new generation has discarded the old vocabulary of music. It has discarded themes and tossed old forms, old structures, on the trashcan of music history. It has abandoned rhythm. "Music now is jerky and explosive," says the expressive Mr. Copland. "It pops out at you and then disappears."

The age of American nationalism in music has passed. No longer do American composers feel compelled to include cowboy tunes or revivalist hymns, as Mr. Copland did in his ballets *Billy the Kid* and *Appalachian Spring.* No longer do they use Negro spirituals as Douglas Moore did in his orchestral suite *The Pageant of P. T. Barnum.*

'The Third Stream'

The fashion of incorporating jazz, a truly American musical idiom, has also largely disappeared. Gunther Schuller, who built an unusual rapport with jazz musicians, created a new style he called "the third stream"—neither jazz nor serious music, but a combination of the two. Lately he has made fewer conscious allusions to jazz, although he says it inevitably continues to have a subtle influence on his works.

Mr. Schuller last week repeated the manifesto of the new approach in American music at a panel session at Tanglewood. "I'm not interested in American music just because it's American music," he said. "If it happens to be written by an Eskimo, fine."

The new approach feeds on the growing sense of internationalism in the world. It feeds also on the growing self-confidence of American composers.

"It must make the Europeans furious that we've suddenly burst forth," muses Mr. Wuorinen over a glass of brandy. "But notice that despite their long-standing patronizing attitude, you're starting to see them furtively showing up over here."

For all his brashness, Mr. Wuorinen commands perhaps the greatest following of all his contemporaries. The 26-year-old native of New York City started composing at the age of 5, when he first jotted down a few notes on a blank sheet of music paper. The composer of 20 prize-winning works, he now teaches at Columbia University. Colleagues credit him with a fertile imagination, immense control, and a skillful blending of sounds.

'Like Looking at a Tree'

Harvey Sollberger, an accomplished flutist, is a month older than Mr. Wuorinen. With Mr. Wuorinen, he is

co-director of the Columbia University Group for Contemporary Music. His *Chamber Variations* won high praise from conductor Schuller: "For his age, that is an extraordinary piece in detail and imagination. It's like looking at a tree, on which every leaf is different."

Donald Martino, a Yale professor, has attracted interest for the originality and compact structure his compositions display. Mario Davidovsky, who composes in the laboratory of the Columbia-Princeton Electronic Music Center in New York City, is achieving a reputation as a rich colorist, a creator of what the initiated term "contemporary melody." Mr. Davidovsky tape-records sounds produced by a sound generator, a radio-like device with dials that control volume and pitch; often he blends these tape-recordings with actual instruments.

The sounds these men produce do not always please the ear of even the most sympathetic listener. Their patron, Mr. Fromm, insists this is not important.

"I do not desire you to please me," he says, quoting Jacques' words to Amiens in Shakespeare's *As You Like It*. "I do desire you to sing." —LEE E. DIRKS

Performers practiced 14 hours a day at the Tanglewood festival.

—Whitestone Photo

Puzzle for performers: The score for Loren Rush's Mandala Music. The musicians move from one section to another on their own cues; the notes indicate the range within which they improvise.

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ournal American
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AUG 3 0 1964

WHAT'S HAPPENING TO MUSIC?

By MILES KASTENDIECK

JUXTAPOSITION PROVIDED a provocative element in the Festival of Contemporary American Music held at the Berkshire Music Center this month. Music by the young avant-gardists and by some "old pros" in the modern field presented some startling contrasts. These became most interesting when dates revealed that some of this music had been composed within a decade.

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AFTER HEARING the new scores commissioned by the Fromm Foundation, the average listener might well emerge confused as to the composers' aims.

To be sure, some have committed themselves to serial music, others to atonal expression, still others to some kind of mathematical mumbo jumbo. Whatever their means, the question arises as to the end attained. What if the average listener derives no emotional satisfaction from what he hears?

Hearing a program of quartets by Elliott Carter, Arthur Berger, Gunther Schuller, and Leon Kirchner—the "old pros" of the festival—the audience listened intently to all, but it responded most to the music of Schuller and Kirchner.

Carter's well-known Second Quartet elicited admiration and respect. Berger's work limited that reaction to those keenly appreciative of the intellectual concept and the meticulous technique involved.

Schuller's First Quartet, the oldest on the program, caught the imagination, for all its serialization. It remained, however, for Kirchner's Second Quartet to stir the listeners. Perhaps the romantic quality of his music alerted them. Possibly a kinship to Schoenberg's "Verklarte Nacht" brought a responsive chord. There was no doubt that Kirchner had communicated more immediately than the others.

What this all means cannot be resolved quickly. Having ventured farther, the younger composers make the gap bigger and raise questions once again about reaching their immediate audience. Writing for immortality will do them no good as Erich Leinsdorf has pointed out this Summer. Writing for their own contemporaries or just to start a new trend, they will not fare much better.

The average music lover may be justifiably confused. That he wonders what is happening to music is not an unfounded bewilderment. In the sixth decade of the century we are still experimenting. No distinctive trend has become established. Serial music is very much with us, but many are quite convinced by now that it is a dead end.

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WHAT REMAINS TO plague the contemporary composer everlastingly is the need to communicate beyond the circle of musicians in which he so often finds himself circumscribed.

However intellectual the concept behind a piece, it must still express a feeling. The Great Composers of the past did not hesitate to do that. Kirchner really projected something which the audience recognized beyond his skillful writing.

The secret remains that to communicate a composer must look into his heart and write.

Miles Kastendieck reviews musical events regularly in the daily Journal-American.

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OBITUARIES

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Tanglewood's Bully Demanded the Shed

By MARGO MILLER

MILLER

One obituary headline called Gertrude Robinson Smith the "Mother" of Tanglewood. It was a gracious gesture but an inaccurate word. She was a bully.

It is just this quality which founds the world's festivals, keeps American symphony orchestras and concert series, indeed much cultural life, bubbling. While conductors polish the hemidemisemiquavers, the ladies prod the public.

Gertrude Robinson Smith was hardly the sweet, little old lady the word "mother" might suggest. Another obituary called her a "pioneer." She was born in 1881, to Charles Robinson Smith, a New York lawyer, and his wife, a lifelong patron of the arts. The family divided its time between Manhattan and Paris, and the children were raised in the tradition that the strongest virtue of the well-to-do was civic-mindedness.

She affected rather mannish dress, wearing Panama hats during the Summer, and had built her own country home. Her short figure was as boxy as the prewar green Buick which she drove herself until a few years ago. At committee meetings, she sat poised upon her cane, set directly before her. She demanded good manners, insisted that "the public" be treated fairly at all times.

Community Project

Tanglewood, or more strictly speaking, the Berkshire Symphonic Festival, began in 1934, after Dr. Henry Hadley, conductor of the New York Philharmonic, confided to Miss Robinson Smith his dream of Summer concerts. She summoned 64 men and women to tea at The Residence, her place in Stockbridge, to form committees.

Two months later, in a horse show ring in Lenox, the orchestra played three concerts to 5000 persons. The deficit was $413.30, and another series was held in 1935, drawing 9000. Criticism of Hadley's programs and the crude facilities of the circus tent, erected against Berkshire weather, only made the committee aspire to better things.

Miss Robinson Smith was empowered to talk to other orchestras. Her appointment with Serge Koussevitzky, set for 15 minutes, lasted two hours. So the Boston Symphony travelled to another Lenox estate in 1936 for three concerts before 15,000 ticket holders. Then in 1937, Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappen, gave the family estate, Tanglewood, to Koussevitzky. He had demanded an orchestral shell and pavilion in which to perform. All the committee could promise was a better tent. Then it happened.

Upon the canvas, on the site of the present Theater-Concert Hall and under the "Hawthorne pines," rain began to fall the evening of Aug. 12, 1937. Thunder did its part by drowning out "The Ride of the Valkries." The French horns shipped water.

Miss Robinson Smith strode to the stage and addressed the audience: "Now do you see why we must have a permanent building for these concerts." Later that night, $30,000 was pledged for the purpose. She raised an additional $50,000, enough to build the 6000-seat Music Shed in time for the 1938 season. And until 1955, when the Berkshire Symphonic Festival corporation dissolved, turning the Shed over to the Boston Symphony Orchestra, she remained chairman.

Tanglewod began as a community enterprise, employing during those depression years local construction workers on the Shed, volunteer help in the ticket booths. Then as now, local students and adults act as ushers and program distributors. The present eight-week season is said to help bring some $2.5 million worth of tourist business to the Berkshires. And the Boston Symphony counts heavily on ticket sales as part of its annual budget.

In all of this Gertrude Robinson Smith was a powerful, if often a disquieting force. Consider her written invitation to hear Dr. Hadley present his dream: "I am sure you will agree with me that there are few things artistically more enchanting than listening to a beautiful symphony orchestra on a Summer evening outdoors under the stars." While the sentence trails off romantically, the opening words, "I am sure you will agree with me," are Miss Robinson Smith speaking, confident of no contradiction.

Doubtless, a similar statement began her appeal for funds for surgical motor units in World War I (with the novelist Edith Wharton she raised $70,000 for the French), or for the Ice Flotilla Committee ($100,000 for refrigeration at the front), or for the Vacation Savings Stamp Fund for working girls, or the clubhouse for businesswomen ($8 million), now the Henry Hudson Hotel in New York, or the French Theater at the Barbizon Plaza.

France made Miss Robinson Smith a Chevalier (later an officer) of the Legion of Honor. Two years previously her father had been decorated; they were one of only two American father-daughter combinations ever honored. The Boston Symphony acknowledged her services with a Tanglewod concert in 1961.

Miss Robinson Smith was, unhappily, an anachronism her last decade at Tanglewood. She was of that vanishing breed which gave At Homes in New York; there over tea or cocktails one might meet someone's protege, now in the Philharminic; retired diplomats; patrons of the arts of Miss Smith's class; artists fresh from recital. And much the same crowd was to be seen Summers in the row of Tanglewood boxes.

It is doubtful that many attending Berkshire Festival concerts knew she existed. The public streamed in wearing shorts (and sometimes less). Miss Robinson Smith would often indicate with her cane a particularly fine specimen of piano legs going past. If any monument to the "mother" of Tanglewood is contemplated, it should be the issuing of wrap-around skirts to tourists. This was once done, but the style was so popular that the supply disappeared as souvenirs of Tanglewood. Concerts were occasions inviting respect, as she was sure you'd agree.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64,387
OCT 23 1963

Miss Smith Dies; Festival Founder

New York (UPI)—Miss Gertrude Robinson Smith, founder of the Berkshire Music Festival at Tanglewood, died last night at New York Hospital.

The 82-year-old music patron, who formed the Berkshire Symphonic Festival Inc. in 1934 had suffered a stroke four weeks ago.

The first concerts were given by the New York Philharmonic on a farm in Stockbridge, Mass. where Miss Smith had a summer home. In 1936, the Boston Symphony Orchestra began participating in the concerts, which Miss Smith had begun as a local music festival.

The festival grew until today it is one of the nation's most renowned musical endeavors, situated in Western Massachusetts' Berkshire Mountains. Tanglewood now belong to the Boston Symphony.

Born into wealth, Miss Smith was the daughter of the late Charles Robinson Smith and the former Jeannie Porter Steel Smith.

During World War 1 she and novelist Edith Wharton worked together to raise more than $170,000 for war relief.

Earlier this year, she was appointed to the advisory committee of the National Cultural Center in Washington.

Surviving is her sister, Mrs. Lyman Beecher Stowe.

GARDEN CITY, N.Y.
NEWSDAY
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Gertrude R. Smith, 82; Founded Music Festival

New York (UPI)—Gertrude Robinson Smith, founder of the Berkshire Music Festival at Tanglewood, died Tuesday night at New York Hospital.

The 82-year-old music patron, who formed the Berkshire Symphonic Festival, Inc., in 1934, had suffered a stroke four weeks ago. The first concerts were given by the New York Philharmonic on a farm in Stockbridge, Mass., where Miss Smith had a summer home. In 1936, the Boston Symphony Orchestra began participating in the concerts, which Miss Smith had begun as a local music festival. The festival grew until today, it is one of the nation' most renowned musical endeavors, situated in the rear of western Massachusetts' mountain country. Tanglewood now belongs to the Boston Symphony.

Born into wealth, she was the daughter of the late Charles Robinson Smith and the former Jeannie Porter Steel Smith. During World War I she and novelist Edith Wharton worked together, raising more than $170,000 for war relief. Earlier this year, she was appointed to the advisory committee of the National Cultural Center in Washington. Surviving is her sister, Mrs. Lyman Beecher Stowe.

SCHENECTADY, N.Y.
UNION STAR
D. 36,240
OCT 25 1963

Many Indebted To Her

MISS GERTRUDE ROBINSON Smith died in New York at the age of 82. Probably few Schenectady area residents could identify her. Yet thousands of them owe her a debt of gratitude for many happy hours. She was the founder of the Berkshire Music Festival that grew into what is now known as Tanglewood.

In 1936, with the depression still hanging over the country, she invited a group of neighbors to consider the possibility of a music festival in the Berkshires. She told them: "I am sure you will agree with me that there are few things artistically more enchanting than listening to a beautiful symphony orchestra on a summer evening outdoors under the stars."

Countless thousands, many of them from this section of New York state, will agree, and revere her memory for having "obeyed the impulse" to do something about her dream. She didn't develop Tanglewood alone, but without her initiative, it might never have come into being.

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Tanglewood's Prime Mover Deserves More Than Plaque

By IRVING KOLODIN

NEW YORK—If, as is generally agreed, the Berkshire Festival (familiarly known as Tanglewood) is the most durable monument created by its first conductor and long-time director Serge Koussevitsky, how much more of a monument is it to the person who persuaded him to come there in the first place? This thought is a natural aftermath to the recent death, in New York City at the ripe age of 82, of the prime mover in the whole project that has made this corner of Massachusetts an annual objective for music lovers nation-wide.

I first met Miss Gertrude Robinson Smith even before there was a Tanglewood, or a festival there, in 1935. A lifetime summer resident of the beautiful town of Stockbridge, as well as an attendant at the Boston Symphony Orchestra concerts in New York since childhood, she had decided that life in the summer months was incomplete without symphonic music. Her first move was to found the Berkshire Symphonic Festival, and bring in the New York Philharmonic under the direction of Henry Hadley, an American conductor-composer, for a three-concert series on an estate known as the Hanna Farm.

However, the Philharmonic had its Lewisohn Stadium commitment as barrier to prolonged participation in such a summer series, and it was, in a sense, on alien ground in Massachusetts anyway. A lifelong subscriber to the New York concerts of the Boston Symphony, Miss Robinson Smith petitioned for a 15-minute appointment with Koussevitsky, and passed two hours in an exposition of the opportunities and rewards of bringing the Boston Symphony to the Berkshires. Koussevitsky agreed to a trial at the Hanna Farm in 1936, with a huge circus tent for shelter. The next year the Tanglewood estate, famous for its associations with Nathaniel Hawthorne, was made available to the festival by its owners, and the location was stabilized where it has remained for a quarter of a century.

There was, however, a crisis when the whole scheme might have collapsed. This was on the August evening in 1937 when the Boston Symphony gave its first concert in Tanglewood. A dark humid day, such as may come to any resort in August, it exploded in a violent thunderstorm midway through the program, of such intensity that even Wagner's "Ride of the Valkyries" had to be interrupted and a nationwide radio audience informed that the program was off. As the rain poured down and the audience waited, Koussevitsky issued an ultimatum: "No shed, no more concerts."

Nothing dismayed, Miss Robinson Smith made her way to the platform and told the audience that it was up to them to decide whether the concerts stayed or went. The next day, at her pleasant lodge in the Berkshire woods, a gathering of local residents began the work of raising $100,000, not only to put a floor under the festival but a roof over the heads of the orchestra. Eventually the building was turned over to the orchestra.

A native New Yorker, the daughter of a lawyer father (Charles Robinson Smith) and a mother with an interest in the arts, Miss Robinson Smith was as familiar with the art life of Paris as with that of New York, for she lived there months every year until lately, when a stroke curtailed her mobility. A woman of privileged birth, she nevertheless learned early in life that privileges beget responsibilities, and was incessantly active in philanthropic and social activities. Undoubtedly, however, what will be longest remembered of her was an outgrowth of her hobby, music. She deserves more than the plaque on the shed at Tanglewood honoring her name.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
OCT 24 1963

Miss Robinson Smith, Festival Founder

Tanglewood today is such a Berkshire institution that it requires an effort of imagination to conceive of the county without it. Yet 30 years ago we had no summer music festival, and it took even more vision to conjure one up.

That vision was possessed by Miss Gertrude Robinson Smith. It was her capacity to recognize the potential in a "dream" broached to her by Dr. Henry Hadley one day in 1934 that made Tanglewood as we know it a reality.

It was Miss Robinson Smith who gathered 64 men and women to her house to hear Dr. Hadley present his idea for outdoor symphony concerts in the Berkshires. It was Miss Robinson Smith who, as president of the Berkshire Symphonic Festival, Inc., led the organization through its two early seasons at the Hanna farm in Interlaken. It was Miss Robinson Smith who negotiated with Dr. Serge Koussevitzky for the first appearance of the Boston Symphony Orchestra at the 1936 Festival at Holmwood.

And it was Miss Robinson Smith who spearheaded the 1937 campaign for the "pavilion" or shed at the Festival's new home on the 200-acre Tappan estate overlooking Stockbridge Bowl.

After that triumph, the Berkshire Festival's future was secure. Miss Robinson Smith, who had served continuously as its president from 1934, retired from active organizational work 20 years later when the festival corporation was dissolved and the Music Shed turned over to the Boston Symphony Orchestra. From that time till her death Tuesday in New York, she stayed in the background.

Yet in these later years Miss Robinson Smith remained a Tanglewood presence, a personification of the imagination and leadership that established the festival. From time to time her advice was sought on Tanglewood problems. Occasionally she spoke out on such matters as proper dress for evening concerts (she frowned on shorts for women and tieless shirts for men).

But her crowning work had been done years before; and in a sense the great Shed and the magnificent concerts played in it every July and August constitute her monument.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
WATERBURY, Conn.
Circ. 41,020
OCT 23 1963

Berkshire Symphonic Festival Fonnder Dies

NEW YORK (AP) — Miss Gertrude Robinson Smith, 82, who founded a music festival in western Massachusetts that ultimately became the world-famous Tanglewood Festival, died last night at New York City Hospital.

Miss Robinson Smith was a summer resident of Stockbridge, Mass., in 1934 when she founded the Berkshire Symphonic Festival, Inc.

The idea for the project came from Henry Hadley an American composer and conductor.

The festival was a community affair with American Legion members handling the parking and students acting as ushers. The concerts were staged at a farm near Stockbridge.

In 1936, the Boston Symphony Orchestra participated in a four-day program which drew 15,000 listeners. Last summer, the orchestra drew more than 230,000 people to its eight-week season.

Miss Robinson Smith organized a campaign in 1937 to acquire land and permanent buildings for the festival.

On her 80th birthday in 1961, Dr. Charles Munch, then music director of the Boston Symphony conducted a special Tanglewood program in her honor.

WASHINGTON, D.C.
NEWS
D. 193,013 S: 156,632
OCT 24 1963

CHICAGO, ILL.
SUN-TIMES
D. 543,420 S. 651,327
OCT 25 1963

PONTIAC, MICH.
PRESS
D. 62,562
OCT 24 1963

EASTON, PA.
EXPRESS
D. 48,021
OCT 24 1963

NEW YORK (UPI) — The founder of the famed Berkshire Music Festival at Tanglewood, Mass., Miss Gertrude Robinson Smith, died Tuesday night in a hospital here. Miss Smith, 81, was born in New York, but lived during the summers in Stockbridge, Mass., not far from Lenox, where the Tanglewood concerts were

The New York Times
D. 681,612 S. 1,304,447
OCT 23 1963

Miss Gertrude Robinson Smith, Founder of Tanglewood, Dead

Music Patron Began Series on a Farm in Berkshires —Aided World War I Relief

Miss Gertrude Robinson Smith, music patron and founder of the Berkshire, Mass., music festival, a forerunner of Tanglewood, died yesterday at New York Hospital. She had suffered a stroke a month ago. Her age was 82. She lived at 1 Sutton Place South.

Miss Robinson Smith, a summer resident of Stockbridge, Mass., founded the Berkshire Symphonic Festival, Inc., in 1934. The Boston Symphony Orchestra started participating in 1936.

"I am sure you will agree with me that there are few things artistically more enchanting than listening to a beautiful symphony orchestra on a summer evening outdoors under the stars."

With these words, Miss Robinson Smith invited her neighbors in the Berkshires to consider the possibility of a local music festival and took the first giant step toward establishing the summer event that has achieved international renown.

The dream of a festival was first envisioned by Henry Hadley, conductor and composer. He spoke of it to Miss Robinson Smith, a woman of determination and much experience in getting things done. The 64 men and women, living within 40 miles of Stockbridge, eventually formed the Berkshire Symphony Festival, Inc., and elected Miss Robinson Smith president, a post she held until the group dissolved in 1955.

5,000 at Concerts

Miss Robinson Smith and her co-workers did not allow the festival to become bogged down in committee. Only two months later, on Aug. 23, 1934, the festival had its premiere performance on Dan Hanna's farm, just west of Mahkeenac Lake, with 65 members of the New York Philharmonic playing under the direction of Mr. Hadley. The first festival of three concerts drew a total of 5,000 people and a small deficit of $413.30.

Miss Robinson Smith played a key role in inducing Dr. Serge Koussevitzky to bring the Boston Symphony Orchestra to the Berkshires in 1936. After negotiations had been going on for some time, Miss Robinson Smith secured a 15-minute appointment to convince the conductor that he should come to the little-known festival in western Massachusetts. They spoke for nearly two hours and success was practically assured.

Dr. Koussevitzky was happy about his reception but wanted a shed or a hall to enhance the acoustics of his performance and protect his orchestra from the elements. A search for a permanent location started and, shortly after, ended when Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan, offered their Tanglewood estate at nearby Lenox.

Concert Ended by Rain

The first concert there, in a tent, Aug. 12, 1937, ended in a downpour that seeped through onto audience and players. Miss Robinson Smith made her way to the stage and told the audience that the storm had demonstrated the need for a shed. "We must raise the $100,000 to build it," she said. She spurred the campaign and raised $80,000, enough to build a shed in time for the 1938 season.

Since Tanglewood had become the property of the Boston Symphony, Miss Robinson Smith's group owned only the shed and this was turned over to the orchestra in 1945. The festival organization then became inactive and dissolved in 1955, turning over what money it had to the Berkshire Music Center school and to the Berkshire Community Music School in Pittsfield for scholarships.

Miss Gertrude Robinson Smith as she appeared in a photo made some years ago.

Miss Robinson Smith was always a particular favorite at Tanglewood and on her 80th birthday in 1961, a concert was held in her honor.

Charles Robinson Smith, her father, was a corporation lawyer; her mother was a patron of the arts. The family lived in New York and Paris. Miss Robinson Smith, who was born in New York City, spent much of each year in France until a few years ago.

She was raised in the old tradition that the strongest virtue of the well to do was civic-mindedness. She became president of the Vacation Savings Stamp Fund nearly a half century ago. This organization, dedicated to providing vacation opportunities for working girls in Manhattan, later became the American Women's Association, which she served as president until 1928.

In a real-estate deal that the press of the day described as a good one, the group bought land on West 57th Street and Miss Robinson Smith and Ann Morgan raised $8,000,000 to build a clubhouse for businesswomen there. It is now the Henry Hudson Hotel.

Worked With Edith Wharton

During World War I, Miss Robinson Smith worked with Edith Wharton in war relief and helped raise $70,000 for surgical motor units sent from the United States to France.

She then organized the Ice Flotilla Committee, which gathered $100,000 for desperately needed ice-making machines at the front. Never one to rely on hearsay, she flew in rickety planes over the front and visited it on the ground as well. She was awarded the French Legion of Honor. Her love of French culture persisted throughout her life. She organized the French Theater at the Barbizon Plaza, a project that lasted until the outbreak of World War II.

She crossed the Atlantic 105 times by ship and received homage from the French Line on her 100th crossing. In 1932, she became chairman of a booth committee of the Emergency Unemployment Relief Committee, and directed 3,000 women raising money to help the jobless.

Miss Robinson Smith summered at Stockbridge every year since her father bought property there after World War I. In 1919, she and a friend, Miss Mirian Oliver, assisted by a Housatonic stone mason, built with their own hands a log-cabin type of home called The Residence in which she lived for many years. She had another apartment at 1 Sutton Place South here.

Early in 1963 she was appointed to the advisory committee of the National Culture Center in Washington.

She leaves a sister, Mrs. Lyman Beecher Stowe, the former Hilda Robinson Smith.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
OCT 24 1963

Berkshire Festival Founder Dead At 82

Was Summer Resident of Stockbridge 44 Years

Miss Gertrude Robinson Smith Dies In New York After Suffering Stroke Month Ago.—First Concerts Held On Dana Farm.—Helped Acquire Tanglewood.

Miss Gertrude Robinson Smith, 82, founder of the Berkshire Symphonic Festival, Inc., a forerunner of Tanglewood in Lenox, died at New York City Hospital Tuesday night after suffering a stroke a month ago.

Miss Smith, a summer resident of Stockbridge for 44 years, lived at 1 Sutton Place in New York City during the winter. She was born in New York and reared in New York and France. Her father, Charles Robinson Smith, a corporation lawyer, spent part of each year in France.

Miss Smith founded the Symphonic Festival in 1934. It was the idea of Henry Hadley, an American composer and conductor and the first concerts were held on the Dana farm in Stockbridge. The project was boosted by the participation of the Boston Symphony Orchestra in 1936. Miss Smith was instrumental in acquiring the Tanglewood property and donated land and buildings herself, as well as contributing financially.

She did war relief work during World War I and was chairman of the flotilla committee of the Vacation War Relief in New York, visited front line trenches in France as a member of the French Red Cross, and raised over $100,000 for mobile ice machines which saved the lives of countless wounded. She was awarded the Legion of Honor as a Chevalier and later as an officer by the grateful French government.

Her father bought land in Glendale in 1919 and built a large house, now occupied by another daughter, Mrs. Lyman Beecher Stowe. Miss Smith built her own house all by herself in 13 weeks and has used it as her summer home ever since, although another structure was later built for her nearby.

She was the organizer of the French theater in New York, which produced plays until 1939, and had been chairman of a committee recruiting women to help raise funds for the unemployed under the Emergency Relief Committee.

On July 13, 1961, Miss Smith was honored at a special program at Tanglewood by Dr. Charles Munch and the Boston Symphony Orchestra on her 80th birthday. She was presented an engraved silver tray in recognition of her work in establishing the Berkshire Symphonic Festival.

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Newark Star-Ledger
NEWARK, N. J.
D. 221,403 S. 370,529

NOV 3 1963

Dr. Serge Koussevitsky at his last Tanglewood conecrt in 1949

THE MUSIC BOX

Tanglewood festival stands as monument to late backer

By IRVING KOLODIN

If, as is generally agreed, the Berkshire Festival (familiarly known as Tanglewood) is the most durable monument created by its first conductor and long-time director Serge Koussevitsky, how much more of a monument is it to the person who persuaded him to come there in the first place?

This thought is a natural aftermath to the recent death, in New York City at the ripe age of eighty-two, of the prime mover in the whole project that has made this corner of Massachusetts an annual objective for music lovers nation-wide.

I first met Miss Gertrude Robinson Smith even before there was a Tanglewood, or a festival there, in 1935. A lifetime summer resident of the beautiful town of Stockbridge, as well as an attendant at the Boston Symphony Orchestra concerts in New York since childhood, she had decided that life in the summer months was incomplete without symphonic music.

* * *

HER FIRST move was to found the Berkshire Symphonic Festival and bring in the New York Philharmonic under the direction of Henry Hadley, an American conductor-composer, for a three-concert series on an estate known as the Hanna Farm.

However, the Philharmonic had its Lewisohn Stadium commitment as barrier to prolonged participation in such a summer series, and it was, in a sense, on alien ground in Massachusetts anyway. A lifelong subscriber to the New York concerts of the Boston Symphony, Miss Robinson Smith petitioned for a fifteen-minute appointment with Kosssevitsky, and passed two hours in an exposition of the opportunities and rewards of bringing the Boston Symphony to the Berkshires.

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There was, however, a crisis when the whole scheme might have collapsed. This was on the August evening in 1937 when the Boston Symphony gave its first concert in Tanglewood. A dank humid day, such as may come to any resort in August, is exploded in a violent thunderstorm midway through the program, of such intensity that even Wagner's "Ride of the Valkyries" had to be interrupted and a nation-wide radio audience informed that the program was off. As the rain poured down and the audience waited, Koussevitsky issued an ultimatum: "No shed, no more concerts."

* * *

NOTHING DISMAYED, Miss Robinson Smith made her way to the platform and told the audience that it was up to them to decide whether the concerts stayed or went. The next day, at her pleasant lodge in the Berkshire woods, a gathering of local residents began the work of raising $100,000, not only to put a floor under the festival but a roof over the heads of the orchestra. Eventually the building was turned over to the orchestra.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 831,904 SUN. 1,138,268

JUL 12 1964

With the death of Pierre Monteux, master classes at his Domaine School of Conductors in Hancock, Me., have been canceled. As a tribute, Erich Leinsdorf has added a conducting course to the Berkshire Festival schedule at Tanglewood Aug. 2-23.

THE CINCINNATI ENQUIRER
D. 188,873 SUN. 277,813

JUL 6 1964

MUSIC NOTES

ERICH LEINSDORF, Director of the Berkshire Music Center, has announced the addition of a course for orchestral conductors to the Music Center's schedule at Tanglewood this summer. The late Pierre Monteux held masters' classes at the Domaine School of Conductors in Hancock, Maine. His conductorial colleagues agreed later to open a conducting course at Tanglewood as a tribute to Mr. Monteux.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
D. 29,000

JUL 2 1964

Tanglewood Takes Over Monteux Classes

Erich Leinsdorf, director of the Berkshire Music Center, announces the addition of a course for orchestral conductors to the Music Center's schedule at Tanglewood this summer.

The fatal illness of Pierre Monteux forced the cancellation of his masters' classes at the Domaine School of Conductors in Hancock, Maine. His conductorial colleagues agreed to open a conducting course at Tanglewood as a tribute of friendship to Mr. Monteux.

Max Rudolf, music director of the Cincinnati Symphony Orchestra will be the chairman of this program which will last for three weeks, from Sunday, Aug. 2, to Sunday, Aug. 23.

Open to All

The course will be open to all applicants and will include seminars and discussions with Erich Leinsdorf, Richard Burgin, Aaron Copland, Lukas Foss, Max Rudolf, and Gunther Schuller; classes in solfege and baton technique; and observation at Boston Symphony Orchestra rehearsals and concerts under Messrs. Leinsdorf, Burgin, Seiji Ozawa, Rudolf and Leopold Stokowski. Other activities will be arranged depending on the size and skills of the enrollment.

The fee for the three-week course is $310, which includes tuition, dormitory, and miscellaneous fees. Those interested in attending should write immediately to the Registrar, Berkshire Music Center, Tanglewood, Lenox, Mass. 01240.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

JUL 5 1964

Music World Notables Attend Rites for Pierre Monteux

HANCOCK, Me.—French-born Pierre Monteux, who adopted Hancock as his hometown, came to his last resting place Saturday in the family cemetery plot.

Major figures in the music world joined family and friends in mourning Monteux, whose career as a symphony conductor spanned half a century.

The small St. Joseph's Catholic church was jammed with friends and relatives for a Mass of requiem Saturday morning.

They included conductors Eugene Ormandy of the Philadelphia orchestra and Max Rudolf of the Cincinnati Symphony and opera star Roberta Peters.

Monteux was 89 when he died last Wednesday in his sleep. He had been confined to bed for about nine weeks.

A family spokesman said he had fallen in a London bathtub last April and suffered a concussion. He had returned to Hancock to recuperate, but suffered several brain hemorrhages.

Last night at Lenox, Mass., the Boston Symphony opened this year's Berkshire Music Festival with a musical tribute to Monteux.

Monteux was conductor of the Boston Symphony for five years, and in recent years joined it for guest appearances. He also was music director of the San Francisco Symphony for 17 years.

(Associated Press)

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
BIDDEFORD-SACO, Me.
Circ. 8,836

JUL 1 1964

Pierre Monteux Dies In Maine

HANCOCK, (AP) — French-born Pierre Monteux, a commanding figure among orchestra conductors for half a century, died early today at his home after a long illness. He was 89.

Monteux's sister, Mrs. David Michlin, said he had been confined to his bed for several months and died in his sleep.

Monteux's first conductorship was of the Ballet Russe in France in 1910. The company toured the United States in 1916 and Monteux stayed on in this country to become conductor of the French repertory of the Metropolitan Opera for three years.

He then took over as conductor of the Boston Symphony Orchestra for five years and was concertgebouw of Amsterdam's symphony for nine years.

In 1934, he returned to the United States and picked up the pieces of the faltering San Francisco Symphony, directing it for 17 years.

Monteux and his wife, Doris Hodgkins Monteux, bought an estate near her birthplace here for many summers. They moved here permanently in 1952, when Monteux stepped down at San Francisco.

Even in retirement he had made many guest conducting appearances.

* * *

Monteux once said he liked Brahms, Beethoven, Schumann and Wagner — "in that order."

"I don't like abstract music," he said. "Or abstract painting either. Modern is all right, but not abstract."

The roly-poly conductor — who stood 5-feet-5 and weighed 180 pounds — was noted for his ability to get the most from an orchestra with a minimum of gesticulations.

"He could create a storm in an orchestra with a flick of his wrist," one of his musicians once said of him.

Monteux conducted the first performance of Stravinsky's "Rite of Spring" in 1913 when it was considered revolutionary in the music world. The performance touched off riots in Paris but Monteux insisted on introducing it.

He also introduced Ravel's "Daphnis and Chloe" in Paris in 1912.

Monteux began his musical career in 1894 as a viola player in a Paris string quartet. He served as a "poilu," or private, in the French Army during World War I and fought in the battles of Verdun, Rheims, Boissons and the Argonne.

Monteux came to the United States with the Ballet Russe after being discharged to make the trip — which was considered a propaganda tour to rouse U. S. sympathy with the Allies.

Until the time of his illness last winter, Monteux was considered the dean of the world's active conductors.

He led more than 65 symphony orchestras in both Europe and the United States.

Erich Leinsdorf, present conductor of the Boston Symphony Orchestra, said Monteux "knew no boundaries of nationality or epoch. Any composer could be sure that his music would be heard undisturbed and in its own glory."

"Pierre Monteux was a true blessing for music and all who love music," Leinsdorf said.

New England Newsclip Agency, Inc.
ox 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Circ. 63,635

JUL 2 1964

Tanglewood Plans Requiem To Honor Pierre Monteux

Hancock, Maine — (UPI) — The opening program of the 1964 Berkshire Music Festival at Tanglewood in Lenox, Mass., has been amended to include a memoriam to Pierre Monteux, world renowned symphony conductor, who died yesterday at his home.

A spokesman for the Boston Symphony Orchestra, which Mr. Monteux led from 1919 to 1924, said the Kyrie from Mozart's C Minor Mass would be added to the program tomorrow night.

Erich Leinsdorf, music director of the orchestra, said Mr. Monteux was "a true blessing for music and all who love music.

"In my sadness over his passing is mixed profound gratitude that a kind fate kept him active longer than any other conductor and that his lucid mind stayed with him all the way," Mr. Leinsdorf said.

Funeral services will be held Saturday in St. Joseph's Catholic Church in Ellsworth.

Mr. Monteux, 89, was born in Paris and became a United States citizen in 1942. He studied violin at the Paris Conservatory and went on to become conductor of symphony orchestras in Boston and San Francisco as well as Amsterdam, Berlin, London, Paris and Vienna.

He was still conducting this spring and had planned engagements for the fall and winter season. He last appeared as guest conductor of the Boston Symphony Orchestra in December.

Mrs. David Michlin, his sister, said he had been confined to his home for several months and died in his sleep.

Henry B. Cabot, president of the board of the Boston Symphony Orchestra, said that although Mr. Monteux is dead "his contributions and accomplishments for the world of music will live on as long as music is played.

"For more than half a century he brought his conducting genius to many of the world's great orchestras," Mr. Cabot said.

Born in the Jewish faith, Mr. Monteux later became a Protestant and still later was converted to Catholicism.

He began his studies at the Paris Conservatory in 1892 and in 1896 was graduated with first honors in violin.

Mr. Monteux began conducting in 1911 when he founded the Concerts Berlioz and in that same year was appointed chief conductor of the Ballet Russe.

He made musical history in 1913 while conducting the world premier of the Igor Stravinsky ballet "The Rite of Spring" in Paris. The music was so modern and dissonant that an unprecedented riot developed. The conductor's other premieres included Stravinsky's "Petrouchka," Ravel's "Daphnis and Chloe," and Debussy's "Jeux."

Mr. Monteux and his American wife, Doris Hodgkins Monteux, moved to Maine in 1952 when he stepped down as conductor at San Francisco.

Last month Mr. Monteux canceled two scheduled appearances at the Berkshire festival to rest for his fall and winter engagements.

Last April 2, two days before his 89th birthday, he collapsed while conducting a concert at the St. Cecelia Academy in Rome. He continued after taking a short rest.

Previously he had been stricken with a heart attack while on a Scandinavian tour.

Pierre Monteux conducted the Boston Symphony Orchestra before two generations of Rhode Islanders, as its leader shortly after World War I, and later as a guest conductor.

One of the largest audiences of many seasons came to the old Infantry Hall on Nov. 18, 1919, to hear Mr. Monteux conduct the orchestra in Providence for the first time. The Providence Journal critic said the audience "applauded to the echo at its conclusion."

At his final appearance here in 1924, as leader of the Boston Symphony, he was presented with a statuette.

He returned to play in Veterans Memorial Auditorium as guest conductor of the Boston Symphony in 1955 and 1959. The latter concert marked the 40th anniversary of his appearances in Providence, and at the age of 85, Mr. Monteux conducted entirely from memory a "very excellent" program of Brahms, Hindemith and Tschaikovsky. Conductor and program were given a sentimental and enthusiastic reception by the audience.

The Providence Journal's critic at the concert wrote:

"The importance of Pierre Monteux to orchestral directing here cannot really be measured. In addition to his long association with the Boston Symphony which goes back to 1919 in Providence, he has assisted in the training of both the director and assistant director of the Rhode Island Philharmonic Orchestra, through which his presence is continually felt."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Circ. 100,582
JUL 1 1964

Pierre Monteux Is Dead, Famed Orchestra Leader

PAGE ONE

Dies in Sleep at 89 in Home at Hancock, Me.; With Boston Symphony From 1919 to 1924

HANCOCK, Me.—French-born Pierre Monteux, who conducted more than 65 of the world's great orchestras over half a century, died in his sleep early today. He was 89.

The walrus-mustachioed conductor, a small but commanding figure on the podium, had been ill for several months. His last conducting appearance was in Rome last spring where he suffered a fall.

Monteux led the original Ballet Russe Orchestra early in his career and later conducted such renowned symphonies as Boston, San Francisco and Concertgebouw Orchestra of Amsterdam.

A believer in the quiet school of conducting, Monteux was said to have been able to "create a storm in an orchestra with a flick of his wrist."

He came to the United States with the Ballet Russe in 1916, after serving in the French army during World War I and stayed on as conductor of the French repertory of the Metropolitan Opera. He became a U. S. citizen in 1942 and had lived here with his American wife for many years.

Monteux's interest in music began at the age of six when he made life unbearable around his home in Paris until his parents let him take violin lessons.

Three years later he was admitted to the Paris Conservatory of Music, a distinction open only to youngsters of the highest musical promise, and studied with such future greats as Fritz Kreisler.

The stocky little Frenchman won instant popularity among San Franciscans in 1934, where he stayed until 1942. They fondly called him "Papa." Under his direction, the faltering San Francisco Symphony took its place among the world's finest orchestras.

He married the former Doris Hodgkins in Brussels in 1927 and they lived summers at her family homestead here, overlooking a rock-bordered tidal bay. They moved here permanently in 1952.

Even in retirement, when he was in his 80's, he was constantly being asked to guest conduct the symphonies of the world. And he usually filled the request.

Monteux preferred Brahms, Beethoven, Schumann and Wagner—in that order.

"Absolutely on the romantic side," he once said. "I don't like abstract music or abstract painting, either. Modern is all right, but not abstract."

He once told an interviewer modestly that he played only the violin and viola. His wife protested: "But he plays every instrument in the orchestra."

"Badly," added Monteux with a wink.

He was conductor of the Boston Symphony from 1919 to 1924 and led the Amsterdam Orchestra for nine years.

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Besides Mrs. Michlin, Monteux had another sister, Mrs. Meyer Davis of New York.

APITOL BUREAU
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Albany Times-Union
July 2, 1964

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TIMES-UNI

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By EDGAR S. VA

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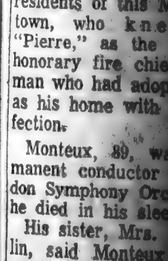

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Journal (m)
PROVIDENCE, R. I.
Circ. 63,635
JUL 2 1964

Tanglewood Plans Requiem To Honor Pierre Monteux

Hancock, Maine — (UPI) — The opening program of the 1964 Berkshire Music Festival at Tanglewood in Lenox, Mass., has been amended to include a memoriam to Pierre Monteux, world renowned symphony conductor, who died yesterday at his home.

A spokesman for the Boston Symphony Orchestra, which Mr. Monteux led from 1919 to 1924, said the Kyrie from Mozart's C Minor Mass would be added to the program tomorrow night.

Erich Leinsdorf, music director of the orchestra, said Mr. Monteux was "a true blessing for music and all who love music.

"In my sadness over his passing is mixed profound gratitude that a kind fate kept him active longer than any other conductor and that his lucid mind stayed with him all the way," Mr. Leinsdorf said.

Funeral services will be held Saturday in St. Joseph's Catholic Church in Ellsworth.

Mr. Monteux, 89, was born in Paris and became a United States citizen in 1942. He studied violin at the Paris Conservatory and went on to become conductor of symphony orchestras in Boston and San Francisco as well as Amsterdam, Berlin, London, Paris and Vienna.

He was still conducting this spring and had planned engagements for the fall and winter season. He last appeared as guest conductor of the Boston Symphony Orchestra in December.

Mrs. David Michlin, his sister, said he had been confined to his home for several months and died in his sleep.

Henry B. Cabot, president of the board of the Boston Symphony Orchestra, said that although Mr. Monteux is dead "his contributions and accomplishments for the world of music will live on as long as music is played.

"For more than half a century he brought his conducting genius to many of the world's great orchestras," Mr. Cabot said.

Born in the Jewish faith, Mr. Monteux later became a Protestant and still later was converted to Catholicism.

He began his studies at the Paris Conservatory in 1892 and in 1896 was graduated with first honors in violin.

Mr. Monteux began conducting in 1911 when he founded the Concerts Berlioz and in that same year was appointed chief conductor of the Ballet Russe.

He made musical history in 1913 while conducting the world premier of the Igor Stravinsky ballet "The Rite of Spring" in Paris. The music was so modern and dissonant that an unprecedented riot developed. The conductor's other premieres included Stravinsky's "Petrouchia," Ravel's "Daphnis and Chloe," and Debussy's "Jeux."

Mr. Monteux and his American wife, Doris Hodgkins Monteux, moved to Maine in 1952 when he stepped down as conductor at San Francisco.

Last month Mr. Monteux canceled two scheduled appearances at the Berkshire festival to rest for his fall and winter engagements.

Last April 2, two days before his 89th birthday, he collapsed while conducting a concert at the St. Cecelia Academy in Rome. He continued after taking a short rest.

Previously he had been stricken with a heart attack while on a Scandinavian tour.

Pierre Monteux conducted the Boston Symphony Orchestra before two generations of Rhode Islanders, as its leader shortly after World War I, and later as a guest conductor.

One of the largest audiences of many seasons came to the old Infantry Hall on Nov. 18, 1919, to hear Mr. Monteux conduct the orchestra in Providence for the first time. The Providence Journal critic said the audience "applauded to the echo at its conclusion."

At his final appearance here in 1924, as leader of the Boston Symphony, he was presented with a statuette.

He returned to play in Veterans Memorial Auditorium as guest conductor of the Boston Symphony in 1955 and 1959. The latter concert marked the 40th anniversary of his appearances in Providence, and at the age of 85, Mr. Monteux conducted entirely from memory a "very excellent" program of Brahms, Hindemith and Tschaikovsky. Conductor and program were given a sentimental and enthusiastic reception by the audience.

The Providence Journal's critic at the concert wrote:

"The importance of Pierre Monteux to orchestral directing here cannot really be measured. In addition to his long association with the Boston Symphony which goes back to 1919 in Providence, he has assisted in the training of both the director and assistant director of the Rhode Island Philharmonic Orchestra, through which his presence is continually felt."

New England Newsclip Agency, Inc.
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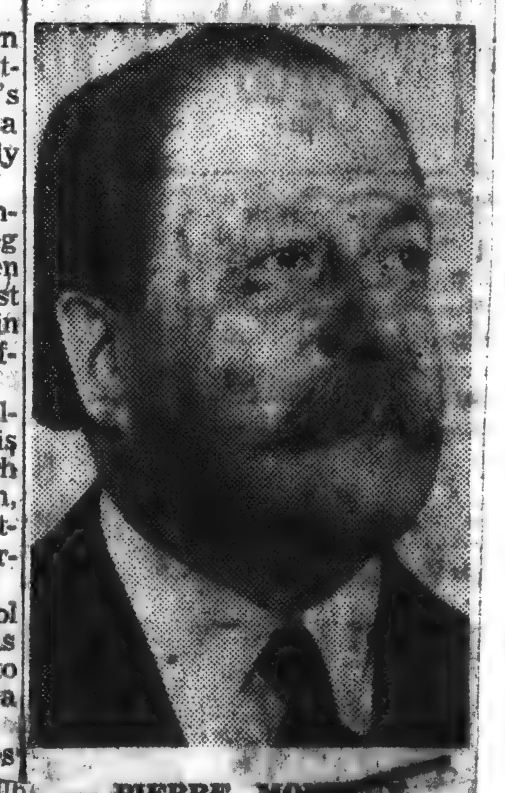
News (e)
SPRINGFIELD, Mass.
Circ. 100,582
JUL 1 1964

Pierre Monteux Is Dead, Famed Orchestra Leader

PAGE ONE

Dies in Sleep at 89 in Home at Hancock, Me.; With Boston Symphony From 1919 to 1924


PIERRE MONTEUX

HANCOCK, Me.—French-born Pierre Monteux, who conducted more than 65 of the world's great orchestras over half a century, died in his sleep early today. He was 89.

The walrus-mustachioed conductor, a small but commanding figure on the podium, had been ill for several months. His last conducting appearance was in Rome last spring where he suffered a fall.

Monteux led the original Ballet Russe Orchestra early in his career and later conducted such renowned symphonies as Boston, San Francisco and Concertgebouw Orchestra of Amsterdam.

A believer in the quiet school of conducting, Monteux was said to have been able to "create a storm in an orchestra with a flick of his wrist."

He came to the United States with the Ballet Russe in 1916 after serving in the French army during World War I and stayed on as conductor of the French repertory of the Metropolitan Opera. He became a U. S. citizen in 1942 and had lived here with his American wife for many years.

Monteux's interest in music began at the age of six when he made life unbearable around his home in Paris until his parents let him take violin lessons.

Three years later he was admitted to the Paris Conservatory of Music, a distinction open only to youngsters of the highest musical promise, and studied with such future greats as Fritz Kreisler.

The stocky little Frenchman won instant popularity among San Franciscans in 1934, where he stayed until 1942. They fondly called him "Papa." Under his direction, the faltering San Francisco Symphony took its place among the world's finest orchestras.

He married the former Doris Hodgkins in Brussels in 1927 and they lived summers at her family homestead here, overlooking a rock-bordered tidal bay. They moved here permanently in 1952.

Even in retirement, when he was in his 80's, he was constantly being asked to guest conduct the symphonies of the world. And he usually filled the request.

Monteux preferred Brahms, Beethoven, Schumann and Wagner—in that order.

"Absolutely on the romantic side," he once said. "I don't like abstract music or abstract painting, either. Modern is all right, but not abstract."

He once told an interviewer modestly that he played only the violin and viola. His wife protested: "But he plays every instrument in the orchestra."

"Badly," added Monteux with a wink.

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Albany Knickerbocker News
Thursday, July 2, 1964

047

Pierre Monteux

EDITORIAL

Many residents of the capital community will be personally moved by the death of Pierre Monteux, the French-born conductor who brought them such pleasure at Tanglewood summer concerts.

The great Monteux had an incredible career that spanned more than 60 active years in which he led nearly every one of the worlds outstanding orchestras. Boston Symphony Conductor Erich Leinsdorf said of him that he was "a true blessing for music and all who love music."

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TIMES-UNION

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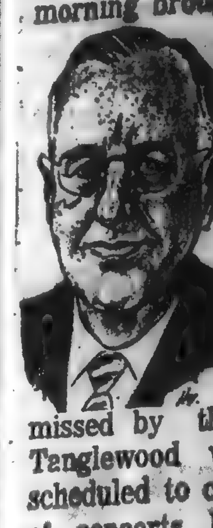

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TIMES-UNION*** Albany, Thurs., July 2, 1964

Death of 'Papa' Dims Tanglewood Season

By EDGAR S. VANOLINDA

The regrettable but not unexpected passing of Pierre Monteux at Hancock, Me. during his sleep yesterday morning brought to a close a remarkable conducting career which was identified with every major orchestra in the civilized world.

He will be particularly missed by the patrons of Tanglewood where he was scheduled to conduct a series of concerts by the Boston Symphony Orchestra during the festival which opens tomorrow night.

Like Hayden, he was referred to by his admirers as "Papa," since he brought to the podion, and to the members of the Boston Symphony Orchestra, a friendly, paternal personality. His conductorial colleagues at Tanglewood have agreed to institute a new conducting course as a tribute to the genius of the mestro. Max Rudolf, music director of the Cincinnati Orchestra will be chairman.

His status symbol during his later life was his jet black hair and his white, walrus - like mustache. He was 89 years of age, alhough his approach to nonogenerianism, rested lightly on his broad shoulders. It was my privilege to have had luncheon with "Papa" Monteux a few years ago when he was appearing in concert in the local area. Quiet and unassuming in his approach to strangers, he was fully cognizant of what was taking place, and interjected humorous answers to the serious questions he was asked.

It was only last summer during an intermission in a concert by the Boston Symphony Orchestra that the occupant of an adjoining seat turned to Mrs. VanOlinda and in a spirit of friendliness, struck up an acquaintance, in which she said to the lady who goes to the theatre and concerts with me:

"Do you like Mr. Monteux?"

"Indeed I do," was my wife's reply.

"I just love him, too" said our newly found neighbor, "And do you know why? He's just my age and weighs exactly as much as I do!"

On the nights and Sunday afternoons that Mr. Monteux conducted the Boston Symphony Orchestra, he was accorded a rousing reception at his entrance to his railed music stand. not only by the members of the audience, but with a rising gesture by the members of the orchestra, many of whom had played under him when he was the conductor of the Boston Symphony Orchestra from 1917 to 1919.

His musical taste was most catholic in his interpretative gifts. However, it was in the French repertory that he attained his greatest triumphs. He also revelled on the music of the Russian Ballet dating back to 1911, when Serge Diaghilev invited him to conduct the performances of the Ballet Russe de Monte Carlo. His musical career began when he was a student of violin at the Paris Conservatory where he won the first prize and an engagement with the Paris Colonne Orchestra.

Mr. Monteux became an American citizen in 1942. One daughter, conducts an authentic French restaurant, near Manchester, Vt., called L'Auberge. His son, Claude, is the present conductor of the Poughkeepsie Symphony Orchestra.

Thousands of Tanglewood music lovers will miss his friendly presence this summer. When he made his theatrical entrance from the right side of the stage and waddled to the podiom, assisted by Mr. Pasquale, first violist of the Boston Symphony, there was an almost audible sigh of envy from the audience members in his age group in the large shed, that they could not match the physical vigor of little rotund, "Mr. Five-by-Five" who was endowed with such youthful joie de vivre.

AROUND THE TOWN

Pierre Monteux

Music World Mourns Loss of Pierre Monteux

Hancock, Maine, July 1 (AP)—The music world mourned the death today of Pierre Monteux, the French-born conductor whose spanned more than half a century with the world's great orchestras.

It was joined by the 800 residents of this Maine coastal town, who knew him as "Pierre," as the community's honorary fire chief, and as a man who had adopted Hancock as his home with zest and affection.

Monteux, 89, was still permanent conductor of the London Symphony Orchestra when he died in his sleep at 2 a.m.

His sister, Mrs. David Michlin, said Monteux suffered a concussion in a fall in London several months ago. She said he returned to Hancock to recuperate, but suffered several brain hemorrages.

Members of the London Orchestra were shocked at the news. They had expected Monteux to lead their world tour starting in September.

The honorary president, Sir Arthur Bliss, said, "Pierre Monteux was a great musician who devoted his whole life to music.

"Contemporary composers especially owe him a deep debt of gratitude for his magnificent support of their music."

Another spokesman said, "He enriched us both artistically and as human beings."

Monteux also once permanent conductor and often guest conductor of the Boston Symphony Orchestra, whose present music director, Erich Leinsdorf, said of him:

"Any composer could be sure that his music would be heard undisturbed and in its own glory. Pierre Monteux was a true blessing for music and all who love music."

A Requiem Mass is planned at 9 a.m. Saturday at St. Joseph's Church in nearby Ellsworth. Burial will be in Hancock.

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MISCELLANEOUS

173

SCHOOL MUSICIAN
JOLIET, ILL.
10 Tl. a YR. 4,000

MAY 1964

This is what I learned as a Research Analyst with the Boston Symphony Orchestra during —

My Eight Weeks At Tanglewood

By RALPH R. POTTLE
Head, Department of Music
Southeastern Louisiana College
Hammond, Louisiana

(Mr. Pottle is the well known author of "Tuning The School Band and Orchestra")

Have you ever dreamed of something impossibly good happening to you and then have it happen? Have you dreamed of the time when you could spend a whole summer in the coolness of some of America's most attractive highlands, where your entire attention could be devoted to basking in the sunshine while studying music and listening to one of the world's finest symphony orchestras?

A small percentage of young Americans do enjoy such a privilege and this selective group comes from just such people as those who read this magazine. The place is Tanglewood — more officially Berkshire Music Center — located at Lenox, Massachusetts, and the music is provided both by the young people who are admitted through audition and by the Boston Symphony Orchestra. The 1963 season opened July 1 and closed August 25.

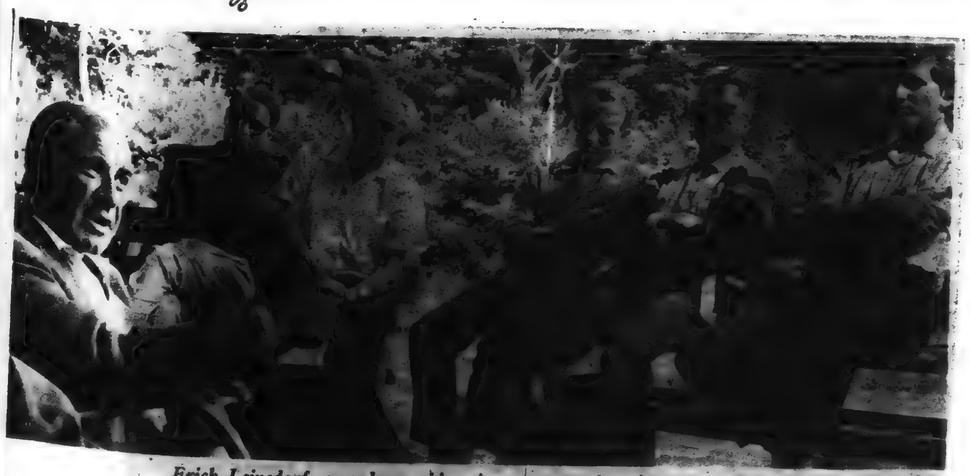
Tanglewood is a beautiful 210 acre estate which in 1936 was given to the Boston Symphony Orchestra by Miss Mary Aspinwall Tappan and Mrs. Gorham Brooks. It lies in the heart of the picturesque Berkshire Hills and is marked by towering maple, pine, and cedar trees, a luxuriant growth of well kept shrubbery, and spacious green lawns. On first sight one might mistake it for an enormous country club because of its charm and beauty, but upon closer inspection one finds there a beehive of musical activity impossible to comprehend except by a former Tanglewoodian. For it is at Tanglewood — where Nathaniel

Van Cliburn rehearsing the Brahms Piano Concerto No. 2 with the Boston Symphony Orchestra under Eric Leinsdorf. (1963)

Close-up of Eric Leinsdorf and the Boston Symphony Orchestra in concert (1963).

Herald NEW YORK Tribune
D. 282,005 SUN. 363,384

MAY 31 1964



Erich Leinsdorf, seen here addressing a group of student conductors at Tanglewood, leads the Boston Symphony tonight, Channel 5 at 9.

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

MAY 1964

Commissions and Awards

Daniel Pinkham is currently working on four commissions. "Jubilate Deo," for three choruses and organ, commissioned by Trinity Parish, Southport, Connecticut, will be performed in June at Southport. "Stabat Mater" will be performed by the Fromm Players and Tanglewood Choir this summer at the Berkshire Music Festival. Then Sonata No. 3 for Organ and Strings will be performed at St. Andrew's Church in Wellesley, Massachusetts, for the dedication of the new organ. The Symphony No. 3, commissioned by the Portland (Marine) Symphony, conducted by Arthur Bennett Lipkin, will be played by the Portland Symphony on a Voice of America broadcast in November.

MISCELLANEOUS

173

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6+2

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MISCELLANEOUS

173

Eugene Ormandy rehearses the youthful Berkshire Music Center Orchestra for a formal concert.

A typical daily scene is to see the youth String Bass Section heading for a Sectional rehearsal.

Hawthorne wrote "The House of Seven Gables," "The Wonder Book," and planned "Tanglewood Tales" — that young musicians now engage in a very serious study of music for eight weeks each summer. They come from every state in the USA and many countries of the world. Here, too, gather each summer some of the world's most renowned conductors, composers, soloists, and ensembles to assist these aspiring young musicians in attaining the full stature of their musical capabilities. Thus Tanglewood continues to function as a mainspring of inspiration for young musicians now just as it did for poets like Hawthorne, Longfellow, and Holmes in the 1850's.

As a former Tanglewood student (1949-1954-1959) I was privileged to return in 1963 as a research analyst with the Boston Symphony Orchestra while on Sabbatical leave from my college. Though the subject of my research was Tuning and Intonation I made numerous additional observations from the Great Shed atop a television platform about twelve feet above the Boston Symphony Orchestra. From this location I could see groups moving about the entire campus.

One morning I saw 34 student violinists — 18 firsts and 16 seconds — walking across the center lawn to the Great Shed for a sectional rehearsal with Joseph Silverstein, BSO Concertmaster and other BSO violinists and their noted student orchestra conductor Richard Burgin. These were followed by 14 violists, 12 cellists, and 9 string bassists, all going to different locations to be coached by other noted BSO members — Joseph DePasquale, solo violist, Samuel Mayes, solo cellist, and George Moleux, Principal bass. Likewise, wind and percussion members of the Berkshire Student Orchestra were coached by first chair players in the BSO — flutist Doriot Anthony Dwyer, oboist Ralph Gomberg, clarinetists Gino Cioffi and Rosario Mazzeo, bassoonist Sherman Walt, hornist James Stagliano, trumpeter Roger Voisin, trombonist William Gibson, tuba K. Vinal Smith, timpanist Everett Firth, and harpist Bernard Zinghera. Student orchestra members also worked and gave concerts under famous visiting conductors such as Eugene Ormandy, Charles Munch and BSO's own colorful conductor Eric Leinsdorf. And when these youngsters gave their weekly Wednesday evening concerts they weren't kidding — they played professional music in a professional manner. Their first program given July 10 conducted by Richard Burgin included the Overture to "Benvenuto Cellini" by Berlioz, Fantasia on a Theme by Thomas Tallis for double stringed orchestra, and the Second Symphony by Brahms.

First Trumpet Roger Voisin (left) and First Trombone William Gibson (right) of the BSO hearing an audition.

Eric Leinsdorf demands and gets exacting interpretation from the Boston Symphony Orchestra whether in concert or rehearsal.

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INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100

MAY 1964

The Year-round

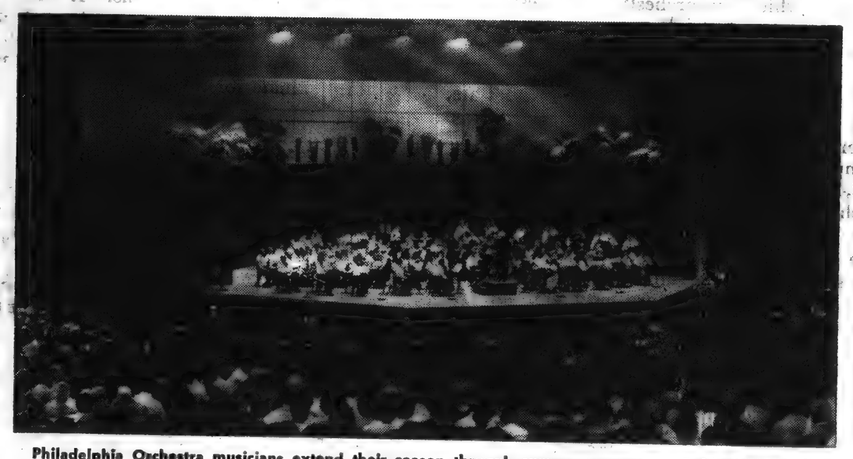
It is obvious that the surest way to give stability to our orchestral life and financial security to orchestral players is to extend the seasons of the orchestras. The movement is already under way. The symphony orchestras of Chicago, Detroit, Los Angeles, Minneapolis, Philadelphia, Pittsburgh, and St. Louis have all contracted in the past few years to extend their seasons.

Some orchestras are already close to being year-round functioning units. By 1965-66 the Philadelphia Orchestra will have virtually a year-round season. The Boston, counting its Berkshire and Esplanade commitments, already has fifty payroll weeks.

This all does not mean that the concerts in such-and-such an auditorium go on unvaryingly winter into spring, summer into autumn. City residents, as they are now constituted, wouldn't attend concerts in unvarying routine, even if they were presented free. Both in the United States and in Canada we are a seasonal people, oriented to different doings in different seasons of the year.

The Boston Symphony Association, for instance, has seen to it that although the members do keep employed for the fifty weeks, the orchestra does not function *as such* the year round. The Boston Symphony's regular symphony season is followed by its season of "The Pops"—this with the concert hall refurbished and refurnished, with tables, chairs, drinks and snacks added—all directly aimed at producing an effect of change.

On the conclusion of "The Pops," eighty of the Boston Symphony musicians move out of the concert hall to perform out-of-doors in a series called the Esplanade Concerts. These concerts are independently managed, and play to a great extent to a different audience. The remaining twenty-two or so players who do not play this series go to make up the chamber music concerts at Tanglewood and serve as faculty members for the Berkshire Music Center. After the final Esplanade Concert, the Boston Symphony musicians combine again as a full orchestra but move right out of Boston, to take up quarters at the Berkshire Music Festival. The continuity, in a word, is not in the concert season but in the occupation of the men. So does it work to the good of all concerned. Bostonians — successively enjoying the "regular" series, then sipping drinks at the pops, taking an evening off to sit on the river bank and enjoy the Esplanade Concerts, motoring up to the Berkshire Festival over a weekend—do so with the sense of partaking in seasonal festivities, events outside the usual run.



Philadelphia Orchestra musicians extend their season through summer concerts at Robin Hood Dell.

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100

MAY 1964

The Boston Symphony, the oldest major orchestra to have its own summer home—the 6,000-seat Music Shed on the 210-acre estate at Tanglewood in Lenox, Massachusetts—will present twenty-four concerts during the forthcoming eight-week Berkshire Festival, July 3 to August 23. Friday and Saturday evenings and Sunday afternoons Erich Leinsdorf will conduct the six chamber orchestra programs (the first two weekends), and nine of the eighteen full orchestra programs. Guest conductors will be Richard Burgin, Pierre Monteux, Eugene Ormandy, Max Rudolf, William Steinberg and Leopold Stokowski. This is the twenty-ninth season of the festival.

The Berkshire Festival, the Aspen Music Festival in Colorado includes a school of music as well as a concert season.

Berkshire Music Shed—summer home of the Boston Symphony

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 333,536 S. 377,788

MAY 31 1964

SCANNING *the Arts*

MAJOR AMERICAN SYMPHONY ORCHESTRAS are, and have been for some years now, in a state of turmoil. Musicians have gone on strike. Members of one orchestra actually sued their own union local for not taking their wishes into consideration while bargaining with management. In some cases, contract negotiations have been stalled until after seasons were supposed to begin, and the Detroit Symphony was forced to suspend operations for two years because of insufficient financial support. The present difficulties which beset the Kansas City Philharmonic and its players must be viewed as part of a nationwide movement among orchestral musicians to catch up with the runaway cost of living and to increase the length of their working seasons.

Here as elsewhere, the orchestra management and the citizens who support the orchestra are sympathetic. Were it within their power they would raise salaries and lengthen seasons to a far greater extent than the players have asked. The catch is that they simply do not know where the money will come from.

Perhaps some readers are not fully aware of how symphony orchestras are financed. There are no orchestras—no, not even the ones in New York, Philadelphia or Chicago—that earn enough through ticket sales to support themselves. If admittance prices were raised high enough to do this, attendance would fall off and concerts would be far beyond the means of all but the most affluent music lovers.

BEFORE THE ADVENT of the graduated income tax, the costs of running orchestras were paid by a relatively few individuals who had an interest in the arts and enough free capital to support them. A perfect example was Henry Lee Higginson, who founded the Boston Symphony in 1881 and maintained it almost single-handedly until 1918. Such a thing no longer is possible. Supplementary income has had to come from many donors instead of a few and, in recent years, the number of corporate gifts has been on the increase.

Until recently contract negotiations between orchestras and their musicians were rather cut and dried proceedings. The sponsoring organization would estimates how much it could hope to raise over its annual ticket sales income and the players generally would accept the best offer they could get.

UP THROUGH THE SEASON just ended, no American orchestra had been able to offer its musicians a year-round contract. The closest any of them came to this ideal was in Boston, where most of the players are employed for 48 weeks. The shortest 1963-64 season of any major orchestra (those having annual budgets of more than $250,000) was in Denver where the musicians were contracted for 20 weeks. Between these extremes were about 20 symphonies with an average season length of about 31 weeks.

It is not easy to pinpoint where and when the attitude of the musicians began to stiffen. The players in the Cleveland Symphony hauled the officers of their union local into court about five years ago after the union settled on terms that the musicians deemed inadequate. Though they lost their case, the action started a national trend whereby most contracts are now submitted to the players for ratification before they become effective.

[illegible] has been inaugurated whereby members of all orchestras are kept informed of progress made in specific instances. Significant advances have been registered in several orchestras—New York, Philadelphia and Cleveland are about to begin 52-week operations, and symphonies in Los Angeles, Pittsburgh, Dallas and St. Louis have expanded their seasons substantially—and musicians everywhere are aware of it.

THE NATIONAL SYMPHONY in Washington has been engaged in two bitter disputes during the last year. Negotiations for a 1963-64 contract were so protracted that the season started two and one-half weeks late. During the season, some of the musicians who had been active in the talks were notified that their services would be terminated. This precipitated a 5-week mid-season strike which was not settled until the orchestra management agreed to submit all future firings to a committee of orchestra members.

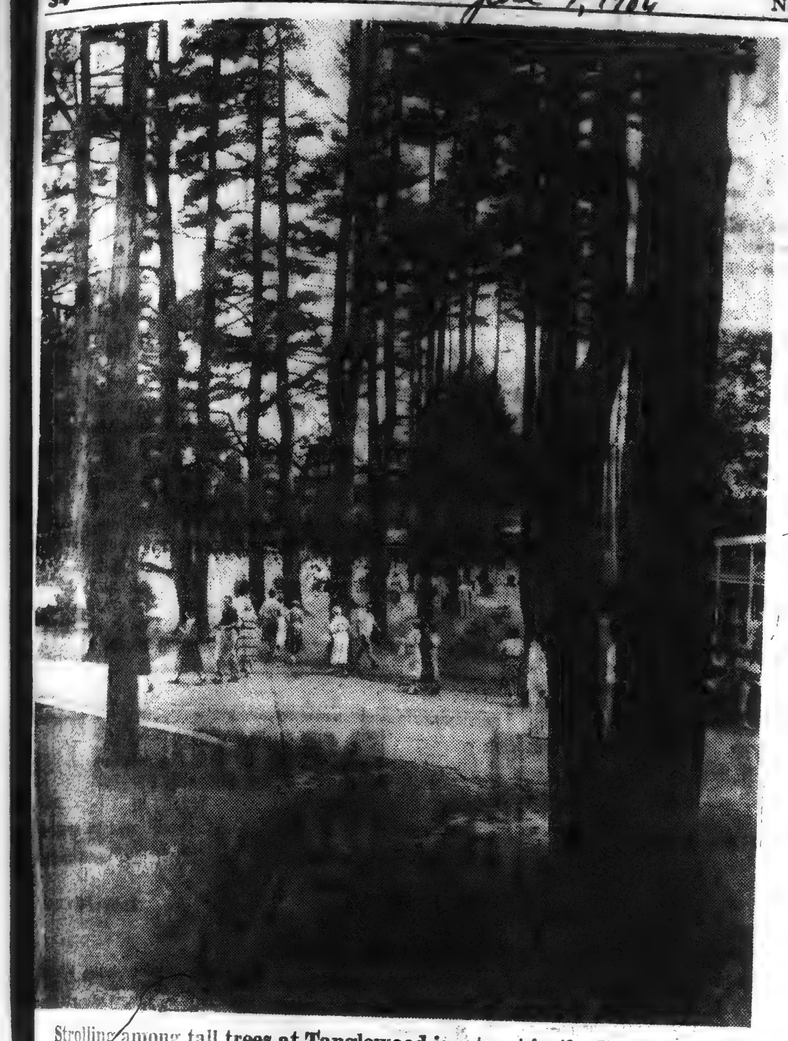
The musicians in our own Philharmonic have watched these developments and those that have taken place in other orchestras and decided to demand a longer season for 1964-65. Their belief is that by having worked short seasons at below-average salaries (the 1963-64 contract called for 23 weeks at a minimum wage of $105 a week), they have been subsidizing the orchestra for years. Some of them have told me quite bluntly that unless the community exhibits, in terms of hard cash, a greater desire to have an orchestra, it cannot expect to retain one.

SPEAKING TO THE ANNUAL MEETING of the Kansas City Philharmonic association Tuesday night, W. Howard Adams, chairman of the Missouri governor's committee on the arts, said:

"We support in this country what we think important and what we consider essential to making our society better. By your long, selfless efforts, you have firmly demonstrated that the world of serious music is one of our most essential ingredients in the pursuit of happiness. Without actively exploring every single avenue of public as well as private resources in this fateful enterprise, we could well see the arts slip into a long dark age from which they might never recover."

The citizens who make up the Philharmonic association have done everything that can be expected of them—and more—to make the orchestra a viable part of the community's life pattern. It is time for the rest of Greater Kansas City to wake up to the imminent danger of losing its orchestra, and with it one of the decisive factors that go into the making of a major city.

Sandor Kallai



Strolling among tall trees at Tanglewood is a treat in the Berkshires.

Cultural

By FRANK PRIAL
Of the World-Telegram Staff

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It was Koussevitsky who founded the Berkshire Music Festival at Tanglewood, near Lenox, and it was he who transformed the festival from an isolated, academic affair into an important musical season, attracting thousands of visitors to the area every summer.

Tanglewood's success encouraged others. Now, visitors to the Berkshires may choose from a variety of cultural events including Ted Shawn's Dance Festival, the Lenox Jazz Festival, theaters at Stockbridge and Williamstown, and art shows everywhere, from May through October.

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By sheer weight of music professionalism, the school festival idea reaches its peak in the festivals at Aspen, Colorado—an institute so broadly based as to encompass the study of all the humanities, and the Berkshire Festival at Tanglewood, Massachusetts, the summer home of the Boston Symphony. Presenting artists of national and international stature, some of whom remain in residence to teach, these schools and festivals attract students and audiences from great distances. This year, in addition to the Festival Orchestra under Walter Susskind, Aspen's nine weeks of concerts will present a host of musicians and singers in a wide range of programs of chamber works, recitals, operas, and seldom-heard compositions including works by composers-in-residence such as Darius Milhaud. At Tanglewood, in a season stretching from the end of June to August 23, a roster of great conductors is scheduled: Leinsdorf, the Boston Symphony's music director and present guiding force of the Berkshire Music Center, leading off such revered conductors as Stokowski, Monteux, and Ormandy. Although they dominate the Festival, the performances of the Boston Symphony are by no means the limit of the scope of musical events at Tanglewood; the chamber music series, the festival of contemporary American music, concerts by the Boston "Pops," and open rehearsals of the Boston Symphony are all ample reasons why tourists and festival fans flock to the Berkshire Hills each summer—some to take up temporary residence in the surrounding area.

NewYorkWorld-Telegram and The Sun
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JUN 9 1964

NewEnglandNewsclipAgency,Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397
JUN 14 1964

Targets for Teachers Public and Private

By R. C. HAMMERICH

A roundabout and disorganized sequence of thoughts has le us from the sudden awareness of the simultaneous suspension o private and public music lessons for the summer to a contempla tion of two serious flaws in the music lesson business — publi and private, one each.

The flaws are, more or less, a result of the condition that produces the virtues; so correction can't be easy.

Different Aspects

In emphasizing different aspects of music study, the two systems complement each other nicely, but both are oriented entirely toward the performer to the exclusion of the listener—and therein lie the flaws.

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He is tested to see whether he can blow a horn easier than he can a reed (clarinet) or a whistle (flute) and his sense of pitch is evaluated to see if he can handle the difficult intonation of a string instrument.

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Tend to Neglect

But although the public system eargerly teaches all who wish to sing or play an instrument, it tends to neglect the listeners—the audience.

And let it be noted carefuly that a performer is not necessarily a discriminating listener. Many musicians know little about the music they play and are astonishingly ignorant about music outside the scope of their specialty. There is too much to know, and they don't have time. The public system teaches readers a lot about the literature of language; it doesn't teach listeners much about the literature of music.

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The advantage in the private system, of course, is in special, concentrated, tutorial methods that augment the school's group system.

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Unfortunately, says Leinsdorf, soloists who know by heart the subtleties of every note in the solo part of a few concertos are not what the orchestra needs.

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MEET BILL PIERCE

Symphony and He Make Pleasant Music

By Jane Clancy

BOSTON Symphony Orchestra performances on WGBH-TV, Channel 2, have a devoted audience of thousands to whom William Pierce is an indispensable part of the proceedings.

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New Englanders abroad have written to tell him they recognized his voice on Boston Symphony concerts broadcast by the Voice of America.

Bill Pierce, a New Bedford native, is a graduate of Bowdoin College and taught at Westminster School in Simsbury, Conn., for a year before becoming staff announcer and newsman for station WNBH in New Bedford. From there he went to Worcester and then to Brockton as program director at WBKA. In 1952 he joined WGBH-FM as a staff announcer, and in 1957 also took on television announcing duties at Channel 2.

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He does have the air and manner of a man thoroughly content in his work. One might even venture to note he's completely in tune with his chosen career.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 32,009
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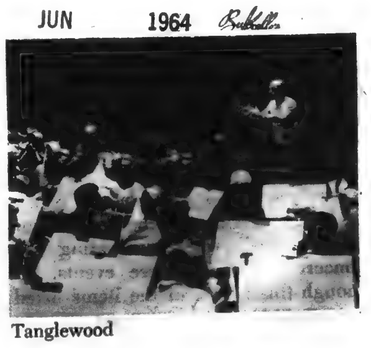

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176

The Oregonian
PORTLAND, OREGON
D. 210,307 SUN. 336,753

JUN 2 8 1964

Portland To Make Majors With Well-Paid Symphony

BY HILMAR GRONDAHL
Music Editor, The Oregonian

While Herman Kenin was here presiding over the convention of the American Federation he left with us a tabulation of the wage scales and working conditions of 24 American Symphony orchestras which were represented at the AFM 1963 symposium.

Two of the orchestras were Canadian; the Montreal and Toronto, the rest are ensembles in the United States.

These 22 are considered the country's major symphonies. The definition of "major" a few years ago was an orchestra with a budget in excess of $25,000 and an arrangement whereby players work and are paid on a weekly basis. The basic budgetary figure has since been raised to $500,000, but those who were in the classification before the raise are still permitted to be called "major" although their budgets are below the new designation.

Boston Most Expensive

The most expensive orchestra in the country is the Boston Symphony which has an annual budget of $2,500,000. The New York Philharmonic is second with a $2,000,000 followed by the Philadelphia Orchestra with $1,700,000, Chicago with $1,300,000 and Los Angeles with a cool $1,000,000.

Boston's big budget does not guarantee the biggest salary for its players. Its $185 per week is exceeded by New York and Philadelphia with $200 each and Chicago with the highest weekly salary of $210.

In the number of its players Boston is again at the top of the list with 107. New York and Philadelphia tie again with 106 each followed by Chicago and 103.

The country's four top orchestras are big business, operating virtually the year round at weekly salaries which provide an acceptable security to their members. Beside the pay scale there are fringe benefits which include social security, paid sick leave, a pension plan, paid vacation, etc.

Of course some of these same benefits are provided by orchestras whose budgets and weekly salaries are only fractional in comparison with the top four.

The average number of weeks in its concert season among the remaining 18 orchestras in the so-called major classification is 28 weeks. Portland's new season will be 26 weeks long, not counting any summer concerts.

Concerts in Pairs

The number of weeks an orchestra plays does not always indicate the number of concerts it gives. For example, the Seattle Symphony with a 28 week season, and rated among the majors because of its half-million budget and weekly pay contract, plays its concerts in pairs.

Portland's basic membership of 90 players compares favorably with the 88 in Seattle and six of the other so-called major symphonies.

The local orchestra pays its players on a per-service basis. While the contract calls for 72 services the number last year totaled 106.

Dividing the average seasonal income by the number of weeks in the season one comes up with a weekly salary of approximately $70. While this is below the average of the minor "majors" it compares favorably with that of Denver, which has fewer musicians and a shorter season.

Obviously Portland is not far from joining the major leagues.

THE TIMES RECORD
TROY, N. Y.
D. 41,075

JUL 1 1 1964

Don't Take Little Tots To Concerts

Lenox, Mass.—In order to provide the necessary concert decorum at the Berkshire Festival and Berkshire Music Center performances at Tanglewood, the administration of the Boston Symphony Orchestra asked parents and camp directors to preserve the quiet found in any concert hall.

While the activities at Tanglewood are intended primarily for adult audiences, properly supervised children and young people who are prepared to enjoy and listen to the music are welcome. Infants and children not yet ready to enjoy the concerts are discouraged from attending.

Erich Leinsdorf, music director of the orchestra, stated in a letter to camp managements:

"Being a father of five I know that vitality and exuberance are exactly what we look for in our youngsters. We, of the Boston Symphony Orchestra, want more than anything else to have the enthusiasm, affection, and interest of the young.

"Thus we welcome to Tanglewood the children who are prepared to listen, and we hope that the parents will bring them, and that the camp managements will lead them to our appropriate offerings as often as possible.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

JUL 1964

"Under The Stars" at Tanglewood

1964 is the 30th anniversary of the late Dr. Henry Hadley, noted conductor-composer's dream to give concerts in the Berkshires "Under the Moon." Few people remember that the first Berkshire Festival came from this gentleman. Dr. Hadley lifted his eyes into the Berkshire Hills.

Dr. Hadley told an "angel," the late renowned Gertrude Robinson Smith, his dream. Everyone in the Berkshires remembers her dynamic personality. Dr. Hadley brought the first orchestra—65—chosen from the New York Philharmonic Society, to perform for the first Berkshire Festival Concert on Aug. 23, 1934. This was given in the fields on the Dan Hanna estate. There were 3000 present—quite different from the 12,500 attending a concert today.

In 1936 the Berkshire Symphony Inc. felt a real need for a permanent orchestra. Dr. Serge Koussevitzky, musical director, and George Judd, manager of the Boston Symphony Orchestra, accepted the call. They were agreed on giving concerts in the Berkshires with a permanent orchestra of 80 members.

In 1937 came the gift from Miss Mary Aspinwall Tappan and Mrs. Gorham Brooks of their 200 acre estate. The formal gardens, beautiful trees and a heavenly view overlooking the Stockbridge Bowl lake, make it unique.

You all know the fabulous legends of Dr[illegible] zky and his dream of a Music Student [illegible] came true and he will be remembered. W[illegible] Dr. Charles Muench carried on as music Summer concerts.

Today a marvelous new era has begun at [illegible] Leinsdorf, the present Boston Symphony [illegible] director has great dreams—not only for t[illegible] but for the academy. He wishes the youth [illegible] to none in the world. In the short time he [illegible] us wonderful things have been accomplished

Tanglewood will live forever in these Spr[illegible] Hills. We, of the Berkshires extend greetings and best wishes to Erich Leinsdorf, our musical director, Thomas Perry Jr., splendid manager of the Boston Symphony Orchestra, and all the fine people associated at Tanglewood.

Do come to the Berkshire Festival June 30 to Aug. 2, 1964.

JANICE CLARKSON CLEWORTH
Melody Farm (Stockbridge, Mass.)

NEWSPAPER CLIPPINGS
COMPLETE NEW YORK SERVICE

Today's Opinions

Pierre Monteax

"Retire? Is that an English word I have not yet learned?"

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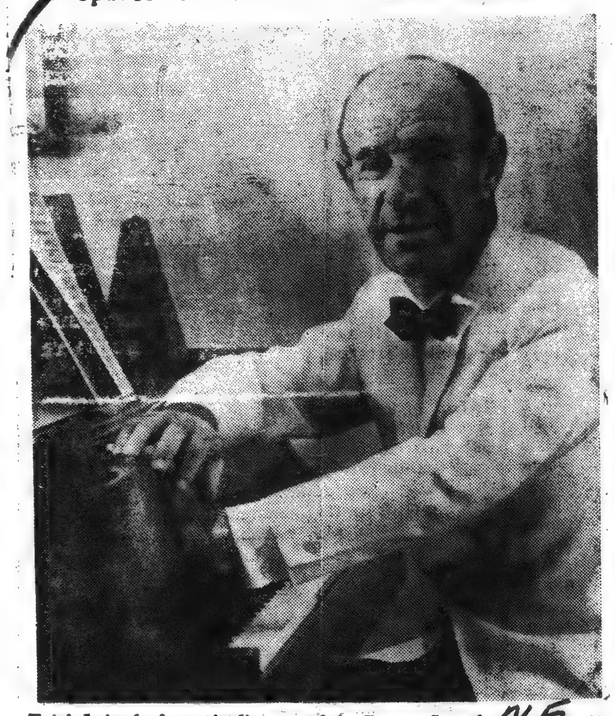
Though his name will be linked forever with these masterworks, Monteux's greatest triumph was his joyous activity through his fruitful career. The word retire was just not in his vocabulary.

—Christian Science Monitor

NEWS BUREAU
N.Y.
NEWSPAPER CLIPPINGS
NEW YORK SERVICE

Prepares for Berkshire Festival Broadcasts



Erich Leinsdorf, music director of the Boston Symphony, prepares programs for the Orchestra's annual summer move to Tanglewood, Mass., for Berkshire Festival concerts. They will be heard, beginning in mid-July, on WBEN-FM (102.5 mc) Wednesday nights from 8 to 10 o'clock, and on WBEN-Radio (930 kw) Saturdays at 8:30 PM.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bee
NEWTOWN, Conn.
Weekly Circ. 6,248

JUL 1 0 1964

The administration of the Boston Symphony Orchestra is inviting the cooperation of parents and camp directors in preserving the quiet found in any concert hall. While the activities at Tanglewood are intended primarily for adult audiences, properly supervised children and young people who are prepared to enjoy and listen to the music are welcome. Camps intending to send groups to any program at Tanglewood are asked to telephone Norman S. Shirk, assistant manager of the orchestra, at Lenox 637-1600 several days in advance of the expected visit.

176

The Oregonian
PORTLAND, OREGON
D. 216,367 SUN. 356,753

JUN 2 8 1964

Portland To Make Majors With Well-Paid Symphony

BY HILMAR GRONDAHL
Music Editor, The Oregonian

While Herman Kenin was here presiding over the convention of the American Federation, he left with us a tabulation of the wage scales and working conditions of 24 American Symphony orchestras which were represented at the AFM 1963 symposium.

Two of the orchestras were Canadian; the Montreal and Toronto, the rest are ensembles in the United States.

These 22 are considered the country's major symphonies. The definition of "major" a few years ago was an orchestra with a budget in excess of $25,000 and an arrangement whereby players work and are paid on a weekly basis. The basic budgetary figure has since been raised to $500,000, but those who were in the classification before the raise are still permitted to be called "major" although their budgets are below the new designation.

Boston Most Expensive

The most expensive orchestra in the country is the Boston Symphony which has an annual budget of $2,500,000. The New York Philharmonic is second with a $2,000,000 followed by the Philadelphia Orchestra with $1,700,000; Chicago with $1,300,000 and Los Angeles with a cool $1,000,000.

Boston's big budget does not guarantee the highest salary for its players. Its $185 per week is exceeded by New York and Philadelphia with $200 each and Chicago with the highest weekly salary of $210.

In the number of its players Boston is again at the top of the list with 107. New York and Philadelphia tie again with 106 each followed by Chicago and 103.

The country's four top orchestras are big business operating virtually the year round at weekly salaries which provide an acceptable security to their members. Beside the pay scale there are fringe benefits which include social security, paid sick leave, a pension plan, paid vacation, etc.

Of course some of these same benefits are provided by orchestras whose budgets and weekly salaries are only fractional in comparison with the top four.

The average number of weeks in its concert season among the remaining 18 orchestras in the so-called major classification is 28 weeks. Portland's new season will be 26 weeks long, not counting any summer concerts.

Concerts in Pairs

The number of weeks an orchestra plays does not always indicate the number of concerts it gives. For example, the Seattle Symphony with a 28 week season, ranked among the majors because of its half-million budget and weekly pay contract plays its concerts in pairs.

Portland's basic membership of 80 players compares favorably with the 83 in Seattle and six of the other so-called major symphonies.

The local orchestra pays its players on a per-service basis. While the contract calls for 72 services the number last year totaled 106.

Dividing the average seasonal income by the number of weeks in the season one comes up with a weekly salary of approximately $70. While this is below the average of the minor "majors" it compares favorably with that of Denver, which has fewer musicians and a shorter season.

Obviously Portland is not far from joining the major ranks.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

JUL 1964

"Under The Stars" at Tanglewood

1964 is the 30th anniversary of the late Dr. Henry Hadley, noted conductor-composer's dream to give concerts in the Berkshires "Under the Moon." Few people remember that the first Berkshire Festival came from this gentleman. Dr. Hadley lifted his eyes into the Berkshire Hills.

Dr. Hadley told an "angel," the late renowned Gertrude Robinson Smith, his dream. Everyone in the Berkshires remembers her dynamic personality. Dr. Hadley brought the first orchestra—65 chosen from the New York Philharmonic Society, to perform for the first Berkshire Festival Concert on Aug. 23, 1934. This was given in the fields on the Dan Hanna estate. There were 3000 present—quite different from the 12,500 attending a concert today.

In 1936 the Berkshire Symphony Inc. felt a real need for a permanent orchestra. Dr. Serge Koussevitzky, musical director, and George Judd, manager of the Boston Symphony Orchestra, accepted the call. They were agreed on giving concerts in the Berkshires with a permanent orchestra of 80 members.

In 1937 came the gift from Miss Mary Aspinwall Tappan and Mrs. Gorham Brooks of their 200 acre estate. The formal gardens, beautiful trees and a heavenly view overlooking the Stockbridge Bowl lake, make it unique.

You all know the fabulous legends of Dr. Serge Koussevitzky and his dream of a Music Student Center. His dream came true and he will be remembered. When he passed on Dr. Charles Muench carried on as musical director of the Summer concerts.

Today a marvelous new era has begun at Tanglewood and Erich Leinsdorf, the present Boston Symphony Orchestra musical director has great dreams—not only for the Festival concert but for the academy. He wishes the youth center to be second to none in the world. In the short time he has been among us wonderful things have been accomplished.

Tanglewood will live forever in these Spiritual Hills. We, of the Berkshires extend greetings and best wishes to Erich Leinsdorf, our musical director, Thomas Perry Jr., splendid manager of the Boston Symphony Orchestra, and all the fine people associated at Tanglewood.

Do come to the Berkshire Festival June 30 to Aug. 2, 1964.

JANICE CLARKSON CLEWORTH
Melody Farm (Stockbridge, Mass.)

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

MEDINA JOURNAL
Friday, July 10, 1964

Today's Opinions

Pierre Monteux

"Retire? Is that an English word I have not yet learned?"

Thus Pierre Monteux quipped with a reporter when asked what he intended to do after leaving his post as conductor of the San Francisco Symphony Orchestra, a position he held for 16 years.

And that was 13 years ago.

Monteux never retired. He conducted his last concert with the Boston Symphony Orchestra last December. He had agreed to conduct his 99th anniversary concert in Boston on April 4, 1965. He conducted the final concert of his career in Rome last April.

Musically his place in 20th-century music will be preserved through his many excellent recordings. Historically, however, he will remain one of the giants of our time. It was he who conducted the unforgettable world premiere of Stravinsky's "Le Sacre du Printemps" back in 1913. He was also on hand to guide the first performances of Stravinsky's "Petrouchka" and of Ravel's "Daphnis et Chloe."

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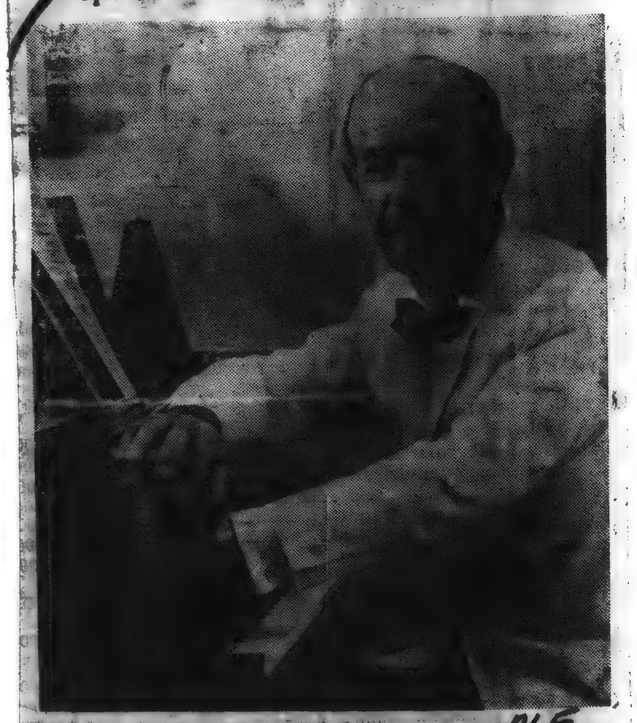
—Christian Science Monitor

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

WELLSVILLE DEMOCRAT
Thursday, July 9, 1964

Prepares for Berkshire Festival Broadcasts



Erich Leinsdorf, music director of the Boston Symphony, prepares programs for the Orchestra's annual summer move to Tanglewood, Mass., for Berkshire Festival concerts. They will be heard, beginning in mid-July, on WBEN-FM (102.5 mc) Wednesday nights from 8 to 10 o'clock, and on WBEN-Radio (930 kw) Saturdays at 8:30 PM.

THE TIMES RECORD
TROY, N. Y.
D. 41,075

JUL 1 1 1964

Don't Take Little Tots To Concerts

Lenox, Mass.—In order to provide the necessary concert decorum at the Berkshire Festival and Berkshire Music Center performances at Tanglewood, the administration of the Boston Symphony Orchestra asked parents and camp directors to preserve the quiet found in any concert hall.

While the activities at Tanglewood are intended primarily for adult audiences, properly supervised children and young people who are prepared to enjoy and listen to the music are welcome. Infants and children not yet ready to enjoy the concerts are discouraged from attending.

Erich Leinsdorf, music director of the orchestra, stated in a letter to camp managements:

"Being a father of five I know that vitality and exuberance are exactly what we look for in our youngsters. We, of the Boston Symphony Orchestra, want more than anything else to have the enthusiasm, affection, and interest of the young.

"Thus we welcome to Tanglewood the children who are prepared to listen, and we hope that the parents will bring them, and that the camp managements will lead them to our appropriate offerings as often as possible.

Box 2078, Boston 6 • RIchmond 2-4200

Bee
NEWTOWN, Conn.
Weekly Circ. 6,248

JUL 10 1964

The administration of the Boston Symphony Orchestra is inviting the cooperation of parents and camp directors in preserving the quiet found in any concert hall. While the activities at Tanglewood are intended primarily for adult audiences, properly supervised children and young people who are prepared to enjoy and listen to the music are welcome. Camps intending to send groups to any program at Tanglewood are asked to telephone Norman S. Shirk, assistant manager of the orchestra, at Lenox 637-1600 several days in advance of the expected visit.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

JUL 5 1964

(Photo by Clemens Kalischer)

MUSIC TO RELAX BY—BOSTON SYMPHONY STYLE AT TANGLEWOOD

Symphony under the Sun and the Stars

By IRENE SAINT

Lazing in the sun or lying under the stars may seem to some a strange way of listening to symphonic music. To many a traditionalist, a symphony concert is a signal for formal dress; rapt attention (no program rattling, please!) in a stuffy city music hall; a quick smoke at intermission in a sardine-packed lobby.

But a quarter of a million persons, like those pictured here have found a more informal, more uplifting, and certainly cheaper way to enjoy superior classical music. That number treks each season to Tanglewood, summer home of the Boston Symphony Orchestra in Lenox.

There, in the midst of the rolling Berkshire Hills, concert-goers can combine their love of classical music with a savoring of the beauties of nature.

THE 210-ACRE Tanglewood, once a gentleman-farmer's estate, has formal gardens, hemlock hedges and avenues of tall pines to wander through before settling down for the concerts.

While some prefer the comfort of the open-sided auditorium, which seats 6,000, half again as many, when the weather is fine, choose to stay out on the spacious lawn. To keep the lawn's broad expanse in putting-green condition, the Boston is the only symphony orchestra to own a tractor.

It is a common sight to see whole families arrive well in advance of the concerts, with commodious picnic baskets. They spread out blankets, set up lawn chairs for the older folk, settle the children, and open their hampers.

Once the music starts the audience's attention is no less rapt than city concert-goers, but in the informal setting young lovers do a little necking, serious music students follow the score, housewives knit, while their husbands catch up with the ball scores. The orchestra's music spreads with perfect clarity to the farthest reaches of the eight-acre, tree-rimmed lawn, without artificial amplification, due to the magnificent acoustics of the auditorium.

This year for the eight-week season, which runs from June 30 to Aug. 23, the Boston Symphony's musical director, Erich Leinsdorf, has planned an exciting program.

To honor Richard Strauss on the composer's 100th birthday this year, there will be a Strauss cycle beginning with the American premier of the full score of "Le Bourgeois Gentilhommie" July 12. For later weekend concerts, Leinsdorf has scheduled such familiar and favorite Strauss scores as "Don Juan", Op. 20; "Also Sprach Zarathustra" the prelude and waltz sequence from "Der Rosenkavalier", Op. 59; and "Death and Transfiguration", Op. 24.

FOR THOSE WHO like their music more modern, there is a sprinkling in the programming of Mahler, Schuller, Smetana and Hovhaness. And for regular Tanglewood fans there will be a generous dose of works that have not before been played at Tanglewood.

Last year the premier of Benjamin Brittens' "Requiem" demonstrated to Tanglewood regulars who were observing Leinsdorf in his first summer festival season the conductor's extraordinary talent for handling the difficult combination of a full symphony orchestra and a large chorus.

Leinsdorf's long association with the Metropolitan Opera Company, as well as with symphony orchestras in the U.S. and abroad, held him in good stead when he was faced with the Boston Symphony's full complement of 104 plus Boston's Chorus pro Musica's 120.

Again this year he will conduct some orchestra-plus-chorus pieces, among them Verdi's "Requiem", with the Chorus pro Musica, Aug. 22; and Menotti's "Death of the Bishop of Brindisi", Aug. 8.

A full weekend can be planned around a favorite Tanglewood program to include jazz or folk music at the Music Barn, also in Lenox; the dance at Jacob's Pillow in nearby Lee; or good summer theater at Williamstown or Stockbridge, neither far from Tanglewood.

But, whenever you go, however long you stay, the high point of your visit to Tanglewood is likely to be the experience of hearing the sound of symphony in the soft sunshine or under the stars.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810
JUL 6 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912
JUL 9 1964

Symphony Wants Quiet Listeners

In order to provide the necessary concert decorum at the Berkshire Festival and Berkshire Music Center performances at Tanglewood this summer, the administration of the Boston Symphony Orchestra is inviting the cooperation of parents and camp directors in preserving the quiet found in any concert hall.

While the activities at Tanglewood are intended primarily for adult audiences, properly supervised children and young people who are prepared to enjoy and listen to the music are welcome. Infants and children not yet ready to enjoy the concerts are discouraged from attending.

Eric Leinsdorf, Music Director of the Boston Symphony Orchestra, stated in a letter to camp managements, "Being a father of five I know that vitality and exuberance are exactly what we look for in our youngsters. We, of the Boston Symphony Orchestra, want more than anything else to have the enthusiasm, affection, and interest of the young. Thus we welcome to Tanglewood the children who are prepared to listen, and we hope that the parents will bring them, and that the camp managements will lead them to our appropriate offerings as often as possible. Once this has been stated, it is necessary to remind their supervisors, be they parents or camp personnel, that everybody attending Tanglewood performances is entitled to listen undisturbed to the music."

Camps intending to send groups to any program at Tanglewood are asked to telephone Norman S. Shirk, Assistant Manager of the Orchestra, at Tanglewood several days in advance of the expected visit.

NEW YORK
AND
BROOKLYN DAILY
D. 76,558 SUN. 76,558
JUL 15 1964

Brooklyn Academy of Music Sponsors Annual "Sunday at Tanglewood"

In celebration of the 100th anniversary of Richard Strauss' birth, Erich Leinsdorf will conduct the Boston Symphony Orchestra in the Waltz Sequence No. 1 from Strauss' opera, "Der Rosenkavalier" at Tanglewood on Sunday, August 2nd, when the Brooklyn Academy of Music sponsors its 8th annual "Sunday at Tanglewood," a one-day excursion to the music festival.

In addition to the Strauss excerpt, the August 2nd excursionists will hear two Tanglewood premiere's—Dvorak's Symphony No. 6 in D and Bela Bartok's Violin Concerto, with Joseph Silverstein, concert-master of the Orchestra, as soloist.

More than 2,100 persons have enjoyed participating in the Brooklyn Academy of Music excursions in past seasons. The all-inclusive cost of the August 2nd outing is $14.50, with Brooklyn Academy of Music members for the 1964-65 season being entitled to a reduction of $1. The excursionists leave at 8:30 A.M. chartered, air-conditioned buses, enjoy a chicken picnic lunch before the concert, sit in o reserved seat inside the Music Shed during the concert, and are given a supper snack before boarding the bus for the return trip to New York.

Reservations for the excursion close Tuesday, July 28th, at 5 P.M. Reservation blanks and further details may be obtained by calling STerling 3-6700.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Wilton Journal
MILFORD, N. H.
Weekly Circ. 550
JUL 16 1964

Week-end at Tanglewood

Souhegan Valley Group Joins the Appreciative Crowds to Hear Music at Berkshire Festival

(Only a three-hour drive from the Souhegan valley is Tanglewood, in the Berkshires, where world-famous music festivals are held. Last weekend four Amherst and Milford women who have played and enjoyed music together, drove to Tanglewood. It is the kind of thing so many people talk about doing, but relatively few carry out their intentions. We asked Mrs. Harry A. Porter of Milford to jot down her experiences and her impressions of a pleasant weekend and a thrilling musical experience so close to home.—Ed.)

By Jeanne Porter

Marguerite Brockway, Reina Hart, Betty Stewart and I took off for Tanglewood Friday afternoon. After getting lost several times on our way to the Mass. Pike we finally scurried along and arrived at our "Guest Home" about 5:45 p. m. We had two rooms on the third floor of a very large home in Lenox and after cleaning up, we ate dinner at a nearby Howard Johnson's. As we wound around the streets, Betty was full of all the various experiences she had had there as a student for one summer at Tanglewood and it was much fun to hear her go on and on.

We arrived at the gate of Tanglewood about one-half hour before concert time and we were amazed at how exceedingly well the cars on the roads leading into the parking lots were directed. There was absolutely no way to make any error, for attendants were very plentiful and kept shifting their positions—while still keeping straight lines—so that it was like an assembly line of cars being parked. I never saw anything like it in my life. With thousands of people arriving at virtually the same time, we were parked and out of our car in about two and a half minutes.

As we approached the main gate we could feel the quiet atmosphere already expectant of great music. The panoramic view of the foothills of the Berkshires is tremendous. The fenced-in area is surrounded by very tall, magnificent pine trees (Tanglewood is a very large area) except on the one side which exposes the view. Inside the gate, the huge music shed, seating an estimated 6,000 people, is surrounded by a large apron of beautifully cared-for lawn where many, many people sit on blankets and eat picnic-type food. In view of this, one is amazed at the silence throughout each concert, plus the tidiness afterwards. No paper napkins thrown around! No potato chip bags under bushes! It's almost like being in Europe!!

What can one say about the "par excellence" of these concerts made available to everyone? People like Leonard Bernstein and Madam Koussevitzky are apt to be seen anywhere on the grounds mingling with thousands of fascinated music lovers. During our short weekend we heard an evening of Schubert including Symphony No. 3 in D and Mass in E flat, No. 6, sung beautifully by Eunice Alberts contralto, Saramac Endich, soprano, Walter Carringer, tenor, and Donald Bell, bass. The Festival Chorus participated in this also.

Saturday morning, for $1.50 we heard the rehearsal of the Sunday afternoon program and it is a joy to watch Erich Leinsdorf conduct, for he does it with such dignity and finesse. He is a smaller man than I had expected, but has such graceful hands and each finger motion has meaning for the orchestra. His conducting is very much like that of Fritz Reiner's.

Saturday afternoon we walked over the grounds to see the Theatre Building, the Chamber Music Hall, the large house containing practice rooms, formal gardens, and the lovely panoramic view, again, of the Berkshires.

Saturday night we ate our "special" dinner at the Curtis Hotel in Lenox, where Betty had played in a trio years ago. It has a typical, large, gracious dining room, similar to those at Chautauqua, and afterwards we bought a few things in the hotel gift shop to bring home to our children.

The concert that night was of Mozart, and of special charm and grace was the piano Concerto No. 11 in F major, done by a young pianist named Malcom Frager who played it superbly.

Sunday morning we heard a lovely Bach Ensemble of students who did two cantatas—with harpsichord—and we were thrilled. The girls left at lunchtime to begin their return trip home, but, since our friend Bill was staying for the afternoon concert, I prevailed upon him to let me keep him company, so I had a special bonus with the afternoon concert thrown in.

The Symphony did a Richard Strauss number based on a humorous poem called "Le Bourgeois Gentilhomme" by Moliere, which I had heard in rehearsal the day before. With Helen Boatwright, Helen Vanni, Donald Bell, singing the character parts and Mac Morgan doing the very funny narrative, it was and is one of the funniest musical scores I've ever heard. This was the first performance of this entire work in America.

Joseph Silverstein, the symphony concert master, played such beautiful Mozart on his violin, he had the audience just captivated.

We left to return to Milford at 5:30 p. m. wondering how and when we might get back to Tanglewood—and soon! It is easy to write for tickets and nearly all homes in the surrounding towns of Stockbridge, Lenox, Lee, Pittsfield, North Adams and Williamstown, open rooms to be made available to guests. There are information centers in these towns and one only need go to one to find an available room.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063
JUL 11 1964

Lee Youth Is Still Critical After Lenox Fall

PITTSFIELD, Mass. (UPI)—George O'Bren, 19, of Lee remained in critical condition today with injuries suffered when he fell from a tree on the grounds of the Berkshire Music Festival in Lenox.

O'Brien, an employe of a Lenox electrical firm, sustained fractures of the skull, shoulders, collar bone, hip and wrist in the 40-foot fall Friday.

Officials said O'Brien lost his footing while sawing a limb which obstructed a spotlight.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 11 1964

Lee Youth Badly Hurt In Fall at Tanglewood

LENOX — A Lee youth who toppled from a tree while working at Tanglewood Friday morning was listed in critical condition later at St. Luke's Hospital, Pittsfield.

Multiple Fractures

George O'Brien of 1 David Ave. suffered fractures of the skull, right shoulder, right collarbone, left hip and left wrist and possible internal injuries, according to Dr. Carl A. Bergan, who treated him at the scene.

Employed by Lahart and Son Electricians of Lenox, O'Brien had just finished sawing off a limb that obstructed a spotlight at Tanglewood's Hawthorne St. parking lot when he lost his footing and plummeted some 40 feet to the ground, landing in bushes. He was rushed to the hospital by Lenox Fire Department ambulance.

LAKE RONKONKOMA
REVIEW
W. 700
JUL 16 1964

A PLEASANT WAY TO SPEND A WEEKEND

Looking for pleasant way to spend a weekend? I would suggest a weekend in New England with a special effort to take in at least one performance at Tanglewood (The Berkshire Music Festival), in Massachusetts. Complete listings of performances are given in the "Times" and the "Tribune" every Sunday.

Performances at Tanglewood are given in a lovely setting that provides opportunity for indoor or outdoor listening. One can purchase a seat under the shed or simply purchase admission to the grounds outside the open air auditorium and sit beneath the stars. Acoustics are excellent either way.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Item (e)
LYNN, Mass.
Circ. 33,843
JUL 1 [illegible]

Sights and Sidelights BY THE SIGHTSEER

An unusual story has come to the Sightseer's attention of interest to Greater Lynn television viewers and music lovers, especially those who were fortunate enough to attend "Lynn Item Night at Pops."

The story concerns David M. Davis and Jordan M. Whitelaw, both known and respected in Boston musical circles, and how they "make music with four cameras."

Davis and Whitelaw are responsible for telecasting Boston Pops Orchestra concerts for Channel 2. Extraordinary as it may seem, their meticulous plan is accomplished without a single rehearsal with the orchestra. But they have their own rehearsal schedule. It goes something like this:

Several weeks in advance Whitelaw, who is the producer, works out the musical planning and indicates the shots he would like. A week before the concert, the two men go through the score together, listening to recordings and working out a complete analysis.

Davis, who is station manager, must mark every single picture on the score itself and on a separate list which is duplicated and issued to members of the staff working with them at concert time. Each shot is numbered and coded with symbols.

The weekend before the concert Davis plays and replays the tape, at least a half dozen times, and every single move of the camera is plotted and timed.

A "dry run" with cameramen and assistants takes place around a table, with a recording of the music and a blackboard to map the work the afternoon before the concert at Symphony Hall.

By 6 PM chairs for the orchestra are on stage, cameras are in place, so the entire staff goes through the camera shots once again, focusing on empty seats.

Shortly after 8 PM when the audience begins to arrive for the 8:30 concert, there is one final technical check. The timing is so exact that if the score calls for 16 measures of violins, the camera will travel the length of the violin section at exactly the right pace to end up on the concertmaster in the allotted time.

"A perfectly televised concert is a combination of skill and luck," says Davis, philosophically.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304
JUL 14 1964

The Lively Arts

By Milton R. Bass

James J. Brosnahan

PICTURE to yourself a gorgeous July night at Tanglewood, the skies clear and the stars winking brightly, the orchestra in their white coats setting off the scarlet jacket of their leader, a breeze of just the right temperature blowing the scent of summer throughout the Shed and the lovely strains of a Mozart serenade floating to the heavens.

Picture to yourself the average businessman sitting in one of the $5.50 seats, contemplating the 104 musicians on stage, the 6,000 people in the seats and the multitude on the lawn, and you can just see him stop to figure how much money is involved in all this esthetic transportation.

* * *

THERE IS a man who knows to the penny, and his name is James J. Brosnahan, assistant treasurer and business administrator of the Boston Symphony Orchestra. Mr. Brosnahan has been with the BSO for 40 years, starting as a runner in the treasurer's office right out of prep school and taking over as assistant treasurer in 1936, when the entire BSO budget was under $500,000 for the year.

The present BSO budget is approximately $3 million per year, with some 85 per cent of it going for salaries. The second highest cost is for printing. The BSO turns out 300,000 programs for its winter concerts, 150,000 programs for the Pops concerts, 200,000 programs for the Tanglewood concerts and 140,000 small programs for Esplanade concerts. All these programs plus the tickets for the concerts add up to a printing bill of $200,000 per year.

* * *

IT COSTS the BSO $60,000 to maintain Tanglewood on a year-round basis with a permanent staff of five and it takes a staff of 50 to run Symphony Hall in Boston. The costs of musical scores and composers' rights comes to around $20,000 a year, and transportation expenses for the annual trek to New York and environs is $40,000.

The annual deficit of the Boston Symphony is around $250,000, which is made up by public subscription and in real lean years by dipping into the endowment fund, which is now about $2 million.

Tanglewood grossed $568,453 in ticket sales last year, but the concerts showed a deficit of $10,000 and the Berkshire Music Center school a deficit of $50,000. This year tickets have been raised 50 cents in all brackets, and if attendance holds up, a small profit will be realized.

* * *

MR. BROSNAHAN'S duties have become quite varied in the past few years, what with keeping up two home sites, running a cafeteria, dealing with three unions, running a payroll on a year-round basis in two different localities, handling record royalties and seeing that the artistic end doesn't have to concern itself with the business end.

He enjoys every minute of it, but he doesn't recommend it as a career for any young hopeful because there are so few symphony orchestras with the stature, schedule or real estate holdings of the Boston Symphony. Symphony orchestras are springing up all over the country, but nearly all of them have only one or two people in the business end. Mr. Brosnahan raised his own boy to be a lawyer, a field with a symphony of opportunities.

* * *

ONE OF THE problems a business manager has to face is the drop in record royalties whenever a new conductor takes over the orchestra. The BSO averages some $250,000 a year in record royalities, half from the BSO proper and the other half from the Pops recordings under Arthur Fiedler. Mr. Fiedler has been with the Pops nearly 50 years, and those royalties roll in every year like they were telephone company stock dividends. But when Mr. Munch took over from Koussevitzky, it took a while for the symphonic records to start an upward spiral again, and the same thing occurred when Mr. Leinsdorf took over from Mr. Munch.

"But," said Mr. Brosnahan, with the smile of an old coach who has seen his bonus baby come through exactly as hoped for, "Mr. Leinsdorf has done very well for the first year."

There's no business like show business.

179

SPRINGFIELD Republican 7/19/64

COLLEGE STUDENTS SERVE AS GUIDES AT TANGLEWOOD

By R. C. HAMMERICH

LENOX—If on a sunny day you present yourself at the main gate at Tanglewood and join a small group of visitors to tour the grounds with a guide who tells funny stories about the Boston Symphony Orchestra with a British accent, don't believe him.

Don't believe the accent, anyway, because he is just playing a college-boy game of make believe to entertain himself as well as his listeners. The accent has no connection with his place of origin or with the information he has to offer about Tanglewood.

One of 14

The odds are against drawing him as a guide, however, because he is only one of 14 college men hired from 70 applicants this summer for posts on the Tanglewood guide crew.

But there is another who has an idea he might like to be an actor and uses his little audiences on the guided tour to flex his acting muscles.

And there are other guides who like to sing or play musical instruments, although they don't serenade the tour visitors, and there is one this year who has taught school in Northern Rhodesia and is learning Swahili.

At any given time in the day there are probably seven or eight Tanglewood guides on duty because they have to fulfill their responsibilities seven days a week from 8.30 a. m. to about 10 p. m. (or when the concert ends) and are scheduled to be at work only 40 to 45 hours during a 5½-day-week.

Allied Chores

Do they really have that much guiding to do?

No. The title is a catch-all label for several allied chores including guiding, all under the supervision of Harry Kraut, administrator of the Berkshire Music Center.

He tries to interview all applicants during the spring (usually in New York or Boston), and sends a sheaf of factual information about the orchestra, the center and Tanglewood to those hired.

Thus they are briefed before they arrive and after they make a couple of special guided tours for guides, their first chore usually is to assist in receiving nearly 250 young musicians who arrive at the end of June to study at the center.

Then for the rest of the season their regular responsibilities include tending the gates ("The grounds will open at 12.30, sir."), welcoming visitors ("There will be another tour in about 10 minutes, sir."), answering questions ("Yes mam, the shed seats 6037.").

They also clear the grounds of straying listeners after concerts, keep an eye on the center members as they make their rounds from studio to rehearsal hall to cafeteria, act as airport chauffeurs for upper-level musicians, run messages and errands for the center administration, serve as ushers at concerts by center members and handle special chores such as operating a slide projector at a panel discussion.

And sometimes, seemingly just to make sure that the title of guide is misleading, they are asked to solve mysteries such as the strange disappearance of Eduardo Mata's trunk.

He flew to Tanglewood early this month from Mexico City to spend the summer studying conducting. Up to last Wednesday, his trunk was still on the way, presumably.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711
JUL 25 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
NORTHAMPTON, MASS.
Hampshire Gazette
Eve. Circ. 13,499
JUL 23 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUL 21 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200
NORTH ADAMS, MASS.
Transcript
Eve. Circ. 13,240
JUL 24 1964

Memorial Service For Koussevitzky Sunday in Lenox

The 12th annual memorial service for Serge Koussevitzky will be held at the Church on the Hill, Lenox, Sunday morning at 11 on the anniversary of the 90th birthday of the late Music Director of the Boston Symphony Orchestra.

Dr. Koussevitzky was conductor of the Boston Symphony for 25 years from 1924 to 1949. He was the first director of the Berkshire Music Center which he helped to establish in cooperation with the orchestra in 1940, and his grave is located in the cemetery of the church.

The service at the Church on the Hill will be conducted by the Rev. David E. Moore. His meditation will be entitled "His Praise Song Stands Forever."

During the service the Vocal Department of the Berkshire Music Center, assisted by a string quartet with oboe, will present three choral selections: Motet from Part II of the German Requiem by Heinrich Schutz; the Sinfonia and Chorus from Bach's Cantata No. 21, "Ich hatte viel Bekummernis"; and the Kyrie from Franz Schubert's Mass in E-Flat major.

After the service in the church the chorus and congregation will move to the graveside of Serge Koussevitzky, and the chorus will sing Randall Thompson's "Alleluia," which was written expressly for the opening of the Berkshire Music Center in 1940.

The public is cordially invited to attend the Serge Koussevitzky Memorial Service.

New England Newspaper Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUL 8 1964

The crowd at Tanglewood wasn't very big when Photographer Mitchell stopped by to shoot the boarded shed (above) and white-capped shrubs (right).

New England Newspaper Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 161,453
JUL 21 1964

SERPENT tuba, one of many strange musical instruments on display at the new Berkshire Museum at Pittsfield, is tried out by Josef Orosz, trombonist of the Boston Symphony Orchestra. The instrument, named because it resembles a coiled serpent, is made of wood, covered with leather. It is coiled to permit the player to reach the lengthy tubing. (AP Photo)

MUSICAL MERCHANDISE
REVIEW
NEW YORK, N. Y.
MONTHLY 6,700
JUN 1964

Old Musical Instruments Shown At Music Show

The more than 20,000 visitors attending the 1964 Music Show at Chicago's Conrad Hilton Hotel will be able to inspect the very latest musical instruments, accessories, pianos, organs, and hi-fidelity equipment. However, this display of new products in the music world will be garnished with a unique, contrasting exhibit of old musical instruments dating from the 16th to the 19th Century.

Shown will be more than 60 of the music antiques which have been loaned to the National Association of Music Merchants, the show's sponsor, by the Boston Symphony Orchestra. Among the archaic instruments are a serpent, a bass wind instrument of the 16th Century; a pochette, a tiny violin used in olden days by dancing masters; a bull roarer, a carved stick whirled at the end of a cord; and a tromba marina, a seven-foot tall single stringed instrument. Also on view will be a combined flute and walking stick used by Frederick the Great, King of Prussia, and a hurdy-gurdy which dates back to the 10th Century.

An instrument which is not likely to be seen on music dealers' counters or shelves today is this French lyre, which once belonged to Madame de Maintenon, second wife of King Louis XIV.

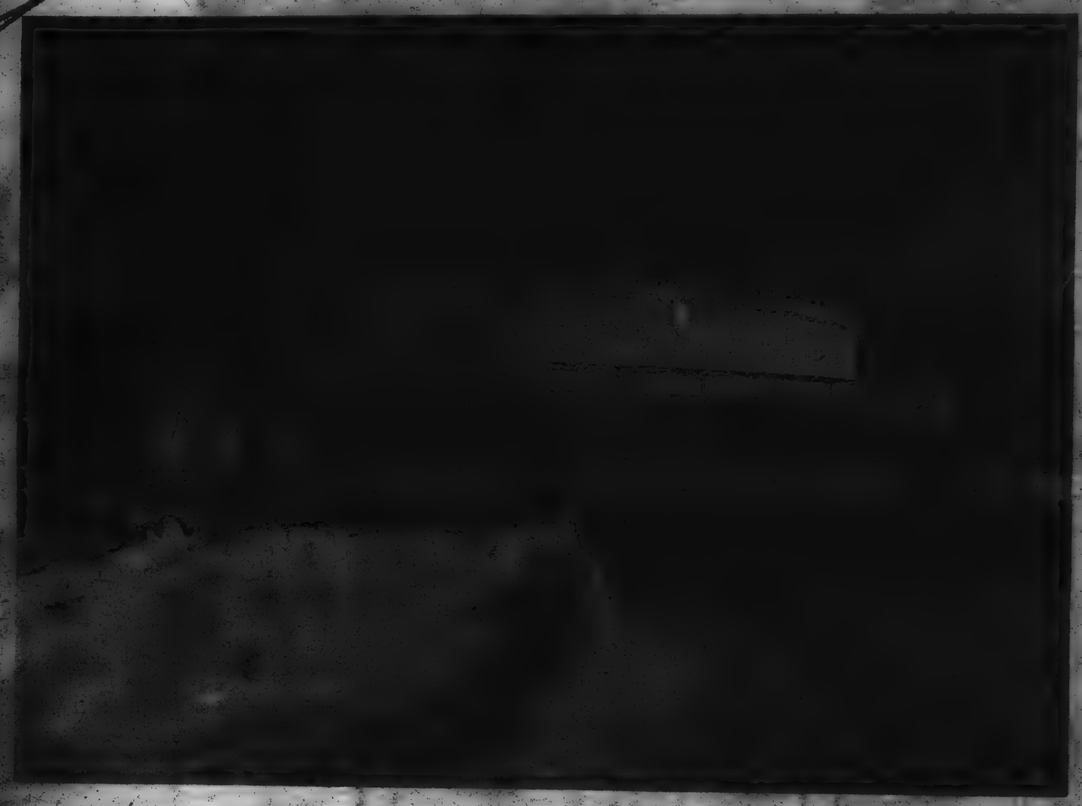
The collection once belonged to Henri Casadesus, a French musician who was the uncle of famed pianist Robert Casadesus. Obtained by the Boston Symphony in 1926 at the suggestion of conductor Serge Koussevitzsy by friends of the orchestra in honor of its founder, Henry Lee Higginson, the collection is said to represent the finest of old world craftsmanship.

According to NAMM, plans are to set up the unusual exhibit in a conveniently-located, easily-accessible display area in the Eighth Street lobby of the Conrad Hilton.

It's doubtful that many dealers today will get a request for this type of instrument.

One of the archaic music instruments being shown at the NAMM Music Show.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUL 1964



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New England Newsclip Agency, Inc.
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Traveler (e)
BOSTON, Mass.
Circ. 161,453
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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hour (e)
NORWALK, Conn.
Circ. 19,220

JUL 21 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Circ. 44,966

JUL 21 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

DANBURY, CONN.
News-Times
Eve. Circ. 23,828

JUL 21 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,499

JUL 21 1964

PITTSFIELD (AP)—The Berkshire Museum opened formally today with some strange musical instruemtsn on display, including serpents.

The serpent is the ancestor of the modern bass tuba and was so called because it actually resembles a coiled serpent.

It was coiled in order to bring within the player's reach the lengthy tubing required to produce the low notes of old-time church and military music.

It is made of wood and covered with leather and as far as anyone can determine only Josef Orosz, trombonist of the Boston Symphony Orchestra, can play it.

He trained himself to play it and the orchestra plans to use it from time to time.

The instrument was known to have been used by the Union Army during the Civil War.

...music dealers
...for an instru-

...music instruments
...MM Music Show.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 21 1964

Versailles Court Instruments On View at Berkshire Museum

BAROQUE MUSIC was written during the 17th century to be played on these venerable ancestors of the string family. Violinist Isaac Stern admires a selection of the instruments, on view at the Berkshire Museum until Aug. 13.

By LISA LANSING

The Berkshire Museum's current visiting collection sounds as if it belonged in a zoo rather than in an open exhibition. But the display of serpents, citterns and theorbos is not as lively and dangerous as it seems.

The Casadesus Collection has grouped the venerable ancestors of modern orchestral instruments and brought them from every corner of the world to a new home in Symphony Hall, Boston. The collection is on loan to the Berkshire Museum until Aug. 13.

Laning Humphrey, curator of the group of more than 40 instruments, explained that the collection had been bought during the 19th century by Henri Casadesus, father of the pianist Robert Casadesus, from the Count of Bricqueville, a noble dilettante sorely in need of money.

Serpents the Strangest

Among the oldest pieces with the strangest history are the serpents. This ancestor of both brass and wind instruments is made of wood and covered with leather. One serpent in the collection curls menacingly in a double S to bring the fingering holes within reach of the player and is crusted with low relief figures of the arms of the 16th century Republic of Venice and characters from myths. One of the serpents on view, a French copy of the Italian design, is finished off with a large brilliantly colored representation of a snake's mouth complete with a full set of teeth.

A number of the instruments were played at the 18th century court at Versailles, where music was a fad of courtiers and rulers alike. In the collection is an ivory fife with a tiny bore. According to Mr. Humphrey, the pipe was used to charm birds during a hunt and also to simulate woodland sounds in court musicales.

Another fad of the court at the time of Louis XVI was imitating the simple pastoral charm of the peasants. A small petit point bagpipe with ivory pipes, purchased by Bricqueville's great-grandfather, is an indication that the court's idea of the simple life extended to music as well as to noble masquerades.

Also among the collection of royal instruments is a walking stick, owned by Frederick the Great of Prussia, which is fitted out with fingering holes so it can become a flute at moment's notice. It is believed that Haydn wrote music for this flute-cum-walking stick.

'The King of Instruments'

The stringed instruments are represented by the lute, which Mr. Humphrey calls "the king of instruments," and by the theorbo. This medieval lute, referred to in Shakespeare, is equipped with 15 tuning pegs. When its simplified form, the cittern, migrated from Spain to England, the British mispronounced the name as "gittern" and later, probably, to "guitar."

The plucked string instruments in the collection are lavishly decorated with reliefs of ivory carved into cupids, and often with intricately carved male heads on the scroll of the neck.

The violin section is made complete by a tiny pocket violin only a foot long, which, with its tiny bow, could be slipped easily into the pocket of an 18th century greatcoat. The instrument was probably used, according to Mr. Humphrey, by dancing masters both in this country and in France to accompany the lessons they gave.

Memorial to Higginson

The collection was given to the Boston Symphony Orchestra during the 1920s in memory of Henry Lee Higginson, for many years a patron of the orchestra. The instruments were very popular at the time among Boston society's music lovers, who often spent their afternoons listening to concerts presented on theorbo, serpent and cittern.

The instruments were played this spring for a taped television broadcast by members of the BSO who have learned how to play in the 17th century manner. Cellist Martin Hoherman plays the Elizabethan theorbo, and Josef Orosz of the trombone section has played the serpent in the group sessions.

Thirty-five pieces from the collection are on view in the second floor display room at the museum.

TANGLEWOOD TWILIGHT

Q. Will any of the Berkshire Festival programs include Wagnerian music this season? Is the New Haven running its usual excursions to Tanglewood? If so, please tell me how to find out about them.

NG —N.A.

A. The only Wagner selections programmed this season will be played Sunday, July 26, when the Boston Symphony, under the baton of William Steinberg, will play excerpts from "Gotterdammerung," and Saturday, Aug. 22, when Erich Leinsdorf will conduct part of Act III of "Die Walkyre." The New Haven excursions are scheduled for Sundays only. Tickets must be purchased in advance at the railroad's ticket offices in Grand Central Terminal or in Stamford Conn., during the week preceding the date of the excursion. The cost ($8.95 for adults, $6.50, children aged 5 and under 12) includes transportation and general admission to the concert.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304

JUL 25 1964

181

Comment

Musical Immortality—The Great Mystery

From a speech by Erich Leinsdorf, BSO conductor, to the students of the Berkshire Music Center, June 28, 1964

What is a composer and what does the world expect of him? What is a creative artist? His work—at its best—mirrors the world of his day . . . and outlives him and his era.

We play Beethoven today and not Cherubini, though he was a successful contemporary. What mysterious reasons account for Beethoven's universality in music which communicates nearly 140 years after his death just as meaningfully to audiences and musicians as when the composer lived, while Cherubini possesses the appeal of historic curiosity only?

Consider this year, 1964: a century after the death of Meyerbeer, and after the birth of Richard Strauss. The first is probably totally unknown to most of you, for he is no longer performed. Occasional attempts at revival by enthusiastic groups in recent years have failed—and probably for good reasons. It is difficult to give an adequate description of Meyerbeer's raging success with the public in his lifetime. He sat on a throne comparable to that of the great 19th-century composers.

Strauss, 100 years after his birth, is a problem. I believe that a good part of his life work is of truly genius caliber, yet he lived and composed much longer than the period which he represented. What we of posterity say about these men has nothing to do with their avowed objectives.

When composers today are faced with public non-acceptance, we hear references to later generations who will understand, thus implying that the contemporaries do not understand. This may, once in a blue century, be the case. But as a rule, to be applied generally, the argument will not hold water. Composers always work for their contemporaries, and worrying about immortality is rare.

The philosophical problem of the creative artist is how to find the proper way of expressing himself without indulging in ways unintelligible to contemporary ears; or, on the other extreme, how not to be a slave to instantaneous acceptance to a point where he may land unwittingly as a commercial artist. Yet, if the talent of a man should be in the line of commercial artistry, he is again wrong, toward himself and toward the world, by trying to be something else. There are types whose creative impulse dries up if they do not receive instantaneous approval of the masses; and there are others who think they are not creative if they receive any kind of immediate acceptance.

To find himself and yet not alienate listeners from his music is a great achievement for any composer.

ATHENS, N. Y.
HERALD
W. 300

JUL 30 1964

HUGE CROWDS at Tanglewood last weekend, at major concerts Friday and Saturday nights and Sunday afternoon, totaled more than 30,000 and contributed to the largest tourist weekend of the season in the Berkshire Hills. Hotels, motels and tourist homes throughout the tri-state area were filled.

New York World-Telegram
and
The Sun
D. 423,849 SAT. 142,176

JUL 25 1964

Travel and Resorts

Berkshires Offer Outdoor Concerts

Many Americans who are visiting the East this summer should take advantage of the opportunity to drive to the beautiful Berkshire Hills in Western Massachusetts.

Right in the heart of the Berkshires is Tanglewood, at Lenox, Mass., summer home of the Boston Symphony Orchestra. It is a three-hour drive from New York City via excellent highways, and offers an interesting contrast to the excitement and hubbub of the World's Fair.

At Tanglewood, which has been a mecca for music lovers for 29 years, visitors may spend an evening or a weekend hearing Berkshire Festival concerts by the Boston Symphony Orchestra, Erich Leinsdorf, music director, and many distinguished guest conductors and soloists.

Seats for 6000

The wedge-shaped Music Shed, which is open on three sides to allow a view of stately trees and shrubs, can easily seat 6000 persons, and the spacious lawns surrounding it accommodate an additional 6000 to 9000. Many people prefer to bring blankets and folding chairs to enjoy a concert under the stars, since the music is amplified throughout the lawns.

The Boston Symphony Orchestra, Inc., has added much to the original estate to provide comfort and convenience for Tanglewood visitors. There are five large parking lots, all of which are free and are policed throughout the concerts by experienced parking attendants with the aid of walkie-talkie radios.

Box Lunches and Music

Traffic on the approaching roads is directed by Massachusetts State Police patrolmen. On the grounds, within easy walking distance of the Music Shed, visitors may purchase box lunches and beverages at the open-air cafeteria, browse at the music store for books, recordings and scores, and visit the Glass Reception House at the Main Gate, where representative art exhibits from the local museums and art colonies are always on display.

On week days guided tours of the grounds are conducted at frequent intervals, to enable visitors to see the estate without disturbing the young musicians of the Berkshire Music Center, the orchestra's summer center for the advanced study of music which runs concurrently with the Berkshire Festival.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4208

PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304

JUL 25 1964

James F. Kiley:

Tanglewood's Keeper

Birnie

James F. Kiley rides herd on Tanglewood's lawns.

By Ann Shanahan

This is the fifth in a Berkshire Week series designed to delve below the surface and reveal the wheels that keep summertime Berkshire rolling smoothly.

ALL PERFECTION at Tanglewood is divided into two parts: the audio and the visual, or, the music and the grounds. And just as the Boston Symphony's members alertly take their cues from Erich Leinsdorf, so does each blade of grass on the manicured grounds pay attention to the call of one James F. Kiley.

Kiley is the man who supervises the lush setting that is unmarred by weeds, crabgrass, dandelions or patches of seared lawn. His obvious ability can be envied by all those green-carpet seekers who have sprayed, dug, replanted and watered their own small lawns by the successful or unavailing hour.

* * * *

It was an advertisement in The Berkshire Eagle about 15 years ago that brought Kiley and Tanglewood together. He was then informed that he might work up to the foreman's job.

Now 39 and superintendent for the past six years, Kiley says he had no particular qualifications for the job when he started. It is apparent that he has somehow acquired a fund of knowledge about lawns, carpentry, trees, even plumbing.

"Two years before I took on the superintendent's job, I couldn't grow anything," he says. A native of West Stockbridge and graduate of Williams High School in Stockbridge, Kiley in his pre-Tanglewood days had been in the Navy and done stints with General Electric and Massachusetts Electric.

* * * *

The fact that Kiley has grown a very green thumb is seen in the small, but efficient greenhouse built at Tanglewood on his urging. Now all the plants are grown there for the window boxes of geraniums, hanging baskets of fuscias and pots of begonias that decorate the grounds.

Kiley supervises the cutting of 27 acres of Tanglewood lawn. He is in charge when an addition is constructed to one of the buildings on the property. After every concert he and his staff painstakingly retrieve the refuse left by careless concert-goers.

A full catalogue of Kiley's activities would be virtually endless. The hours he puts in during the active season are long. "We're fighting the weather," he says. Berkshire County's autumn is short, and preparing the grounds for winter requires such things as boarding up the shed and concert halls, aerating the lawns to break up compaction, applying some four tons of fertilizer and a top dressing, trimming the hedges.

In the spring, which is also too brief to give Kiley any leeway, trees are planted, flowers started and again, the lawns readied, this time for people rather than snow.

* * * *

The Kileys live in a white shingle house near Tanglewood's main gate. Mrs. Kiley, the former Barbara Buckler of Stockbridge, and the two children, David, 9, and Linda, 4, also do their bit for the summer home of the Boston Symphony Orchestra.

During the summer the whole family is mobilized to answer the telephone and redirect visitors who think the Kiley's home is in the public domain.

Tanglewood has always presented special difficulties for the Kileys, beyond the job itself. The children, for example, have to learn to sleep through the hours when evening concerts are over and hundreds of cars with lights and horns are leaving the nearby parking areas.

* * * *

One of Kiley's greatest triumphs was his unique solution to the problem of achieving a constant "just manicured" look to the many acres of lawn. Not satisfied with the streaked look of the lawns when cut by the conventional tractor method, Kiley designed a seven-foot boom arrangement with two cutting units. The boom is attached to the front of the tractor and cuts the grass before itis crushed by the machines' heavy wheels.

The lawns are cut twice a week. The job still takes 5½ hours, but because there is no crushed and hence uncut grass to pop up later, there are no streaks.

The Kileys were not classical music lovers when they came to Tanglewood. Through constant exposure to the BSO concerts, however, they are "learning to enjoy it," Mrs. Kiley says. They have even bought a number of classical recordings that they play when the orchestra has returned to Boston.

* * * *

Asked whether he enjoys his job, Kiley says that he takes great satisfaction in maintaining the estate as it was many years ago. Of his summer staff, he says, "they're expected to work seven days a week and as many hours as requested."

He expects as much of himself. Tanglewood is more than a job for Jim Kiley, it's a way of life.

ANN SHANAHAN, Stockbridge correspondent for The Eagle, is one of the lucky wives who has avoided even trying out the home lawnmower.

WEST ORANGE, N. J.
CHRONICLE
W. 5,300

AUG 6 1964

Violinist Invited To Write Paper

Samuel Applebaum, violinist of Maplewood, formerly of West Orange, has been invited by Erich Leinsdorf, conductor of the Boston Symphony Orchestra and Richard Burgin, associate conductor, to write a paper on "the training and the development of a good foundation for young violinists and violists."

Applebaum is to discuss the handling of talented youngsters and the technical procedures to insure good progress. He will read his paper at Tanglewood Music Festival in Massachusetts August 17 at 2 p.m. for an audience, comprising visiting violin teachers and members of the Boston Symphony Orchestra.

A discussion by a panel will follow. Panel members will include Louis Persinger, Richard Burgin, Carleton Cooley, John Corigliano, Josef Gingold, Sydney Harth, Louis Krasner, Joseph Silverstein, Roman Totenberg and Eudice Shapiro. The whole program is made possible by a grant from the Martha Baird Rockefeller Foundation.

Newark Sunday News
NEWARK, N. J.
SUN. 417,165

AUG 2 1964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397
JUL 12 1964

Tanglewood Cafeteria Busy at Intermission

Music Festival Operation Serves About 2000 in 20 Minutes; Corbitt Is Manager

By R. C. HAMMERICH

LENOX—At intermission time when applause for the Boston Symphony Orchestra drifts across the lawn and the lights in the great shed at Tanglewood go up, the cafeteria near the main gate drops its barriers and reopens for business.

Before the music starts for the second half of the concert 20 minutes later about 2000 eaters will have been served in six lines.

Tanglewood Specialty

They buy beverages, fruit, sandwiches, candy and pastry. The box lunches, which have been a Tanglewood specialty for about six years, are sold mostly to picnickers before the concert.

And when the music begins again, the cafeteria immediately closes because even though the orchestra could increase its cafeteria profits by selling food all during the concerts, it is not in the food business. It doesn't wish anything to interfere with the music.

Anyway, Samuel J. Corbitt says the cafeteria expects to sell 25,000 box lunches before the season ends Aug. 23.

Corbitt's full title is eastern regional supervisor of schools and special projects operations of Treadway Inns, Inc., a corporation which has operated the food concessions at Tanglewood since the early 40s when Corbitt was in Lee High School and, with five others, sold sandwiches and sodapop at Tanglewood through the windows of a school bus.

Large Staff

Now and for the last half-dozen years the company has operated the cafeteria with a 25-member staff; a manager, assistant manager, chef, second cook, baker, 14 college boys and six cashiers.

Their job includes preparation of 250 to 275 lunches five days a week for members, faculty and staff on the Berkshire Music Center as well as members and staff of the orchestra who don't go home to nearby cottages.

For them lunch is served from 12 to 1.30 p. m. Available is a choice of hot plate, two salad plates, four sandwich plates and the average price is 75 to 95 cents. Coffee and pastry are available between 10 a. m. and 2.30 p. m.

The box-lunch service for concert goers, however, is unusual. It was started in 1958 after a dozen years of experiments with menus involving such things as hot meals and sandwiches made to order.

1000 Per Hour

Patrons have a choice of three boxes — turkey, roast beef, broiled half chicken—and can be sure that the contents of each box was prepared at the cafeteria and packed on the morning of the day of purchase.

The number of boxes packed (the youthful assembly line can pack 1000 in an hour) is determined by the number sold on the comparitive day the preceding year—raised or lowered according to the weather.

Average sale is 400 Friday evening, 500 at the Saturday morning open rehearsal, 1200 Saturday evening and 1500 Sunday afternoon.

But even the box lunches are out-sold by Tanglewood's brownies — best sellers according to Corbitt. He says the cafeteria will sell 65,000 this season.

Various reasons are offered to explain their success. One offered by an independent, objective customer is that they are "short on sugar."

"They are not too sweet," he says. "They don't taste like nuttie goodie fudge."

Musical Events

TODAY

2.30: Boston Symphony Orchestra; Tanglewood, Lenox.
2.30: Band concert; Forest Park.
3: Chamber music; Marlboro School of Music, Marlboro, Vt.
3.30: Chamber music; Cummington School of the Arts.
7.30: Band concert; Szot Park, Chicopee.
8: Hartt String Quartet; Millard Auditorium, University of Hartford.
8.30: Pete Seeger; Music Barn, Lenox.

MONDAY

8.30: "I Married an Angel"; Storrowton Music Fair, West Springfield. (All week)
8.30: "Connecticut Yankee"; Goodspeed Opera House, East Haddam, Conn. (All week)

TUESDAY

8: Harvard Glee Club & Radcliffe Choral Society; Theater, Tanglewood, Lenox.

THURSDAY

8: Band Concert; Ware.
9: Hartford Summer Symphony; Constitution Plaza, Hartford.

FRIDAY

8: Boston Symphony Orchestra; Tanglewood, Lenox.
8.30: Chamber music; Yale School of Music, Norfolk, Conn.
8.30: Chamber music; Marlboro School of Music, Marlboro, Vt.

SATURDAY

3.30: Olatunji; Music Barn, Lenox.
8: Boston Symphony Orchestra; Tanglewood, Lenox.
8.30: Chamber opera; Yale School of Music, Norfolk, Conn.
8.30: Chamber music; Marlboro School of Music, Marlboro, Vt.

NEXT SUNDAY

2.30: Boston Symphony Orchestra, Eugene Ormandy, guest conductor; Tanglewood, Lenox.
2.30: Band concert; Forest Park.
3: Chamber music; Marlboro School of Music, Marlboro, Vt.
3.30: Chamber music; Cummington School of the Arts.
7.30: Band concert; Szot Park, Chicopee.
8: Hartt String Quartet; Millard Auditorium, University of Hartford.
8.30: Lionel Hampton; Music Barn, Lenox.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SOUTHBRIDGE, Mass.
Circ. 5,212
JUL 30 1964

Tanglewood Program Aug. 19 To Benefit Music Center

By IRENE JARRY
News Music Columnist

Have you been to Tanglewood yet? It is a summer must if you like music. The Berkshire Festival is considered the best in America and is on as high an artistic level as any in Europe.

The final of the week end series will begin on Saturday, Aug. 22.

Besides having the best and most varied music America can offer, it is known for its marvelous scenic country setting. Tanglewood has hundreds of acres of beautiful lawn, gardens, great trees, and lake shore and has been the summer home of the Boston Symphony for many years.

Best Composers

It is there that the principals of the orchestra, together with a distinguished faculty including some of the best composers of America and Europe, hold the annual session of the Berkshire Music Center, a school for "living and working in music". New composers and compositions are born here. They have a large choral group, forums, chamber music, opera, and every other type of musical activity. It is the final roster for talent, One encounters artists, actors, writers, and personalities.

There will be a Gala evening Aug. 19. The program will benefit the Student Music Center and will consist of several events beginning in mid-afternoon which will represent all departments of the Music Center. The highlight of the day will be the evening concert in the Music Shed at which the full Boston Symphony and Berkshire Music Center orchestras will combine forces to form an orchestra of 170 musicians. The giant orchestra will also be joined during the concert by a 200 voice chorus and will be conducted consecutively by Erich Leinsdorf and Leopold Stokowski.

There is chamber music the first three evenings of the week in the Chamber Music Hall. Friday and Saturday evenings and Sunday afternoon the full orchestra performs in the Music Shed. There are open rehearsals every Saturday morning at 10. Rehearsals are fascinating and are sometimes more rewarding musically than the finished concert.

The public is invited to visit the school with its varied departments and the music store with many unusual scores and books.

Tanglewood also has a literary and historical meaning. It was the meeting place of Emerson, Holmes, Melville, and Hawthorne. The latter lived here in 1850; it was here that he wrote "The House of Seven Gables" and first imagined his "Tanglewood Tales". The "Little Red House" in which he lived and worked has been rebuilt in replica.

This year they are especially celebrating the anniversary of Richard Strauss and one of his works is included in almost every week end concert. Excerpts from his masterpiece, "Der Rosenkavalier", will be played Sunday. On Aug. 9 George Bolet, the pianist, will be soloist in Strauss' "Parergon". The following week Lorin Hollander will be the soloist in "Burleske". Strauss' music nearly always has a poetic program, and one of my favorite tone-poems is his "Death and Transfiguration", which will be played along with other works Aug. 21.

Incidentally, the Boston Festival is still going strong. This week end, July 30 and August 1, is featuring the Hungarian Ballet and on Aug. 2 and 3 the Ballet Espanol Ximeney-Vargas will perform.

Happy listening!

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUN 29 1964

Whitestone

NEW SEXTET playing at Tanglewood this season will be this uniformed group from Pinkerton's National Detective Agency, which will patrol the grounds on a round-the-clock basis. Thomas D. Perry Jr., in dark coat, Boston Symphony Orchestra manager, discusses the patrol schedule with J. C. Bearden, supervisor of security, center, and James Kiley, Tanglewood superintendent. The Pinkerton men, left to right, are Sgt. Francis Hogan, Jeffrey Clark, David Mercaldo, Peter Brazeau, Lt. George Loucks and Sgt. Gordon Mizener.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200
PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 29,304
AUG 27 1964

183

Notes and Footnotes

IT WAS an endurance contest last weekend at Tanglewood, and the final programs of the Boston Symphony Orchestra. This is not put forward disparagingly. It refers to Louis Speyer, oboe and English horn player for the Boston Symphony Orchestra, who retired after 46 years at the close of the season Sunday afternoon.

As pointed out in a piece about him by Lisa Lansing in last week's "Berkshire Week" supplement of *The Eagle*, Mr. Speyer hasn't missed a concert in his long tenure with the BSO. With disarming frankness, he told the reporter, "and I'm not proud of it. When one is sick, one ought to stay at home."

Evidently, Mr. S didn't really mean that, or he certainly would have stayed home for the season's last two concerts. They were both big, demanding programs. Sunday there were the "Fidelio" overture, Symphony No. 7 of Beethoven, and "Ein Heldenleben," by Richard Strauss.

—Saturday night, Director Erich Leinsdorf led his musicians through Wagner's musical tidal wave, the "Valkyrie," and Verdi's "Requiem," plus accompaniment for Wotan's "Farewell," sung by Ezio Flagello. It was awful. At least, it was for Mr. Speyer, on the last lap of his BSO career.

He was tooting and blowing but his cheeks, with an ulcerated tooth.

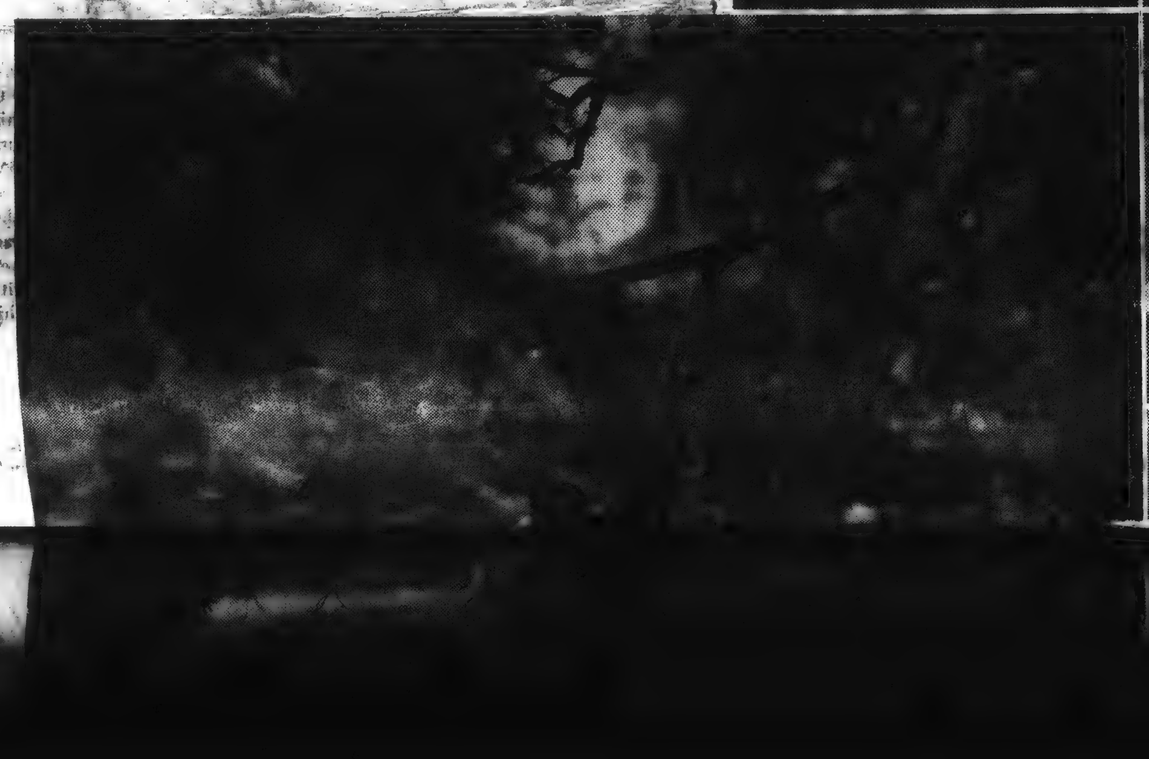
After Sunday's concert, he confided to one of our colleagues that he liked the "Berkshire Week" story, but added that he felt it was published just in time. Pointing to the swelling in his right cheek, he said the tooth started to tune up on Saturday, and for a time it looked as if his perfect attendance record was doomed.

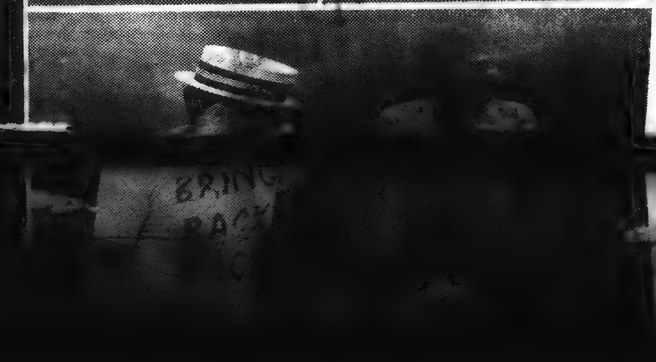
Such a tooth infection for a wind musician could make it impossible for him to play, however strong his determination. Well, he made out, his record was unblemished, but he had to eat his words about staying home when sick.

Herald Tribune
D. 282,005 SUN. 363,384

JUL 1 2 1964

Blanket Rules For Concert Dress





By Louise Sweeney

"We would be pleased if all Tanglewood patrons would attend the concerts in appropriate concert dress," sighed the Berkshire Festival in a recent news release.

Tanglewood, the summer home of the Boston Symphony Orchestra, has long been a mecca for music lovers. A look at clothes worn there on a typical week end this summer raises the question: what is appropriate concert dress? In the music shed at Tanglewood people wear everything from pleated white linen to plaid sleeping bags. Outside, where listeners go grassing on the lawn, anything is worn as long as it's with a blanket. Some long-hairs even wear their

selves.

Berkshire natives ("borners") usually turn up in shirtdresses and cardigan sweaters. It's the tourists who treat Tanglewood like

TIGHT BINDING

Eagle 8/15

Whitestone

THREE NOTED CONDUCTORS, all former students at Tanglewood, chat with Mrs. Serge Koussevitzky while at her home Seranak for the annual meeting of the Koussevitzky Music Foundation. From left are Seiji Ozawa, Lukas Foss, Mrs. Koussevitzky, and Leonard Bernstein. Ozawa will conduct the Boston Symphony Orchestra in the Tanglewood Music Shed for the first time tomorrow afternoon. Foss and Bernstein are on the board of the foundation.

photos by William S. Tasnie

Blankets are the most important accessory at Tanglewood. 1. Rose Fensterheim, the Bronx, goes blanketing in pleated white tennis dress. 2. Adrienne Lichtig, Jamaica, wraps a green blanket cerape-style over orange slacks. 3. Phyllis Kerman, Manhattan, wears an afghan over roman-striped blouse. 4. Manhattan's Letty Pogrebin wears a Thomas white linen shift, green-fringed. 5. Tanglewood sandals go to any length. 6. Barbara Grossman, Manhattan, in red calico smock. 7. Loving couple under Tanglewood pines. 8. Tanglewood dropped its customary Bach week end this year, so Mr. and Mrs. Benson D. Scotch, Union, N. J., crusade in Bring Back Bach tee shirts.

Tanglewood draws a small minority which carries transistor radios to cater to the Mets and considers Mozart good music to play bridge by. 9. This tourist in blue jeans, rollers, and chartreuse scarf is painting her toenails to a Haydn cantata. 10. Julia Sternscheim, Manhattan, wears a pleated white linen dress, lace-edged, from the Phoenix Shop. 11. Berets are popular with men at Tanglewood: Maxwell E. Foster, Ipswich, Mass., wears a brown beret, tweed suit; his wife wears a cool print.

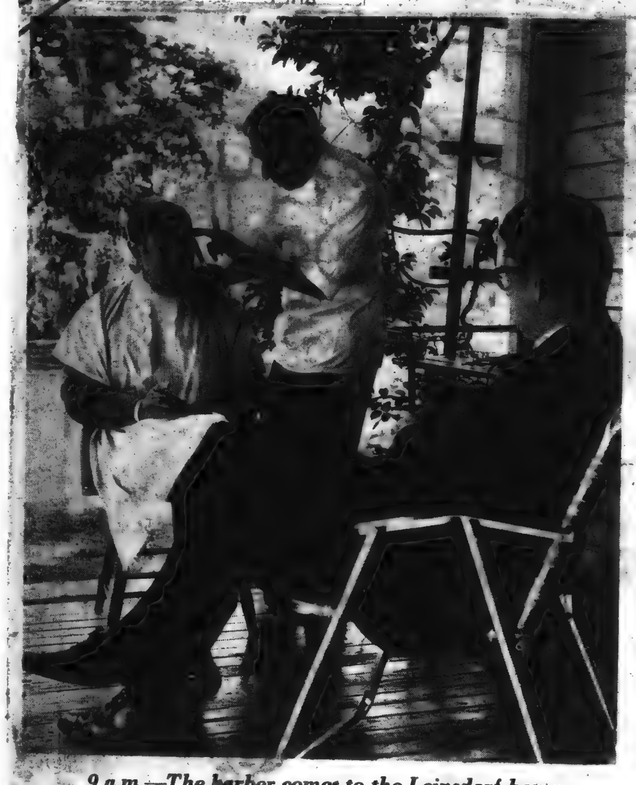
Berkshire natives ("born-ers") usually turn up in shirtdresses and cardigan sweaters. It's the tourists who treat Tanglewood like a beach who first raised the appropriate dress problem. "We're trying to discourage short shorts and people who come in wearing clothes but wind up wearing bathing suits," says Tanglewood press and public relations director Sanford R. Sistair.

Tanglewood has been battling the increasingly casual summer crowd for years now. Up until ten years ago the management handed out wraparound skirts to scantily dressed women. As recently as two years ago ushers were still reminding men to keep their shirts on.

Tanglewood fans have always been rugged individualists, as these photographs prove. It may take a while to decide whether Bring Back Bach tee shirts are "appropriate concert dress."

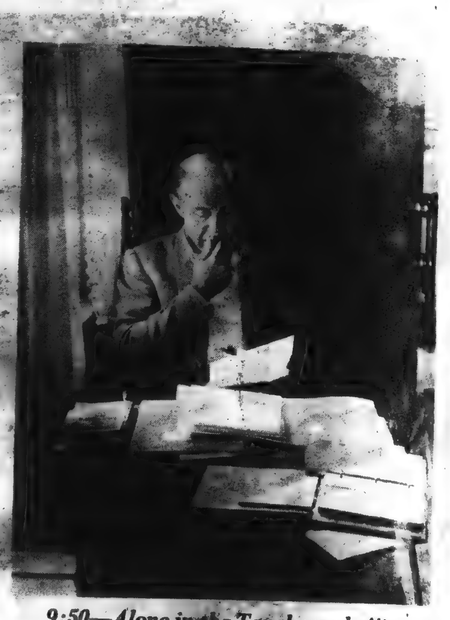
TIGHT BINDING

Box 378, Boston 6 • Richmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
AUG 1 1964



9 a.m.—The barber comes to the Leinsdorf home.

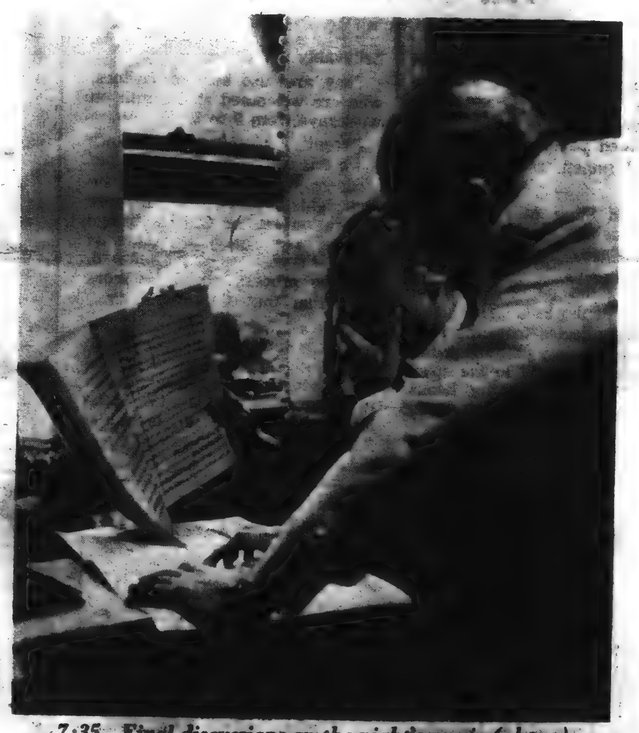
9:20—Breakfast with Mrs. Leinsdorf.



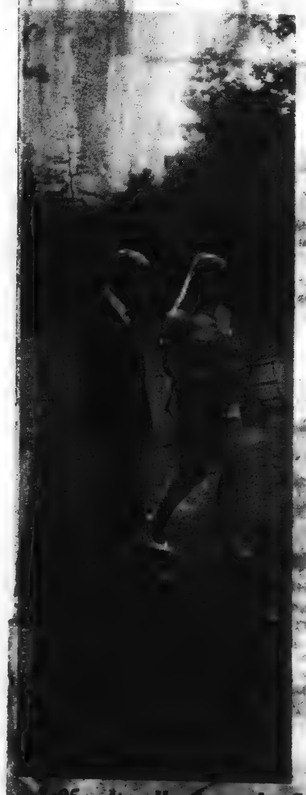
9:50—Alone in the Tanglewood office.

A Day With Leinsdorf

6:45—Relaxing at the piano before the concert.



7:35—Final discussions on the night's music (above) take place in the office; 7:55—the music director dons his jacket.



8:05—A walk around the Stockbridge grounds with his daughter precedes the conductor's departure for Tanglewood about 7:15.

WHEN THE GENERAL PUBLIC sees Erich Leinsdorf, he's nearly always conducting the Boston Symphony; when those who belong to Tanglewood see him, he may be doing any one of a myriad of things, all of them facets of his roles as music director of the orchestra and director of the Berkshire Music Center.

In not quite two full summers in Lenox, Leinsdorf has already created a name for himself as a man who keeps his expressive fingers in all the various pies, rather than just the musical affairs of the orchestra.

A typical day with the summer-active Leinsdorf runs the gamut from morning haircut to post-concert autographs and makes stops along the 13-

Photos by

TIGHT BINDING

sdorf

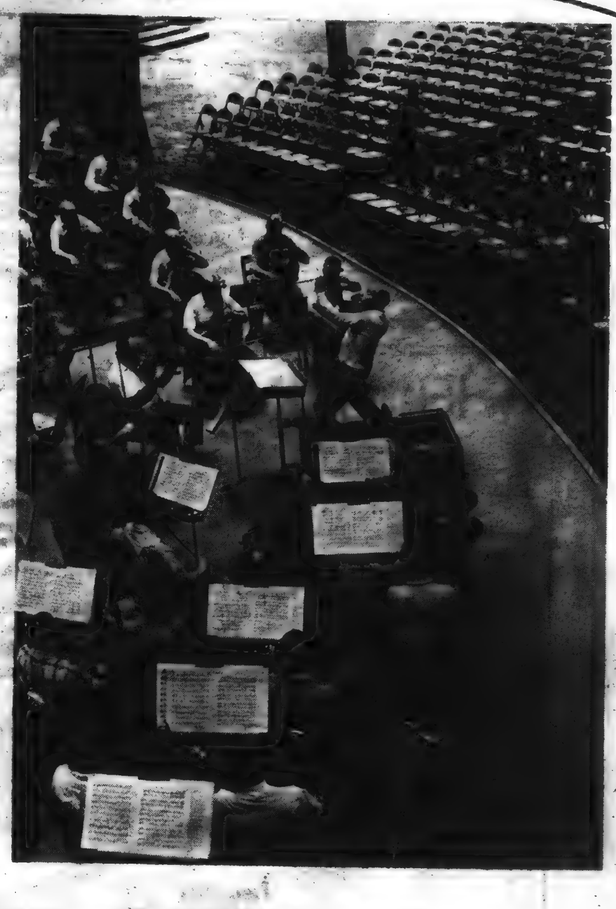
WHEN THE GENERAL PUBLIC sees Erich Leinsdorf, he's nearly always conducting the Boston Symphony; when those who belong to Tanglewood see him, he may be doing one of a myriad of things, all of them facets of his roles as music director of the orchestra and director of the Berkshire Music Center.

In not quite two full summers in office, Leinsdorf has already created a name for himself as a man who puts his expressive fingers in all the various pies, rather than just the musical affairs of the orchestra.

A typical day with the summertime Leinsdorf runs the gamut from a morning haircut to post-concert autographs and makeup stops along the 13-hour way at the office, student activities, orchestra rehearsals, piano, dressing room and concert stage. The day also brings considerable shuttling back and forth from the Leinsdorf home in Stockbridge to Tanglewood.

Throughout a day that a bystander would find harassing by its mere multiplicity, Leinsdorf remains composed, controlled, gracious. He relishes all conversations—in French, German or English— listens well to each comer and sorts out the flow of problems and people into quick and final decisions.

About 10—Rehearsal with students (above) or with the Boston Symphony, until 12:30.



4 p.m.—A home meeting with Thomas D. Perry, orchestra manager.

10:15—Conductor meets public backstage.

8—The day reaches its climax as Leinsdorf presents the orchestra to the public.

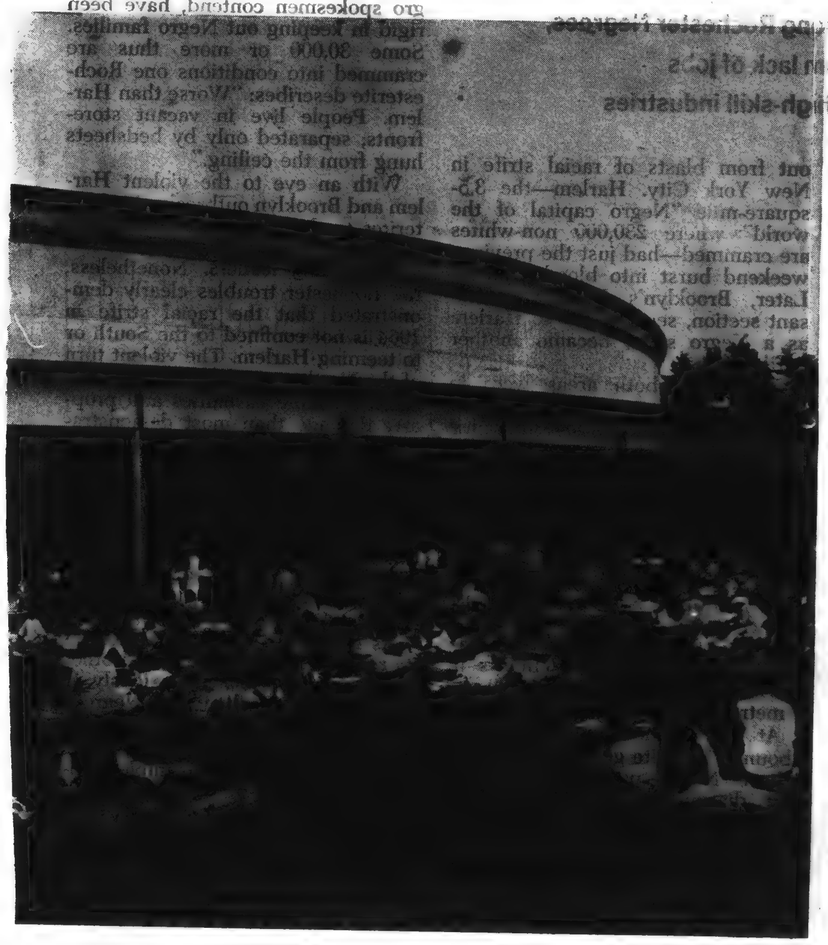
Photos by Joel Librizzi *Text by Ruth Bass*

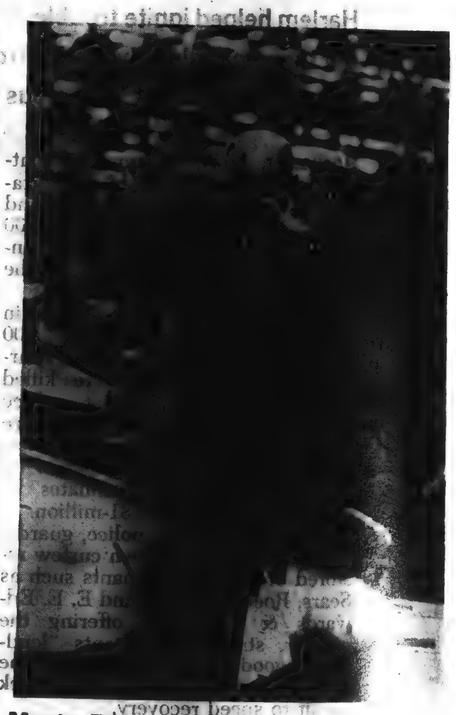
BUSINESS WEEK
NEW YORK, N. Y.
W. 401,800

AUG 1 1964

Not all music at Tanglewood is long-haired; a student orchestra rehearses jazz written especially for it. Most of the students, from all over the country, are on scholarship. The others pay a small tuition and boarding fee.

Away from din raised by 300 student musicians all going own way, a singer finds a quiet studio for practice.





Maestro Erich Leinsdorf leads his men through a difficult passage prior to performance set for that evening.

At concerts (left), some like seats in "shed," others the cheaper, more informal way of lounging on grass.

More than an orchestra

For music, not money

Boston Symphony, running summer school as well as Tanglewood, winds up in red; but long season makes it closer to breaking even than most big orchestras

first 35 years of its existence, its of the Boston Symphony a were made up entirely by ler, Major Henry Lee Hig- a marvelously proper Proper an who could become quite nt at the notion his burden should be shared. "Charge it, if there be any to profit forget the loss," he used to ct the orchestra's manager, it does not really exist."

day, the BSO is big business, ring some $3-million a year. Part of this money is made up by the contributions of 4,000 to 5,000 donors —the "friends of the symphony"— yet the world-renowned orchestra still doesn't make ends meet. It is more concerned about music than money—as its summertime activities clearly demonstrate.

More than concerts. During the warm summer days of July and August it is not unusual for visitors to the orchestra's 210-acre summer home in the Berkshire Hills to come across student musicians practicing, their music precariously balanced in the branches of trees.

For Tanglewood is more than an outdoor concert hall. It is a school largely supported by the orchestra and devoted to the concept that musicianship in the future must be maintained at the same degree of excellence as in the past.

Thus, during the day the entire estate seems to burst with sound—choral, orchestral, operatic, and instrumental. At night, though, everything is stilled except the one performance of the evening, be it the BSO's weekend concert, a concert by the full-size student orchestra, or a chamber music recital. These are what draw the crowds over the narrow back roads around Lenox, Mass.

Footing the bill. Although these crowds pay some $500,000 each year for tickets during the eight-week Tanglewood season, and contribute additional thousands to the Berkshire Music Center, as the school is called, the combined operation is a financial loss. The big winners in dollars are the Berkshire County motels, hotels, and restaurants. Last year, visitors to Tanglewood spent an estimated $3.5-million to $4-million outside the grounds.

No major symphony orchestra in the country can support itself on box office revenues, record royalties, and radio and TV concerts. But the Boston comes closer than most, despite its summer school, most of whose students come on scholarships.

A key reason is that the orchestra has the longest season of any similar group. From October through April it plays its regular concert season in Boston's Symphony Hall and on tour. Then, minus its top-ranking first desk men, it becomes for nine weeks the Boston Pops Orchestra, with a lighter repertory.

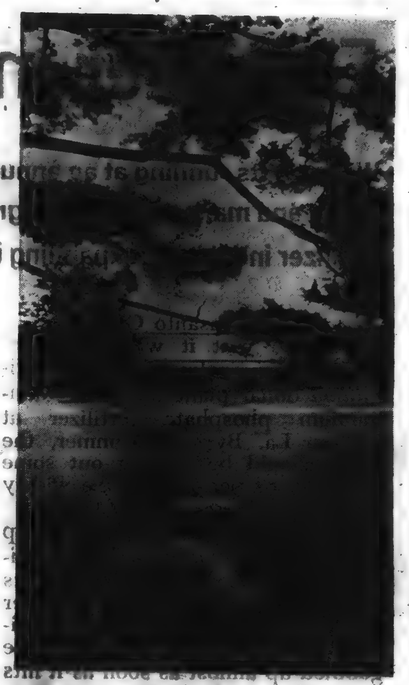
Next comes the two-week Esplanade season on the Boston bank of the Charles River. This is free to the public, and a dead loss, though of late some of the larger Boston-based companies such as Gillette have sponsored "evenings."

Finally, there is the Tanglewood season, first with a chamber orchestra made up of the first desk men who double as the Music Center's faculty, and then with the full orchestra for six weeks.

Overtones. With some of the highest salaries in the symphonic "industry," the BSO enjoys a remarkably low personnel turnover. Having played together so long as a group is certainly one reason for the orchestra's brilliance. And because of its excellence and renown, the BSO is in frequent demand for recording sessions, thereby further enhancing its income and that of its members.

But this is not the entire answer; there is the matter of pride. After Erich Leinsdorf, the orchestra's new music director, had conducted his first concert almost two years ago, he was asked what he thought of the musicians.

"They have the whitest vests I've ever seen," was his reaction. By this he meant that Boston Symphony musicians appear to take as much pride in their jobs as Bostonians do in their performance.



Cellist Hideo Yashiro from Tokyo's Nippon Chamber Symphony Orchestra practices in the shade of a tree.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

AUG 9 1964

Composer Berger: "I feel very free here."

Tanglewood Is a Study Center as Well as a Festival

LENOX, Mass.

By THEODORE STRONGIN

"I WISH other people would talk about my music rather than myself," said Arthur Berger. Nevertheless he did talk, which is fortunate, because Mr. Berger has special qualifications.

This summer he is composer-in-residence at the Berkshire Music Center (the school of Tanglewood) replacing the indisposed Pierre Boulez. Otherwise, he is Naumburg Professor of Music at Brandeis University. Born in New York in 1912, he has been a critic on The New York Sun and The New York Herald Tribune, and has edited the scholarly magazine, "Perspectives of New Music," to which he still contributes.

And so as a teacher and critic, his talk, as well as his music, has the authority of experience. It is an authority he does not belabor. Mr. Berger is modest, soft-spoken and his statements are explorations rather than pronouncements.

He is not a member of the two most-talked-of and most fashionable groups today, the random composers and the electronic composers. The random composers are the ones who leave many more choices to the performer to make as he goes along than are traditional to concert music. "My objection," Mr. Berger said, "is that I don't see how I can sufficiently rely on a performer as my fellow composer." Even in jazz, "not all jam sessions are in the groove. There's so much music that one has a great responsibility to the public.

*

"I use serial-12 tone systems as points of reference. I first played around with 12-tone in 1933, but at the time I couldn't get away from the gestures of Viennese music then built into it (it had been originated by Schoenberg in Vienna). Now it's a system and no longer a style."

But Mr. Berger is quick to point out that he doesn't exclude the random composer. "They have some answers," he said. "They have to think about them. They still have to explain many things." He does not rule out random music in theory, just as he does not rule out the possibility of new, imaginative work in any guise, past or present.

But random music is not for him, personally. He has already gone through one great change, to 12-tone and serialism. As to another revolutionary change to random or electronic, "How many times in a lifetime is one required to come to terms," he said.

*

Mr. Berger does object to the people, random or otherwise, who make you feel that if you're not doing everything just their way, you're not "in it." He will soon be facing composers who, presumably, are "in it." Starting tomorrow, Tanglewood will be the scene for six days of a music and conversation festival within a festival focussed on the works of 10 young Americans, each of whom has written music for the occasion. There will be meetings in which Mr. Berger will take part along with the rest of the center's composing staff. Each of the 10 will discuss his own viewpoint. Music by Mr. Berger and others on the staff will be heard along with the works of the ten.

"The young people don't listen to my music," said Mr. Berger. "They are not interested in two-thirds of my total output. Something's going on. Somebody in electronic music in Europe said that he's not interested in any composer over 40."

On the other hand, "I think that a lot of music composed in the nondescript, traditional-sounding idiom is that way not because the idiom isn't good, but maybe for some reason there's not enough challenge in it."

*

"I'm willing to change my mind, though—just as I am about the random people. It's just that from my point of view, the old tonality ways are finished. There's not enough challenge and they can't be free enough."

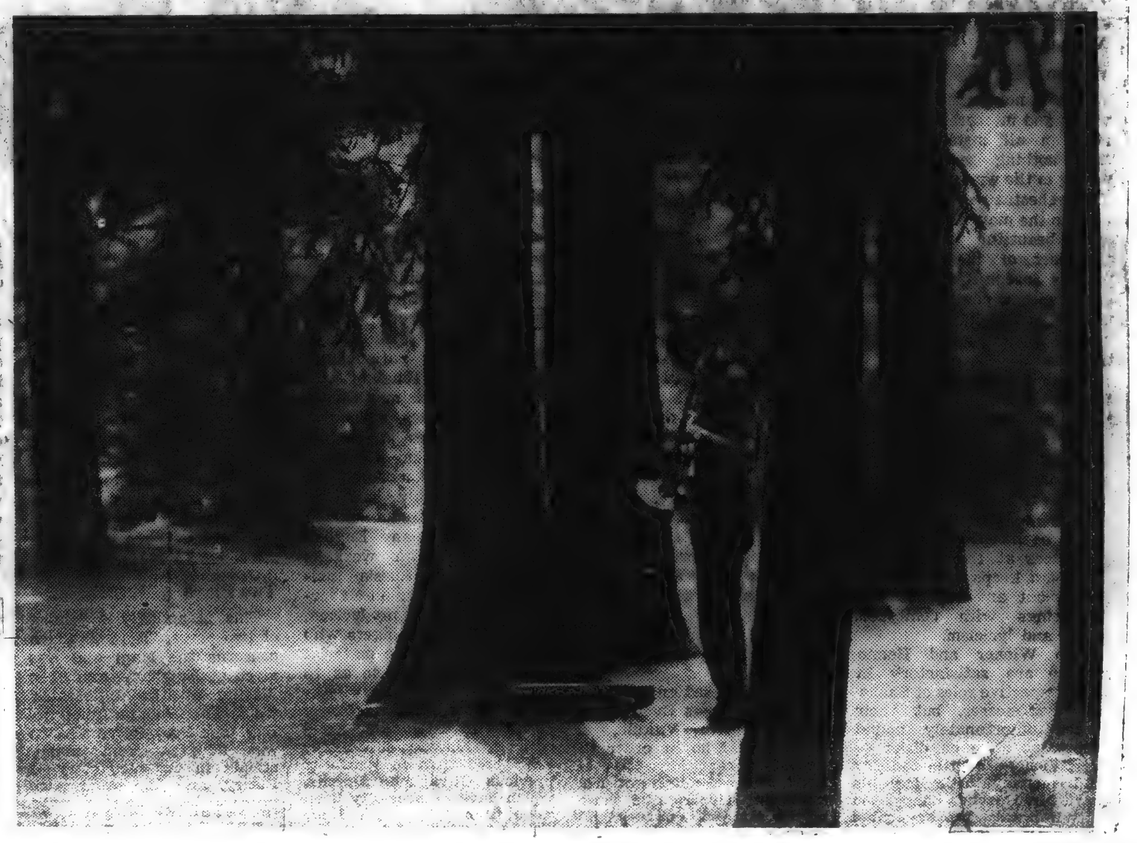
Mr. Berger composes mostly in the summer, when school is out. At Tanglewood, he is staying at Seranak, the estate of Mrs. Olga Koussevitzky, widow of the conductor. Mr. Berger's room has a sweeping view down a valley to a lake surrounded by the Berkshires. "I feel very free here," he said.

Does he miss the life of a music critic? "That's a difficult question," he said. "You have to get in a very special state of mind to be on the spot and topical. I would rather be reflective. I was the sort of person who always worried terribly if I made a mistake."

Now he prefers the academic life, especially at Brandeis. "It's wonderful to be in a place where composing, where creative things in music—in the arts in general—mean so much. Universities are doing a great deal for composers by giving them a place."

Hanson Carroll

Frances Wait, above, a flute student at the Berkshire Music Center is one of many talented young musicians who flock to Tanglewood for the eight-week session of study and music-making. Although instruction is given in classrooms, a student (right) finds a secluded spot for practicing among the tall timber on the estate.



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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
AUG 1964

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A Day With Leinsdorf
In Photos

ON THE COVER—A view of the Boston Symphony [illegible] is caught by Photographer Joel Librizzi from a vantage point above the acoustical panels, or "black bats" as they're called at Tanglewood. Panels created the triangular blackouts in the photo; more views of Leinsdorf appear on Pages [illegible].

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
AUG 6 1964

Whitestone

BERKSHIRE CAMPERS meet with Erich Leinsdorf, music director of the Boston Symphony Orchestra, and Gian Carlo Menotti, right, whose "The Death of the Bishop of Brindisi" will be performed at Tanglewood Saturday with a chorus of children from camps in the county. The work is based on the children's Crusade to the Holy Land in 1212.

THE RICHMOND NEWS LEADER
RICHMOND, VIRGINIA
D. 123,051
AUG 27 1964

SPECIALLY TRAINED FOR POST

Symphony Hires First Manager

John E. Gibbens, 24, one of the country's few specially trained symphony orchestra managers, will become the first professional manager for the Richmond Symphony on September 1.

In the past, volunteers from the symphony board have performed the symphony's administrative functions. Although Gibbens' appointment is concurrent with an announcement of a symphony deficit of $5,314 for the past fiscal year, the scheduling is "a coincidence, but a happy coincidence," according to Edmund A. Rennolds Jr., symphony president.

Gibbens, a native of Twin Falls, Idaho, was one of five prospective symphony orchestra managers given Ford Foundation administrative intern grants last year. He received his training with the Pittsburgh Symphony Orchestra.

This summer he was associated with the press and public relations department of the Boston Symphony Orchestra in its summer headquarters at Tanglewood, Lenox, Mass.

Whitestone Photo
JOHN E. GIBBENS

Gibbens attended Willamette University in Salem, Ore., and received a bachelor of music degree with major in cello from the University of Oregon.

He has played with the Portland Symphony Orchestra, and the University of Oregon Symphony Orchestra, which he also served as librarian.

He is a member of the Oregon Music Teachers Association, the Southern Oregon Philharmonic Society, the American Symphony Orchestra League, Inc., and Phi Mu Alpha Sinfonia, which he served as president.

He is married and has a son.

As I Hear It

Debut at 82

By Jay C. Rosenfeld

FOR SOME men "the 80s" means golf; for others, the heat; for still others, the market; for New Yorkers, it may refer to streets, east or west; and to some, "the 80s" refer to age.

Chauncey Depew used to tell of a Republican convention he attended in Chicago when the temperature was over 90, but he was the coolest man in the hall, he averred. He was only 86. Chauncey's ability as a raconteur increased as he crossed into the 90s. He was one of a famous trio of outstanding citizens born some 20 years or more before the Civil War, of whom the other two were Elihu Root and Joseph Choate. All of them lived and continued to assume huge responsibilities into the late years of their long lives.

* * *

OLD AGE itself is not an accomplishment. It is the tasks one achieves or the burdens one continues to bear which make octogenarians venerated. I remember a newspaper item some years ago which noted the passing of a centenarian. The only fact found newsworthy was that he had been held in his mother's arms while she stood on a Peoria curbstone one day when Abe Lincoln passed in a political parade.

In discussing men of patriarchal age, one thinks quickly of the late Pierre Monteux, who died but a month ago at 89. He had no thoughts of retiring. Indeed, he had plans for other things. He opined that, if and when declining strength and receding mental agility should oblige him to give up conducting, he would become a music critic. And Pablo Casals, at 87, while he yields gradually in his cello playing, gives way in no degree in his teaching and conducting.

* * *

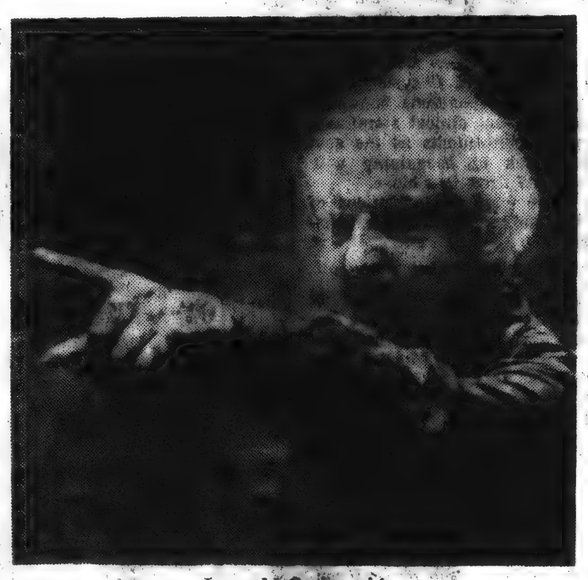
THIS YEAR we are observing the centennial of Richard Strauss, who died at 85, but who continued to compose right up to the last years. It would probably be an unpardonable omission at this point to fail to disinter the story about the student who arrived in Vienna only recently and asked for the address of Beethoven, adding that he came to take lessons with the master. The atonished look on the face of the man he addressed caused him to ask: "Why, isn't he still composing?" The answer of course, was "No, he is decomposing."

Pascal is credited with having said, "Old age is that period of life most remote from infancy." How lucky it is in the case of gifted men, to say nothing of the vast majority of the rest of us not so blessed, that the end of their productive lives is so far from infancy.

* * *

MUSIC affords phenomenal and tragic examples of incredibly endowed prodigies whose lives were cut short in calendar maturity. Witness Mozart, Schubert, Chopin and others of that elite. On the other hand, there is a list of men who were granted spans well beyond the traditional three score and ten who were privileged to work and participate in the performance of music well into their 80s.

Outside of music, one quickly thinks of men like Adenauer, Schweitzer and Churchill. Within music there was another triumvirate soon after World War II: Toscanini, Koussevitzky and Stokowski, who unofficially dominated the field and who were generally conceded to be the reigning monarchs of their profession. The first two have departed, but Stokowski still continues actively in his 82nd year. This coming Wednesday, the 19th, he will appear for a small part of the Tanglewood Gala program, but on Friday, the 21st, he will take over the entire evening. This is his Berkshire debut.



Leopold Stokowski

* * *

THE FIRST conductor of the Boston Symphony Orchestra, Georg Henschel, returned to Boston in 1931 to conduct the 50th anniversary concert, the exact program he had conducted when, at the age of 31, he organized the orchestra under the aegis of Major Higginson.

Stokowski has always been a man of striking appearance and of outstanding achievements. Tall, with bushy hair, once blond but long since white within the memory of many not-so-young music lovers, his posture is still vigorously erect if his gait is not quite so sprightly. Born in London of Polish and Irish parentage, he adopted the name of Stokes in 1905 after a few years as organist at St. James', Piecadilly. He came to New York as an organist, but became a conductor of the Cincinnati Symphony in 1909. In 1912 he went to the Philadelphia Orchestra, where he remained 30 years. He made the orchestra one of the foremost in America. He reverted to his original appellation as conductor in America.

* * *

HE WAS a pioneer in new music, and when audience hisses greeted some of the advanced works he performed, he did not hesitate to lecture and reprimand them. This did not affect his popularity adversely. He was an experimentor in acoustics, orchestral stage dispositions, radio and recording, as well as in the movies. In 1940 he organized the All-American Youth Orchestra, consisting of players between 15 and 25, and took it to South America. Some of the members of that orchestra received training which enabled them to enter more permanent orchestras. Several members of that Youth Orchestra now sit in the Boston Symphony.

Stokowski organized another orchestra in New York only last year, which he called the American Symphony and for which he gave first consideration to musicians of the age which had been the limits in the first Youth Orchestra. He has not deigned it time to retire to a less strenuous situation, but has continued to take on tasks of his own choosing and of great significance. Our own Leinsdorf, a much younger man, to be sure, is such a man, seeking duties in addition to those of his own orchestra. Koussevitzky was also a prime example of such an urge and drive, as witness the school which he founded at Tanglewood and the publishing ventures he favored to encourage composers and to extend the dissemination of music beyond the confines in which he found it when he came into prominence.

* * *

A SOLOIST has his immediate reward; a composer must wait for approval by slower methods. A painter or a sculptor gets no immediate applause at an exhibition. Conductors, able ones, that is, probably are the most quickly and most often recompensed for their efforts. One would sometimes think that the composer and the performer were very inconsequential parts of a triumph on stage. The conductor may protest by inviting his men to stand and by gesture indicate that it is they who deserve the appreciation, but the public is more pleased to adore the men who hold a baton, or, as in the case of Stokowski and Leinsdorf, direct without one.

* * *

THE FAME of a conductor, however, is volatile and ephemeral. Toscanini becomes a lengend with a vanishing luster as years go by. Koussevitzky's fame was based on more solid plans for the future, and his name retains its radiance because of his extra interests and accomplishments. Stokowski has applied his talents to the transcription of music of earlier centuries, notably Bach. This, in addition to his position in music in general, makes his coming appearances a keenly anticipated event.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 333,636 S. 377,788

AUG 9 1964

Cliburn a Hit at Tanglewood

THE MAMMOTH MUSIC SHED at Tanglewood, Lenox, Mass., is the site of the main concerts at the Berkshire Music festival. Good acoustics permit the concerts to be heard by large crowds on the lawn outside.

By Joseph Kaye.
(The Star's New York Correspondent.)

LENOX, MASS. — In one week of the Berkshire Music festival at Tanglewood, two concerts, as different from each other as the poles, brought the largest audiences. One, with pianist Van Cliburn, drew 14,592 listeners, and the other by the Boston Pops orchestra, with comedian Allan Sherman in a musical parody as the main attraction, drew 13,327 to the box office.

By contrast, the opening of the Boston Symphony orchestra series had an audience of only 5,000, and the weather was perfect. No one at Tanglewood tries to account for these facts, but there is no evading the basic principle that stars and novelties are audience magnets.

Van Cliburn has not changed much in appearance — except that his hair is shorter — since he returned from the 1958 Russian Tchaikovsky competition as the pianistic hero of his generation.

BUT HE HAS changed artistically. As a pianist he has matured into a sensitive and thoughtful performer, and he is advancing into related fields of music.

Before his concert he chatted with this correspondent.

"I have done some composing," he said. "Long ago I set the 123rd Psalm, and it has been performed at the Riverside church in New York. I do want to continue composing. How I would like to write a piano quartet! It would be wonderful!"

As he said this his eyes looked upward in that entranced expression that sometimes overcomes him at the piano.

Asked about his recent interest in conducting, he said, surprisingly enough, that he wants to conduct principally to better himself as a pianist.

"I conduct now only to educate myself," he said. "It's fantastic how much conducting is related to the piano. The more I learn about conducting the more I become educated as a pianist."

HOWEVER, when he tours the Soviet Union next year he will do some formidable conducting — seemingly far beyond a self-educating project. He says he will conduct Rachmaninov's "The Bells," a choral symphony, and the Prokofiév cantata, "Alexander Nevsky."

Cliburn said that he also anticipates opera conducting:

"When I'm old — say about 25 years from now — and I've gained the knowledge," he said, "I want to conduct Wagner and Strauss, perhaps also Verdi. I would like to conduct 'Tristan' and 'Die Meistersinger' and 'Elektra' — expecially Strauss's 'Elektra.'"

Having said this, Cliburn went backstage to practice some scales and then proceeded to the huge stage of the great Tanglewood music shed, where the main concerts are given, to play the Brahms Concerto No. 1 with Erich Leinsdorf conducting.

Whitestone

DINNER AT THE WHITE HOUSE was the destination of Erich Leinsdorf yesterday afternoon when he left Pittsfield Airport in this Piper Aztec for Washington. Mr. Leinsdorf, music director of the Boston Symphony Orchestra, was flown back to Pittsfield after the dinner. He made the trip with his two daughters.

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Evening Globe
BOSTON, Mass.
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AUG 11 1964

Musical Chairs

Bats at Tanglewood, Met at the Stadium

By MARGO MILLER

There are two kinds of bats at Tanglewood. The common, attic variety are encouraged, each Spring, by Jim Kiley's maintenance crew to leave the premises before the start of the Boston Symphony season. The other, and desirable, "bats" are the 60 giant plywood triangles which, suspended over the stage of the Music Shed, provide the handsome acoustic canopy.

Five years ago, Mrs. Edmund Hawes Talbot of Brookline, gave $40,000 to design and put up the canopy. It replaced the white, box-like structure in which the orchestra had played since the beginning of the Berkshire Festival in 1938. Mrs. Talbot's gift was in memory of her husband.

The sum also took care of the construction of the pleated, permanent wooden wall surrounding the musicians, and a smaller, movable wall to project the sound of the chamber orchestra for the Bach-Mozart concerts which traditionally open the festival season. Charles Munch, then the Boston Symphony conductor, had also given $10,000 toward the shell and canopy.

The structure was designed by Warren Platner of Eero Saarinen and Associates. The acoustical adviser was the Cambridge firm of Bolt, Beranek and Newman. One of their tools was a sculpted head of a man with a microphone in each year. He was attended at each concert and rehearsal by a B.B.N. engineer.

Now Mrs. Talbot has matched her original gift with another, a trust fund for the upkeep of the canopy.

Met at Stadium

A New York institution—the Summer-long Lewisohn Stadium concerts—now becomes a page in musical history. For 47 years musicians of the New York Philharmonic were engaged by Mrs. Charles S. Guggenheimer to play programs of classical music, opera excerpts and show tunes.

Minnie Guggenheimer, now 82, organized the first concert in the stadium given by Adolph Lewisohn to the City College of New York. On June 23, 1918, the Metropolitan Opera Chorus and Anna Fitzhugh, soprano, sang a concert performance of "Cavaleria Rusticana" for returning World War I servicemen.

Mrs. Guggenheimer was usually on hand to welcome audiences and introduce the programs in her breezy manner. About 300,000 persons used to attend the six-week series in the 20,000-seat stadium at 137th st. and Convent av., in Harlem. After 1951, attendance fell off to about 135,000.

Mrs. Guggenheimer attributed the decline to the development of long-playing records and high-fidelity equipment in the home.

Saturday evening at the stadium's 17th annual Rodgers and Hammerstein program, program, an audience of 10,500 paged the series founder. "We want Minnie," they chanted. They got instead a short speech by Mrs. Guggenheimer's daughter, Mrs. Sophie G. Untermeyer.

The stadium concerts will go on, she told the crowd. The musical tenant will be the Metropolitan Opera.

The end of the Guggenheimer-Philharmonic Association was written in the orchestra's new contract with the New York Philharmonic Society for 52-weeks employment. The orchestra's future Summer plans have not yet been announced, though there is speculation that the air-conditioned Philharmonic Hall would be just the spot for a Summer festival right in New York.

The Metropolitan Opera, on the other hand, doesn't move into its new house at Lincoln Center for another year or so. The seven-week Stadium season would up the employment of the opera orchestra, chorus and ballet—for like other musical organizations, they are intent on a full year's contract.

As in the past, the City of New York will subsidize tickets for students. The city will also redesign the stage, and install a new amplification system. Not even Rudolf Bing, the Met's general director, can do anything about the weather. But perhaps his first opera at the new stand will be "Cavaleria." On opening night in 1918, the Stadium audience included Enrico Caruso.

Travelers to the new attraction are reminded to enunciate carefully. The Met at the Stadium Lewisohn may well be interpreted by taxi drivers as the Mets at the Stadium Shea.

This last, says the Globe's sports columnist, Bud Collins, is also known as "Chez Shea."

NEW ENGLAND NEWSCLIP
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BOSTON, MASS.
Sunday Herald
Sun. Circ. 281,586
AUG 23 1964

Robert Taylor's Notes

It's Commerce, Si; Art, Si, in Music At Tanglewood

By ROBERT TAYLOR

Finishing its season at Tanglewood this afternoon, The Boston Symphony Orchestra once more supplies its answer to a soap operatic but real question. Can an orchestra be a commercial success with out losing its immortal soul?

The answer will be, of course, a resounding 'yes' on all counts: commerce, si, art, si. Seemingly the orchestra and its management have found the key to resolve the disharmonies of the many and the few. A democratic esthetic has evolved in the Berkshires.

This being the case, perhaps Tanglewood and its policies ought to be considered exemplary. Instead, every now and then one hears rumblings of discontent. The latest, by Arthur Myers in July's Hi-Fi-Stereo Review, is admittedly an 'impertinent' view of Tanglewood, but his minority report reflects enough reality for consideration.

TANGLEWOOD, declares Mr. Myers, is a peculiarly Yankee melding of high-mindedness and the profit motif, "a marriage of the ethereal and the financial." He mentions the crowds, the traffic, the manners of the masses, but the operative phrase is his final sentence. "When you can gather in the high-brows, the middle-brows, and even a scattering of stray upper low-brows, at one fell swoop, you've got a soap that floats."

To the purist of music, the carnival environment of Tanglewood can often be trying. One sympathizes with both Mr. Myers—and the orchestra. It is no scandal for a cultural activity to strive for profit, nor does it seem so absurd to appeal to everyone; even so, the musically literate can't be expected to like it very much.

Mr. Myers states the reason succinctly. While we talk about the relationship of the 'public' to music, there are actually a number of publics. Tanglewood, through a myriad of factors, musical and otherwise, manages to attract all of them; and what is, relatively speaking, the preserve of a dedicated coterie, becomes in the summer the stamping ground of a score of groups, including people who regard music as aural wallpaper.

THIS SERVES a variety of purposes other than the box-office, however. The most important aspect of Tanglewood, although the concerts proper bulk large, is its Music School as Erich Leinsdorf fully realizes. The concerts not only serve to give year-round employment to highly-skilled musicians, but take music out of its specialized environment, the concert hall, into the world at large.

So in this sense, on a more serious plane, the function of Tanglewood is not too dissimilar from the Esplanade concerts of Mr. Fiedler. Rather than the audience, though, the programs are more open to criticism.

Generally, they are re-hashes of the winter's Symphony Hall bills. Now and then an important score receives a premiere or a musical novelty is introduced. Mr. Leinsdorf has been more industrious than his predecessors, injecting the element of fresh, new works into his repertoire, yet the programs as a rule repeat the format of the winter season in Boston.

I WOULD NOT have it otherwise, for it is too much to ask of a conductor that he work up a set of original programs, summer and winter. The handful of first-rank maestros in the world need less work, not more. It is the apprentice who requires training, not the experienced man who is too often driven so hard as to be separated from the subconscious sources of inspiration. The programs at Tanglewood seem to me ideally suited to the ends of consumption.

In music, as in most other arts of our society, consumption has become an aim in itself. The pride with which attendance figures are flourished indicates the emphasis on this. At Tanglewood consumption of music, with all its attendant deficiencies, is painfully evident; but at the same time The Berkshire Festival gives fair weight to the buyer and may even inspire the performing artist through a change of scene, a hiatus, a musical vacation in the fullest sense that it just may bring one closer to music.

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AUG 6 1964

NEW ENGLAND NEWSCLIP
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NORTHAMPTON, MASS.
Hampshire Gazette
Eve. Circ. 13,499
AUG 5 1964

Leinsdorfs Invited To White House

At the invitation of President and Mrs. Lyndon B. Johnson, Mr. and Mrs. Erich Leinsdorf will attend a White House dinner Thursday evening in honor of the United Nations Secretary U Thant. In order to keep his rehearsal schedule for the coming Tanglewood weekend, which includes much "Music for Festivals," the Leinsdorfs will fly to Washington by chartered plane from the Pittsfield airport. They are scheduled to return early Friday morning to allow Mr. Leinsdorf to continue with his rehearsals.

The "Music for Festivals" to be heard this weekend includes Menotti's "The Death of the Bishop of Brindisi," Beethoven's "Ruins of Athens," and Liszt's Fantasia on Themes from "Ruins of Athens." The Beethoven and Menotti works will be performed on Saturday evening with the Liszt Fantasia on Sunday afternoon. "Music for Festivals" is a term used by Mr. Leinsdorf for music that lends itself particularly for programming "at a Festival such as we have at Tanglewood."

The Leinsdorfs also attended a White House dinner last spring for British Prime Minister Sir Alec Douglas-Home, and Mr. Leinsdorf conducted members of the Boston Symphony Orchestra in a White House concert at the invitation of Mrs. Johnson on March 31.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
AUG 20 1964

About 8,000 Attend Tanglewood Gala Evening

Photos by Whitestone

CONDUCTOR'S SONS, Stan and Chris Stokowski, whose father, Leopold Stokowski, was guest conductor for last night's gala evening at Tanglewood, join Mrs. Erich Leinsdorf, and daughter, Jenny, in the Leinsdorf box. Mr. Leinsdorf, BSO conductor, shared podium with Mr. Stokowski. The boys, who live in New York, also are sons of actress Gloria Vanderbilt. They are staying at Heaton Hall, Stockbridge.

FORMER STOCKBRIDGE resident Mrs. John Marshall of Boston chats with Mrs. John L. B. Brooke of Lenox on Tanglewood lawn. Mrs. Marshall, former Jeanne Millet Kelly, and her husband are visiting Mrs. Kenneth Robertson at Corby Lodge, West Stockbridge.

VISITORS FROM GERMANY Mr. and Mrs. Leslie A. Burch Jr., at rear, picnic with Mr. and Mrs. Cyrus A. Henry Jr. of 157 Jason St. The Burches will return Saturday to Bitburg, Germany, where they teach in the American Air Force School for Dependents, after spending the summer with Mr. Burch's parents in Richmond. They have been teaching in Germany for the past six years.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,705
AUG 23 1964

FOR THE DEFENSE

Today marks the end of the 1964 Berkshire Festival at Tanglewood, Lenox, Mass., but it is not too late for the management to defend itself against charges reprinted in this column last Sunday. These came from Harvey Strauss of Brooklyn, who was up in arms because he had to pay $2.50 for the admission of his 8-month-old son.

Thomas D. Perry, Jr., manager of the Boston Symphony, quotes a statement in the festival brochure stating that "infants and children not yet ready to enjoy the concerts are discouraged from attending," and notes further that "Tanglewood is a concert hall, albeit an outdoor one, but nonetheless a place where one has the right to expect to enjoy music in a properly quiet atmosphere."

Mr. Perry concludes: "Along with our interest in young people—the audience of the future, if you will—the orchestra feels an overriding responsibility to the audience of the present. We cannot truly be expected to determine, as the audience streams through the gates, whether Mr. Strauss's 8-month-old son is prepared to listen to the music or just might let fly with a wail in the Grand Pause just before the Coda. By asking that he pay normal admission for the child to come to the concert, we put the responsibility where it should be, upon the parent, to decide whether the child is mature enough. If it is worth the cost of the ticket, we will have to take our chances on the wails. If it's not worth it, we see no reasonable grounds for vexation."

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,705
AUG 16 1964

INDIGNATION

Harvey Strauss of Brooklyn is mad at the Boston Symphony. He has written as follows to explain why:

"A note of discord was heard one Sunday at Tanglewood when my family and I arrived in eager anticipation of a pleasant summer day in the Berkshires. We were calmly informed that our 8-month-old son had to pay an admittance charge of $2.50. This charge, we were told, was made to discourage parents from bringing youngsters to Tanglewood.

"Our child is a bona fide member of our family and as such is not shuttled off to in-laws or babysitters. He rides smartly in a back carrier atop his father's or mother's back. In a word, as is his right, he partakes of those activities engaged in by his parents. Other parents were subject to this same tariff on toddlers."

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WORCESTER, MASS.
Sunday Telegram
Sun. Circ. 102,435
AUG 23 1964

Music

Orchestra Management Is Musician's Career

By RAYMOND MORIN
Telegram Music Critic

Associated with the press and public relations department at Tanglewood this summer has been a young man who is embarked on an unusual, challenging, highly specialized profession in music.

John E. Gibbens, 25-year-old native of Salem, Ore., assisted with promotion of the Berkshire Music Festival that ends today. Under a Fellowship Grant from the Ford Foundation for 1963-64, he has completed a season as an administrative intern with the Pittsburgh Symphony Orchestra.

This season Gibbens will serve as manager of the Richmond (Va.) Symphony Orchestra. The 76-member orchestra has an annual budget of $109,000, and gives 17 concerts under the director of Edgar Schenkman.

There are approximately 1,230 symphony orchestras in the United States, excluding some 250 youth symphony orchestras that are part of the training program of some adult groups.

Classifications

Of the grand total, 900 are classified as "community orchestras" (operating on annual budgets of less than $100,000), 280 are college and university orchestras, 27 are "metropolitan" ($100,000-$250,000 budgets), and 25 are "major" ($250,000 and up) symphony orchestras.

Most of the college and university orchestras are handled by the institutions' own administrations. This leaves about 950 symphony orchestras that stand to benefit from independent professional management.

The "metropolitan" and "major" orchestras are composed entirely of professional musicians. about 88 per cent of the 63,000 musicians playing in the nation's "community orchestras" are amateurs.

Therefore, theoretically there should be a need for 950 experienced symphony orchestra managers in this country.

Last year's Ford Foundation grants provided practical training in orchestral management to five thoroughly screened candidates in this field. Besides Gibbens in Pittsburgh, there were apprentices in the major orchestras of New York, Cleveland, Detroit and Houston.

Excellent Qualifications

Gibbens has excellent musical qualifications for the post of symphony orchestra manager. He has a bachelor of music degree from the University of Oregon, with major in cello. He has played with the Portland Symphony, Southern Oregon Philharmonic Society and University of Oregon Symphony. He was a member of the Oregon Music Teachers Association and librarian of the University of Oregon Symphony.

There's much more to the orchestra manager's job than balancing the budget, getting out press releases, tending to details of hall, program, tickets, advertising, etc.

He must also be a diplomat, referee and liaison man. He stands as the focal point from conductor, orchestra, board o trustees, press — and mayb creditors.

Also it helps if he knows mu sic. Imagine the musically un versed layman manager tryin to discuss with a conductor th box-office potential of Hinde mith's Symphonic Metamorpho sis on Themes of Carl Mari von Weber, or Schoenberg' "Verklarte Nacht."

Asked about some of thes policies, Gibbens said: "I don' feel that the manager should tr to dominate the conductor in se lection of repertory."

"What if the conductor lean heavily toward provocative con temporary music?" we wante to know.

"I'll give you a Yankee re ply to that one," said Gibbens "Let's say a certain amount o contemporary music is al right."

If adventurous programmin has detrimentally affecte ticket sales (over a period of season), Gibbens feels tha only then should the manage discuss the problems with th conductor and board of direc tors.

He opines that this should ap ply to other factors, consistentl unfavorable reviews, selectio of soloists. In connection wit the latter, Gibbens expects tha skill can always be improved in dickering with concert mana gers over artists' fees.

Gibbens is married to the former Priscilla Shafer of Med ford, Ore. Their three-year-old son Jan Aaron is already quite a promoter.

We met him outside the Tan gelwood press room and he asked: "Do you use a type writer?"

"Yes," we replied.

"So do I," said the three year-old

JOHN E. GIBBENS
Public relations man at Tanglewood

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Sunday Globe
BOSTON, Mass.
Circ. 488,105
AUG 16 1964

Summertime in New England—9

Music-lovers on the lawn near The Shed at Tanglewood.

COMMERCE DIGEST
BOSTON, MASS.
MONTHLY 11,500
AUG 1964

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NEW ENGLAND NEWSCLIP
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WORCESTER, MASS.
Sunday Telegram
Sun. Circ. 102,435

AUG 23 1964

Music

Orchestra Management Is Musician's Career

By RAYMOND MORIN
Telegram Music Critic

Associated with the press and public relations department at Tanglewood this summer has been a young man who is embarked on an unusual, challenging, highly specialized profession in music.

John E. Gibbens, 25-year-old native of Salem, Ore., assisted with promotion of the Berkshire Music Festival that ends today. Under a Fellowship Grant from the Ford Foundation for 1963-64, he has completed a season as an administrative intern with the Pittsburgh Symphony Orchestra.

This season Gibbens will serve as manager of the Richmond (Va.) Symphony Orchestra. The 76-member orchestra has an annual budget of $109,000 and gives 17 concerts under the director of Edgar Schenkman.

There are approximately 1,230 symphony orchestras in the United States, excluding some 250 youth symphony orchestras that are part of the training program of some adult groups.

Classifications

Of the grand total, 900 are classified as "community orchestras" (operating on annual budgets of less than $100,000). 280 are college and university orchestras, 27 are "metropolitan" ($100,000-$250,000 budgets), and 25 are "major" ($250,000 and up) symphony orchestras.

Most of the college and university orchestras are handled by the institutions' own administrations. This leaves about 950 symphony orchestras that stand to benefit from independent professional management.

The "metropolitan" and "major" orchestras are composed entirely of professional musicians, about 88 per cent of the 63,000 musicians playing in the nation's "community orchestras" are amateurs.

Therefore, theoretically there should be a need for 950 experienced symphony orchestra managers in this country.

Last year's Ford Foundation grants provided practical training in orchestral management to five thoroughly screened candidates in this field. Besides Gibbens in Pittsburgh, there were apprentices in the major orchestras of New York, Cleveland, Detroit and Houston.

Excellent Qualifications

Gibbens has excellent musical qualifications for the post of symphony orchestra manager. He has a bachelor of music degree from the University of Oregon, with major in cello. He has played with the Portland Symphony, Southern Oregon Philharmonic Society and University of Oregon Symphony. He was a member of the Oregon Music Teachers Association and librarian of the University of Oregon Symphony.

There's much more to the orchestra manager's job than balancing the budget, getting out press releases, tending to details of hall, program, tickets, advertising, etc.

He must also be a diplomat, referee and liaison man. He [illegible] conductor, orchestra, board trustees, press — and mayb creditors.

Also it helps if he knows mu sic. Imagine the musically un versed layman manager tryin to discuss with a conductor th box-office potential of Hind mith's Symphonic Metamorpho sis on Themes of Carl Mari von Weber, or Schoenberg' "Verklarte Nacht."

Asked about some of thes policies, Gibbens said: "I don feel that the manager should tr to dominate the conductor in s lection of repertory."

"What if the conductor lean heavily toward provocative con temporary music?" we wante to know.

"I'll give you a Yankee r ply to that one," said Gibbens "Let's say a certain amount o contemporary music is a right."

If adventurous programmin has detrimentally affecte ticket sales (over a period of season), Gibbens feels tha only then should the manage discuss the problems with th conductor and board of direc tors.

He opines that this should ap ply to other factors, consistentl unfavorable reviews, selectio of soloists. In connection wit the latter, Gibbens expects tha skill can always be improve in dickering with concert mana gers over artists' fees.

Gibbens is married to th former Priscilla Shafer of Med ford, Ore. Their three-year-ol son Jan Aaron is already quit a promoter.

We met him outside the Tan gelwood press room and h asked: "Do you use a type writer?"

"Yes," we replied.

"So do I," said the three-

JOHN E. GIBBENS
Public relations man at Tanglewood

COMMERCE DIGEST
BOSTON, MASS.
MONTHLY 11,500

AUG 1964

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Sunday Globe
BOSTON, Mass.
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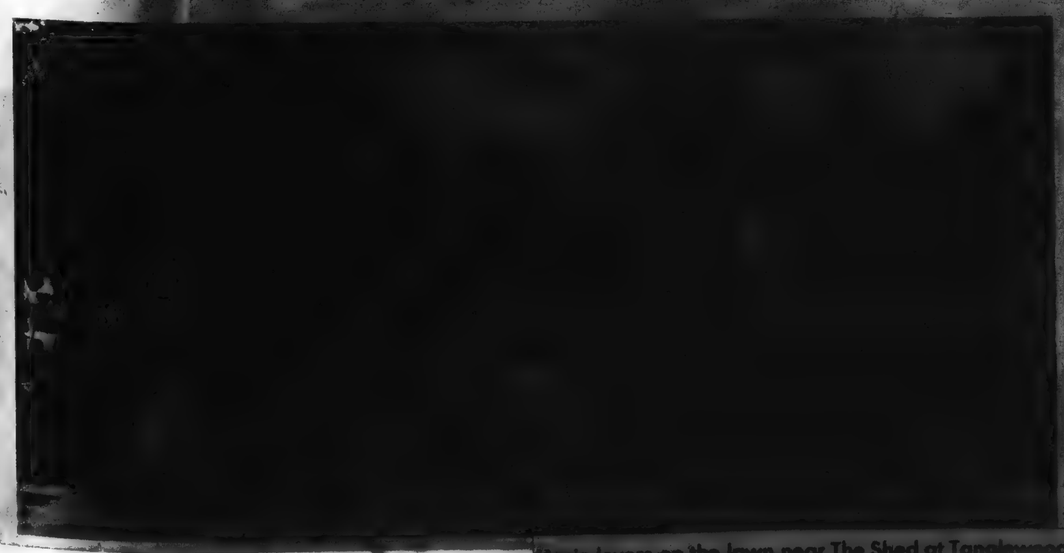
AUG 16 1964

Summertime in New England—9



Music-lovers on the lawn near The Shed at Tanglewood

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
AUG 1 1964

BSO's Hearne Will Probably Get to First Bass

Whitestone

Joseph Hearne, BSO's youngest bassist.

By Richard K. Weil

SOME EIGHT YEARS AGO in Portland, Ore., failure in sports sent 13-year-old Joseph Hearne back to success in music.

For three years Hearne had been neglecting his music study in favor of baseball and other athletics, and then it became clear that he would not excel in the field of sports. Because he believed "you have to have something that you can really do well," he drew upon previous violin training, took up the bass and began to play in a combo with his brother, Wayne, who had already achieved some success as a jazz and rock 'n roll pianist.

The decision paid off. Today, at the symphonically tender age of 21, Joseph Hearne is completing his second season in the double bass section of the Boston Symphony Orchestra.

Among the mature musicians of the BSO, he stands out to anyone in the aisled audience. He looks like a teen-ager, the kind you might expect to find in a youthful jazz band. Youngest member of the BSO by five or six years, Hearne nonetheless feels at home with his colleagues. "Musicians meet as musicians," he says, and no matter what the age difference, "they treat each other as equals." He doesn't mention whether the relationships alter when he dates their daughters, which he does.

The youthful bassist proudly points out that Henri Girard, oldest member of the BSO, is also in the double bass section. Girard is more than 50 years Hearne's senior.

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But being so young has its problems too.

"At my age, by all rights, I should be a student," Hearne says. "This job tends to cut me off from people my own age. Other students are either somewhat awed or mad because I got the job."

With a secure position in a great symphony orchestra, Hearne has at last found time to engage in a hobby outside the field of music.

Last year William Waterhouse, a BSO violinist, persuaded him to take up flying. Early this summer Hearne made his first solo flight near Boston. While at Tanglewood, he is continuing to train out of the Great Barrington airport.

Flying has become such an obsession that Hearne is thinking of getting a private pilot's license and flying on tours with Waterhouse and "whoever else is brave enough to go with us."

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He started piano lessons at the age of six and took up the violin two years later. When he was 12, the family moved to Portland, where Joseph began to play in the Portland Junior Symphony. Late in his high school years, he spent summers at the Aspen (Colo.) music festival.

In January, 1962, during his second year at Juilliard School of Music, his instructor suggested that, for experience, Hearne should audition for the Boston Symphony.

To the amazement of all but the auditioners, Hearne got the job, and the following Sept. 23, at the age of 20, he helped open the BSO's 82nd season.

On tour the following spring, the BSO stopped at Portland and in a special concert, Joseph performed two double bass concertos with the Portland Junior Symphony.

Although somewhat of a prodigy, Hearne admits "conducting is beyond my realm of thought." Someday, he says, it would be nice to be principal of his section, but he is in no hurry to get to first bass.

His current ambitions are to stay with the BSO, continue his studies and take a little time to let his years catch up with his position. Anxious to get his degree, Hearne takes part-time courses at the New England Conservatory during the winters.

"People are either doers or knowers," Joseph says. "So far, I have been a doer. Now, I want to learn something about music."

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Replying that infants and children not yet ready to enjoy the concerts are discouraged from attending, Thomas D. Perry, Jr., the personable and fluent manager of the Boston Symphony, states the orchestra's position in such matters:

"Tanglewood is a concert hall, albeit an outdoor one, but nonetheless a place where one has the right to expect to enjoy music in a properly quiet atmosphere.

"Along with our interest in young people — the audience of the future, if you will — the orchestra feels an overriding responsibility to the audience of the present."

He pointed out that, as the audience streams through the gates, the Festival management cannot be expected to determine whether the eight-months child is "prepared to listen to the music, or just might let fly with a wail in the Grand Pause just before the Coda."

"By asking that he pay normal admission for the child to come to the concert, we put the responsibility where it should be, upon the parent, to decide whether the child is mature enough. If it is worth the cost of the ticket, we will have to take our chances on the wails. If it's not worth it, we see no reasonable grounds for vexation."

SEPT. 15 1964 *Bushnell Prompter*

Love Affair With Boston Symphony Revealed by Soprano Phyllis Curtin

By ANDREW CLARKE

In the world of the arts there are few persons who have had as illustrious a career in recent years as soprano Phyllis Curtin. At the same time there are few who have been less affected by fame.

Taking a few precious minutes from her rigorous schedule at Tanglewood last week, where she is teaching as well as performing, Miss Curtin reminisced in an articulate and yet engaging fashion about her life as a star of both opera and the concert stage.

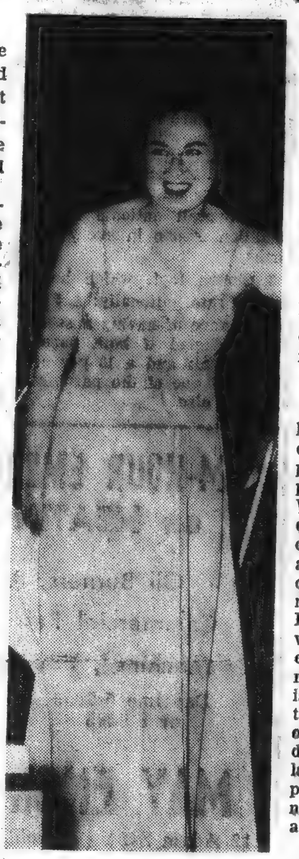
Recital Challenge

She is equally at home in either idiom, and although she has been called as fine an actress as she is a singer, she does not prefer one over the other. "Actually," Miss Curtin says, "recitals are more challenging since there is always the problem of instantly communicating the mood of a song within a very short time and then having to repeat the process in each successive number. In opera, however, one has the benefits of scenery, costumes and other actors, as well as a continuous plot." She added that recitals are more strenuous for her, because, "unlike singing an operatic role, a singer's success or failure is determined solely by how well she sings and not at all by other considerations."

Miss Curtin's very evident success has also created a great demand for her services among the world's leading orchestras, including those of Boston, New York and Philadelphia in this country. Last year she made 56 such appearances, including 12 with the Boston Symphony. "The Boston was the first major orchestra I ever heard," she says, "and I've had a love affair with it ever since." Their "affair" began when Miss Curtin was an undergraduate at Wellesley College and used to attend concerts in Symphony Hall in Boston.

Now on Faculty

Since that time she has spent many summers at Tanglewood, including three as a voice student, and is now on the Berkshire Music Center faculty as a teacher of vocal technique. Miss Curtin is very devoted to Erich Leinsdorf because "he cares terribly about singing, unlike many conductors." She sang under him in the City Center Opera Company's New York premiere of "Susannah" by Carlisle Floyd in which she had also starred at the Brussels World Fair in 1958. (Her success at Brussels led directly to a very successful series of engagements at Vienna, La Scala, in England and elsewhere.) "Leinsdorf has a rare respect for and understanding of singers," says Miss Curtin, admitting that she's delighted at having additional opportunities to work with him.



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New Works

Miss Curtin is well known for her interest in presenting new or seldom-heard works to the public. Among her favorite composers is the Austrian Hugo Wolf, a late 19th century writer of songs whose compositions frequently dot her programs. She also is a staunch defender of contemporary vocal music. "I'm not afraid of new music nor do I think of it as anti-vocal. Badly written 12-tone music is, of course, difficult to sing, but good music isn't. Berg, for instance, is marvelous. But by the same token, even the great Beethoven occasionally blundered, as evidenced by the quartet in the last movement of his Ninth Symphony. Today's composers are no better or worse than those of any other time."

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Undeniably, then, Phyllis Curtin is an extremely versatile singer. But as if this weren't enough, she also happens to be an ardent student of political affairs, an interest stemming from her Wellesley days where she majored in political science. She expressed concern over certain current political trends in America, and said she wished she had more time to promote the causes of internationalism and tolerance.

Perhaps it would be a good idea if Miss Curtin were named "official roving ambassador" so that citizens in other lands could see and hear this beautiful, talented, and intelligent ideal of American womanhood.

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Music Theater Movies

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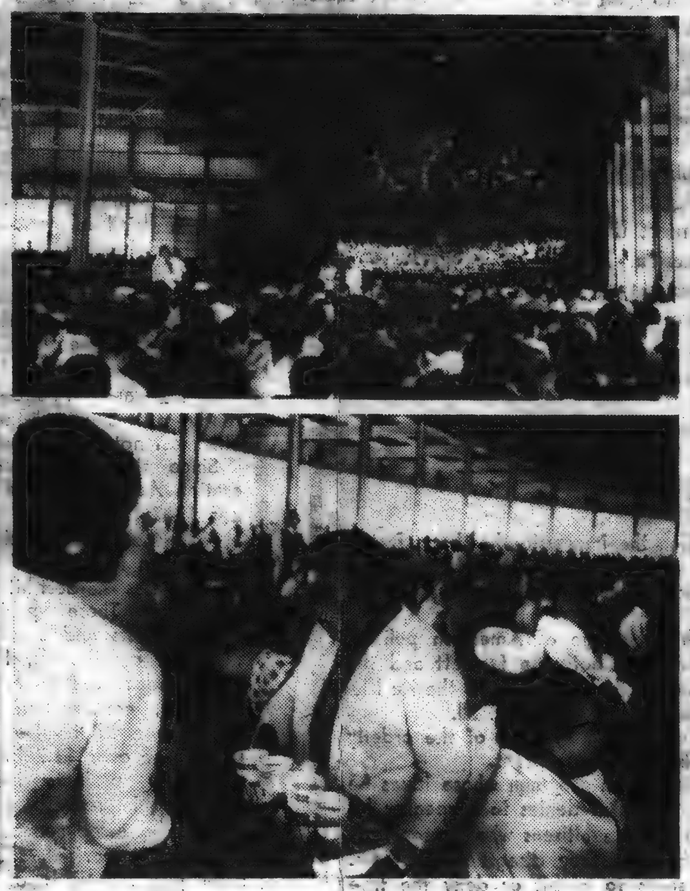
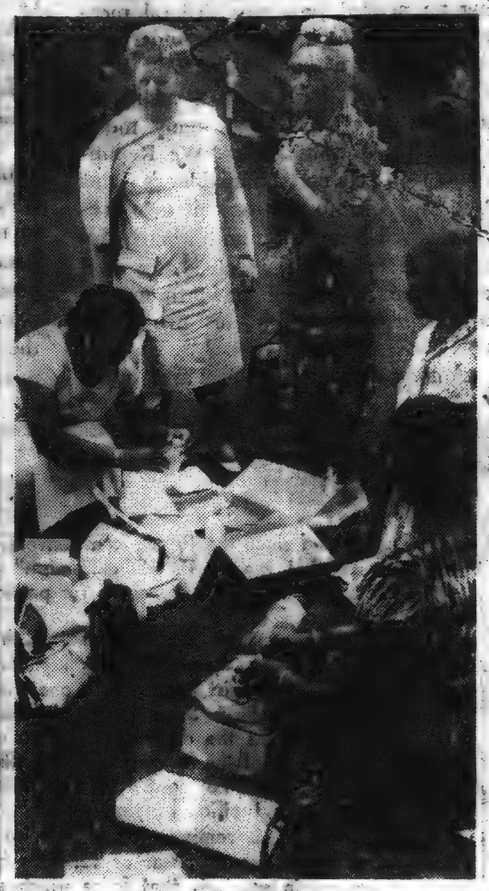
SEPT. 15, 1964 *Bushnell Prompter*

JERSEY CITY, N. J.
JUSTICE
SEMI-MONTHLY-CIRC. N. AVAIL.

AUG 15 1964

62ers Listen, Loll, Sip and Stroll at Berkshire Music Festival





Ninety travelers from New York Local 62 spent the weekend of August 1 lolling and strolling in the Berkshires at music and dance festivals at Tanglewood and Jacob Pillow, according to Matthew Schoenwald, local

[illegible] transported the members of the ILGWU [illegible] and negligee affiliate to the Massachusetts [illegible], where the group attended the Jacob's Pillow dance festival at the Ted Shawn Theatre on Saturday night. Sunday afternoon, they attended a concert of the Boston Symphony Orchestra at Tanglewood.

In between, the ILGers stayed overnight in Albany, just a short run to either festival. The group ate picnic lunches on the spacious Tanglewood estate, strolled its picturesque grounds and formal gardens and then attended the concert in the famous music shed (see pictures above).

The dance program featured sparkling interpretations of both modern dance and traditional ballet. The concert, under the direction of Erich Leinsdorf, provided a varied music fare which included compositions by Dvorak, Bartok and Strauss.

The garment workers then left the Berkshires via bus for the scenic ride back to New York City along the Hudson River.

On August 15, Local 62 held a one-day outing to Hecksher State Park on Long Island.

And at Tanglewood, early arrivals at concert performances by the Boston Symphony Orchestra explored the scenic grounds of the Music Festival site. Music shell in background resembles the floss of a wedding cake.

People stood patiently in line to purchase tickets to Tanglewood performances at the height of the Berkshire Festival season. Were you There?

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TROY August 29, 1964

The Tanglewood Student Orchestra at rehearsal.

Elizabeth Bishop

Road To A Musical Career

Stephen Morris with Erich Leinsdorf

John Bergamo

By Anthony Polsky

THE CLARION NOTES of a trumpet, softened by the antiphony of French horns blended with a choir, heralded the opening bars of a Bach cantata.

The music swelled not in a concert hall, but through the trees and over the rolling Berkshire Hills of western Massachusetts.

By the town of Lenox sits Tanglewood, a well-kept former estate that is now the summer home of the Boston Symphony Orchestra.

Over 10,000 people often sit on a spacious lawn and in an open music shed, listening to summer concerts by the B. S. O. under the directorship of Erich Leinsdorf.

For six highly talented Bergen County musicians, participation in Tanglewood's Berkshire Music Center this summer has provided additional enrichment to their musical careers.

"I'm here for clear professional reasons: to conduct and to continue my career," said 33-year-old Melvin Strauss of Leonia. Strauss and Larry Newland of Hackensack are two of four assistant conductors at Tanglewood this summer.

Newland is studying under a Bernstein Conducting Fellowship and Strauss has been given a grant from the Fromm Foundation.

A violist with the New York Philharmonic Orchestra, Newland also is conductor of the Rutherford Choral Society. Strauss is an associate professor of music at Rutgers University and conductor of the New Jersey Oratorio Society.

As they sat over lunch at an outdoor cafeteria overlooking the beautifully landscaped Tanglewood grounds, the musicians enthusiastically pointed out a number of luminaries from the music world—soloists, "first chair" musicians from the world's great orchestras, composers, and famed music teachers.

"It's the contact and interaction with other musicians that's most valuable to me," said Vera Tisheff of Englewood. Already an accomplished pianist who has played at Carnegie Recital Hall, the 28-year-old musician has studied at the Eastman School of Music, Yale University, and the Juilliard School. She studied privately with Mme. Rosina Lhevinne, who has taught many famed concert pianists.

A musical family motivated Stephen Morris, 19, of Wyckoff toward a career in musicology. He is studying at Vocal Music department this summer, as an accompanist.

After 3 years at the Putney School in Vermont, Morris entered Harvard University, where currently he is a junior.

"My father [an executive in an engineering firm] composes music because he loves it, and my mother plays the piano for the same reason," he said.

"While I was at Putney, my father induced me to take a general music history course. I started piano when I was 7, but it was the music course that really set my mind on musicology," Morris said.

At Harvard, he has been a volunteer teacher of music at a hospital for the criminally insane and at a juvenile reformatory. He leaves for Europe in the fall for 1 year's study of composition at the Free University of Berlin.

For Elizabeth Bishop, 22, of Park Ridge, Tanglewood is a musically meaningful summer interlude before returning this fall to the Eastman School of Music in Rochester for an advanced degree in music education.

Her entire family is musical, and both Elizabeth and her mother have played with the Ridgewood Symphony. Miss Bishop also has played the bassoon in the Bergen County Orchestra and the All-State Orchestra.

Miss Bishop plans to teach music, although she expects to continue with the bassoon as much as possible.

Having lived in Bergen County all his life, John Bergamo, 24, of Palisades Park, looks with mixed feelings at his departure this fall to take the post of creative associate at Buffalo University.

A percussionist, Bergamo has developed a special interest in contemporary music. At Tanglewood, he participated in a special program financed by the Rockefeller Foundation in which a series of special concerts of the so-called "New Music" are given.

As the summer program draws to an end today, each musician will go his separate way along the often arduous path set for young people interested in a musical career. But they all agree the pervasive and stimulating environment of Tanglewood will remain with them.

LISTEN
A MUSIC MONTHLY
NEW YORK, N.Y.
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SEP 1964

Serge Koussevitsky (1874-1951)

Serge Koussevitsky

The season of 1965 will see the 25th anniversary of the opening of the Berkshire Music Center at Tanglewood, Masschusetts. A major contributor to the growth of American musical life, Tanglewood owes its creation to the genius of Serge Koussevitsky.

A great virtuoso on the double bass—a responsible music publisher who made a notable contribution to the world's store of great music through his encouragement of such composers as Scriabin, Stravinsky, Prokokieff, Medtner, and Rachmaninoff—a distinguished conductor of the Boston Symphony Orchestra, whose 25 years of service marked a high point in creative programming and service to the music of his time—Serge Koussevitsky (affectionately known as "Koussie" to generations of Tanglewood students) is, through the effervescent and noble spirit which he transmitted to so many of his students, a force in American music even today.

The above photograph was taken at an informal birthday party for Dr. Koussevitsky, held at Tanglewood in the late 1940's.

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SEP 1964

Research with the Boston Symphony Orchestra

Ralph R. Pottle

IT IS SOMETIMES SAID THAT PROfessional music organizations shun research for fear of coming into conflict with established tradition. But anyone acquainted at all with the history of the Boston Symphony Orchestra will acknowledge that it has assumed leadership in experimentation on numerous occasions and has identified itself with progressive movements since before 1900. In fact, it was in 1890 that the Boston Symphony Orchestra adopted the new musical pitch of A-440 and thereby became the stabilizing agency for musical pitch in America where there was indecision on whether to use the "A-435 low pitch" or a higher frequency being used at the time in Europe.

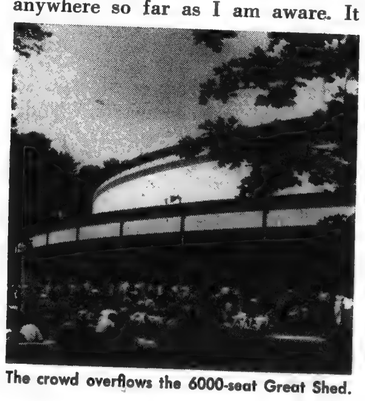
The Boston Symphony Orchestra launched out in the 1930's in pursuit of a quality loosely termed *brilliancy* whereupon Maestro Serge Koussevitsky had the orchestra tuning as high as A-444. This move necessitated cutting operations on practically all of the wind instruments in order that the higher frequency be reached with minimum intonation departures. It also necessitated procurement of new keyboard percussion instruments—xylophone, marimba, bells, chimes and celesta—which were tuned to A-444. Without arguing the wisdom of such a move, it demonstrated again the unhesitating quality of leadership which has characterized the BSO since before the turn of the century.

Rudolf Serkin and the Boston Symphony.

In September 1962, Maestro Erich Leinsdorf assumed the role of conductor and musical director of the Boston Symphony Orchestra. Concurrently, first oboist Ralph Gomberg decided to launch out anew in search of a tuning frequency which would afford greatest comfort in playing. His experiments led to the adoption of a flexible A-442 for performance in normal temperature. This appeared to be a desirable compromise inasmuch as the modified wind instruments of the Boston Symphony Orchestra could not be brought down to the normal A-440. And again, we find the BSO in search—this time in the opposite direction.

Seeking Truth Through Research

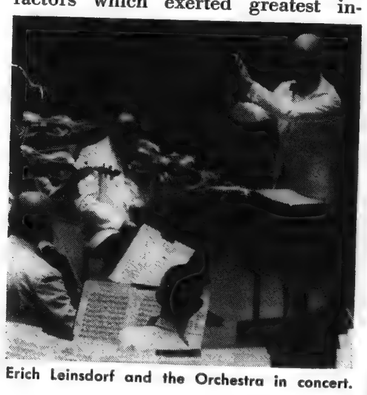
It is most enlightening to see highly skilled professional music aggregations welcoming experimentation and research, as do industrial organizations, to assist in finding the most plausible means of accomplishing any task. In 1963 while on summer Sabbatical leave it was my good fortune to be invited by the Boston Symphony Orchestra to carry out a research project, during its eight-week Tanglewood session, on the subject of tuning and intonation. The privilege of engaging in an exploration of this nature is a rarity indeed—the first ever carried out anywhere so far as I am aware. It demonstrates anew the attitude of progressiveness so characteristic of the Boston Symphony Orchestra. One could hardly hope for a more ideal situation for such an experiment, for all musical performances were given under the Great 6000 seat open Shed with only a roof over it, and so local weather conditions prevailed with their full intensity. We experienced temperatures all the way from 59°F. to 90°F., relative humidity from 44 to 100, and barometric pressure from 28.295 to 29.100 according to readings by the local weather bureau. In addition, I kept a thermometer on the stage of the Great Shed knowing that lighting equipment would modify to some extent the prevailing outside temperature.



The crowd overflows the 6000-seat Great Shed.

To provide for my Strobotuner, microphone, field glasses, and writing space, I was assigned a television platform in the Great Shed about twelve feet above the first violin section of the Boston Symphony Orchestra. From this location, I could see the entire orchestra, and it was from here that I monitored 70 three-hour sessions, 48 of which were regular rehearsals and 22 of which were formal concepts. The eight-week session opened on Monday, July 1, and closed on Sunday, August 25.

For this research project, I established four specific objectives: (1) to ascertain the physical factor or factors which exerted greatest in-



Erich Leinsdorf and the Orchestra in concert.

fluence upon tuning frequency, (2) to identify the family of instruments most subject to this influence, (3) to determine the ideal tuning frequency of the Boston Symphony Orchestra, and (4) to identify the temperature level at which this ideal is best achieved. As the summer progressed, some unanticipated objectives occurred not the least interesting of which were requests by several of the solo and first chair players to monitor their solos for accuracy of intonation. I hasten to emphasize that these people sought errors too tiny for detection by human ears but which would show on the dial of an electronic instrument.

1. I found that atmospheric temperature of the stage area was the element which exerted greatest influence upon the tuning frequency of the Boston Symphony Orchestra. I grouped the temperature readings into five-degree gradients beginning at 59°F. I found that eight of the 70 sessions took place when the reading was between 59° and 63°F. Fourteen sessions were held when the thermometer showed 64° to 68° F., twenty-three sessions took place in temperature between 69° and 73°F (normal range), twelve sessions were played when the temperature stood between 74° and 78°F., eight sessions were held when the temperature was between 79° and 83°F., and five sessions were played when the temperature stood between 84° and 90°F. After tabulating the frequency readings for each temperature level, I found that the orchestra performed at a higher frequency every time the stage temperature showed above normal, and that it performed at a lower frequency every time the temperature dropped below normal.

2. I found that wind instruments were most affected by—and therefore most difficult to control in—a changing temperature situation. On hot days all wind instruments, including the pipe organ, sharped. It is well known that pipe organs sharp at the rate of 18 cents (a cent is 1/100th of a half-step) for each 10°F. rise in temperature and that they flat at the same ratio when temperature falls. All other wind instruments sharp or flat in much the same manner except for the modifying influence of the warm breath of the players. Wind instruments of

Ralph R. Pottle is Head of the Department of Fine Arts, Southeastern Louisiana College. He received the Bachelor's degree from the New Orleans Conservatory, and Master's degrees from Louisiana State University and Teacher's College, Columbia University. He earned the Ph.D. degree at Peabody College for Teachers. Dr. Pottle is the author of the book, *Tuning the School Band*, and has lectured throughout the nation on the subjects of tuning and intonation.

standard construction are provided with limited tuning leeway based upon A-440 to care for situations in which there occur small deviations from normal temperature. However, there is no provision for occasions when ambient temperature rises to 85°F. or drops to 60°F. Moreover, such instruments as xylophone, marimba, orchestra bells, piano, chimes, etc. remain relatively steady in fluctuating temperature which makes it imperative that wind instruments be retuned by performers when the temperature climbs above or falls below normal.

3. In searching for the ideal tuning frequency of the BSO, I reminded myself that professional symphony musicians seem always perceptive when certain physical and acoustical elements combine favorably to enhance their performance. They cannot explain this perception, but they sense it, and in a subconscious manner, the message transmits itself from one to the other. I utilized this unexplainable inner sense to help analyze and ascertain the frequency at which the Boston Symphony Orchestra performed last summer with greatest precision of intonation. The level had been established informally at A-442 for normal temperature. However, electronic measurement indicated that A-441½ was the frequency at which greatest precision was attained, and also the level at which this unusual perc
viou
seemed also
dom from restraint which generated a feeling of confidence. In questioning players, while probing for this ideal tuning frequency, I was reminded by several performers on wind instruments that it is more comfortable, and therefore easier, to play down to a flat standard than to play up to a sharp standard. Thus, the act of lowering the tuning frequency for normal temperature from A-444 to A-442 was generally applauded as a prudent move and assuredly in the right direction.

4. It should be pointed out that this ideal frequency of A-441½ (for the Boston Symphony Orchestra)* was achieved in only one temperature region—that between 69° and 73°F. I monitored the orchestra at this temperature level during 23 three-hour sessions which should constitute validity. Emphasizing the importance of a steady normal temperature should also argue strongly in favor of thermostatically controlled cooling and heating for all halls in which symphony orchestras perform regularly.

*Symphony orchestras in which wind instruments of standard construction are used will likely find A-440 the best frequency.

Research Appreciated

Soon after this research was completed, I sent to the Administration of the Boston Symphony Orchestra a summary of my findings. It was in the form of a confidential report. Some aspects of that report are included in this discourse.

An insight into the continuing progressiveness of the BSO may be apprehended from letters received in response to this confidential report. Two quotes are submitted herewith:

Many thanks for sending on your very interesting observations on the BSO tuning this past summer. . . . We shall look forward to seeing you again. . . .

—Thomas D. Perry, Jr., Manager

With the greatest interest I have just finished reading your confidential report to the BSO on observations based on monitorings made during Tanglewood sessions last summer. The material is absolutely fascinating and entirely invaluable. I know of nowhere else that such a fine examination has ever been made. . . . We are gratified and I am sure that our Orchestra will benefit very much by your work with it.

—Rosario Mazzeo, Personnel Manager

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6 MUSICIANS LEAVING BOSTON SYMPHONY

Three members of the Boston Symphony Orchestra are retiring this season and three others are leaving the orchestra for other posts.

All of them were honored recently at the traditional retirement luncheon at Tanglewood.

Of those retiring, Louis Speyer, English horn, has given the longest service. He joined the orchestra in 1918 when Karl Muck was conductor. Jean de Vergie, oboe, who had been with the orchestra since 1925, was not present because illness had dictated that he retire from active duty at the end in Boston.

Vladimir Resnikoff, of the first violin section, became a member of the orchestra in 1932, under the directorship of Serge Koussevitzky.

The orchestra also expressed appreciation to Samuel Mayes, principal cello; and his wife Winifred Winograd Mayes, cello; and Joseph dePasquale, principal viola. All three will join the Philadelphia Orchestra in the coming season.

DePasquale became a member of the orchestra in 1947; Mr. Mayes, in 1948; and Mrs. Mayes, in 1957.

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OCT 1964

◆ ARTHUR BERGER, composer-in-residence this past summer at the Berkshire Music Center (the school at Tanglewood, Lenox, Mass.), was interviewed by *The New York Times's* Theodore Strongin during one of the reporter's visits to Tanglewood.

Strongin noted: ". . . as a teacher and critic, his talk, as well as his music, has the authority of experience. It is an authority he does not belabor. . . .

"He is not a member of the two most-talked-of and most fashionable groups today, the random composers and the electronic composers. The random composers are the ones who leave many more choices to the performer to make as he goes along than are traditional to concert music."

"My objection," Berger said, "is that I don't see how I can sufficiently rely on a performer as my fellow composer."

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By Whitestone

Louis Speyer, English horn, and Vladimir Resnikoff, first violin, hold watches given at retirement luncheon of Boston Symphony Orchestra. Erich Leinsdorf, music director, made presentation at Tanglewood. Also honored were Mr. and Mrs. Samuel Mayes and Joseph dePasquale, joining Philadelphia Orchestra.

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MUSIC JOURNAL
ANTHOLOGY
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1964

CHARLES MUNCH has for so many years held such a revered and affectionate place in the minds and hearts of the music-loving public that little can now be said that wouldn't appear redundant. However, by way of recapitulation, it may be recalled that he was born in Strasbourg in 1891, studied violin under Capet and Flesch and conducting under Furtwängler. He didn't make his debut as a conductor until the age of 41, but thereafter rose to eminence rapidly. Following years of brilliant work, notably in Paris, he was engaged to succeed Koussevitzky as conductor of the Boston Symphony Orchestra, a position he held from 1949 to 1962.

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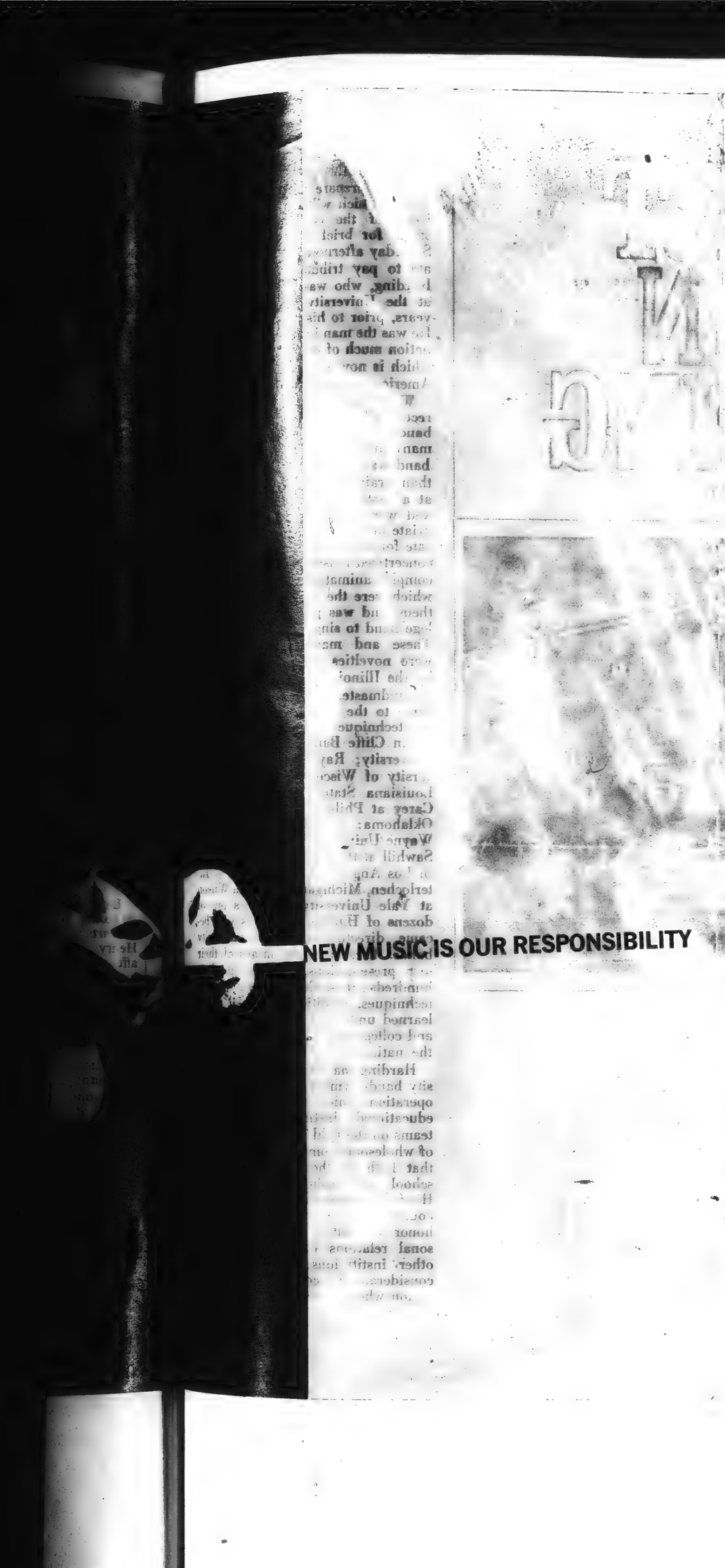

NEW MUSIC IS OUR RESPONSIBILITY

BY CHARLES MUNCH

Each orchestra I conduct is like putting myself through a new examination. Orchestral musicians feel immediately what the man on the podium is like. They sense his abilities at once, and we have to be on the alert and give our best.

A conductor must have the faculty in his personality that gives the musicians the feeling of the music. Then he must learn the metier and be able to analyze the music. A conductor must be at home in all kinds of music. When I hear of a conductor who has a specialty—Mozart, let us say—then my feeling is that something is wrong.

And when people say a man is a good conductor for opera but not for concert, I begin to wonder. Opera is music, after all. I feel fortunate that I was born in Alsace. My music came from two sides—the French and the German. All art has its own climate. A conductor's life is a perpetual renewal of learning.

I am glad to have retired. In a job like Boston there are so many other things besides the music. I no longer have the enormous responsibility. In Boston I conducted from 22 to 25 weeks each season, and I was always at Tanglewood for six weeks every summer. My contract did not permit me to conduct other orchestras. When I conducted the Toscanini memorial concert in New York with Pierre Monteux and Bruno Walter I had to have special permission. And in Boston I played a new work at almost every concert, which meant frequent all-night study.

Now I can see beautiful cities I never saw before. I have already conducted in Holland, Belgium, Italy, Spain, and Portugal. In Spain I got to see the Prado, the Escorial, and other famous museums I had never had the chance to visit.

I was a concertmaster for nearly 20 years. Nine years in Strasbourg, one year in Cologne, and nine in Leipzig. I played as soloist once every year with Furtwängler, all the big concertos. Actually I had started conducting as a young student with Hans Pfitzner in Strasbourg. And all the time I was a concertmaster I was studying scores, preparing myself.

Often I was unhappy, but a conductor must be able to play. I learned to play the violin, viola, organ and trumpet when I was young. I have always been sorry that I could not play the clarinet. It was too expensive. I could not afford to buy one. As a young man, whenever I had a few extra pennies I would spend them on some work of art. (*Continued on Page* 80)

New Music Is Our Responsibility

(*Continued from Page* 39)

From Furtwängler I learned the way to take the right lines in music. But it was difficult to play with him. I often discussed with him his wavering beat that made things so hard for the orchestra. "I do it because it sounds different," he would say. This system of playing after the beat started with Nikisch. But when I conduct I want an orchestra to play precisely on the beat.

It is our responsibility to play modern music. Music is not like a picture that can be hung in a gallery where people can see it at their leisure. There are so many talents—they must hear their music. My idea has been to find four or five promising talents and to play their music consistently.

I play serial music. Why not? This music exists and is important in the development of the art. Whether anything will come of it remains to be seen. I find that it goes against a wall. I cannot go behind it.

Walter Piston's Symphony No. 6 is one of the best of American symphonies. It has a construction, an organism. So often modern composers have no architecture. They build a nice house but not the kind one wants to live in. In every town on my tour I play an American composition. I made this promise to the late President Kennedy at the time we both received honorary degrees from Harvard University. After my last concert in Boston he wrote me a beautiful letter of appreciation.

But the quantity of music in the U.S.A. makes me anxious. Quantity is always a danger as opposed to quality. That is why I like my liberty. In Europe things are different. In Madrid I conduct a program twice, in Paris once. How can you play the Cesar Franck Symphony five times in succession with intensity? And each concert must be exciting. You cannot do it. You are not a machine. THE END

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POST-SEASON

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AUG 25 1964

1964 Berkshire Festival Summary

The 29th year since Boston Symphony Orchestra first participated; Erich Leinsdorf's second season as music director of the Boston Symphony and director of the Berkshire Festival; the 24th season since the founding of the Berkshire Music Center.

The 1964 Berkshire Festival at Tanglewood (Lenox, Mass.) closed Sunday afternoon (Aug. 23) with a Boston Symphony Orchestra concert conducted by Erich Leinsdorf, music director. The concert also officially ended the orchestra's 83rd season, and Mr. Leinsdorf's second season as music director, during which the orchestra presented 194 concerts, in Boston, on tour, and at Tanglewood.

The 1963-64 season included several major highlights, among them the Boston and New York premieres of Benjamin Britten's "War Requiem"; the Solemn Pontifical Mass of Requiem in conjunction with Mozart's "Requiem" in memory of John F. Kennedy, celebrated by Richard Cardinal Cushing in the Cathedral of the Holy Cross, Boston, recorded by RCA Victor the royalties and normal proceeds from which were contributed to the Kennedy Memorial Library, Boston; a Governor's Reception for Mr. Leinsdorf and the orchestra in Doric Hall at the State House, Boston the first such occasion to be held since the Civil War; and a concert by 36 members of the orchestra in the East Room of the White House, at the invitation of Mrs. Lyndon B. Johnson, for 250 children from the Embassy delegations to the United States.

The first two weeks of the 1964 Berkshire Festival consisted of six concerts by a chamber orchestra composed of members of the Boston Symphony Orchestra conducted by Mr. Leinsdorf. Three Mozart programs were presented, an all-Haydn program and the first all-Schubert program at Tanglewood, and a concert of Mozart and Richard Strauss. The full Boston Symphony Orchestra presented 18 concerts in the remaining six weeks of the festival.

Mr. Leinsdorf conducted nine of these concerts, and his guest conductors included Eugene Ormandy (three concerts); William Steinberg (two concerts); Max Rudolf, Richard Burgin, Seiji Ozawa, and Leopold Stokowski. Gunther Schuller conducted his own composition on August 7. Arthur Fiedler conducted the Boston Pops Orchestra on July 22 for the benefit of the Boston Symphony Orchestra's Pension Institution, with Allan Sherman, guest artist.

Soloists at the 1964 Berkshire Festival were the singers Eunice Alberts, Lucine Amara, Donald Bell, Helen Boatwright, Charles Bressler, Walter Carringer, Lili Chookasian, Phyllis Curtin, Justino Diaz, Sarabeth Endich, Ezio Flagello, June Genovese, Mac Morgan, Jerold Siena, George Shirley and Helen Vanni.

Patricia Peardon and Mr. Morgan were narrators. The guest pianists were Claudio Arrau, Jorge Bolet, Van Cliburn, Malcolm Frager and Lorin Hollander. Guest choruses were the Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, director; and the Chorus pro Musica of Boston, Alfred Nash Patterson, director; and a children's chorus drawn from eight camps in the immediate vicinity.

Members of the Boston Symphony Orchestra who were soloists were Joseph Silverstein, Concertmaster; Joseph dePasquale, Principal Viola; Samuel

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Weekly Circ. 2,382
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1964 Berkshire Festival Summary

Mayes, Principal Cello; Ralph Gomberg, Principal Oboe; Gino Cioffi, Principal Clarinet; Sherman Walt, Principal Bassoon; James Stagliano, Principal Horn; and Bernard Zighera, Piano.

Mr. Leinsdorf's areas of concentration in this year's Festival were Music for Chamber Orchestra, Music for Festivals, and a cycle of Richard Strauss works in observance of the 100th anniversary of the composer's birth (June 11, 1864). During the eight-week season Berkshire Festival audiences heard two American premieres and 31 other works which had not been performed previously at the Festival concerts. The composers represented at the twenty-four concerts are as follows: Mozart (15), Strauss (13), Beethoven (9), Wagner (8), Debussy (3), Haydn (3), Brahms (2), Hindemith (2), Mahler (2), Mendelssohn (2), Ravel (2), Schubert (2), Stravinsky (2); and one each by Bartok, Bizet, Dvorak, Elgar, Hovhaness, Liszt, Menotti, Moussorgsky, Piston, Rorem, Schuller, Schumann, Sibelius, Smetana, Sydeman, Tchaikovsky, and Verdi.

At the eight Tuesday Evening Chamber Music Concerts, which benefit the Berkshire Music Center, the New York Pro Musica, Noah Greenberg, Musical Director, gave a program of Elizabethan Music; Joseph Silverstein, violin, and Ralph Berkowitz, piano, presented a recital; the Harvard Glee Club-Radcliffe Choral Society, Elliot Forbes, Director, gave a choral concert; Claudio Arrau, pianist, played a program of Mozart sonatas; the Beaux Arts Trio of New York presented a program; Jorge Bolet, pianist, gave a recital; the Lenox Quartet presented four contemporary works, in cooperation with the Fromm Music Foundation; and Phyllis Curtin, soprano, presented a song recital.

The Berkshire Music Center, the summer academy of music which is maintained and operated by the Boston Symphony Orchestra at Tanglewood in conjunction with the Berkshire Festival, this year had an enrollment of 290 members from 35 states and 11 foreign countries. Erich Leinsdorf served as Director for his second season and Aaron Copland was Chairman of the Faculty. The very active program of the Music Center included over forty musical programs by the young musicians; a Musicological Symposium with eleven leading musicologists of this country; a String Symposium including eighteen leading string players and teachers, aided by a grant from the Martha Baird Rockefeller Fund for Music, Inc.; a five-day Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation; and a four-week Seminar in Contemporary Music for music educators, supported by a grant from the MENC Contemporary Music Project for Creativity in Music Education, a six-year project begun in July 1963 by the Ford Foundation.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.
AUG 1964 Buffalo

Tanglewood

The **1964 Berkshire Festival** at **Tanglewood** reflected from the outset the impact of **Erich Leinsdorf,** both on the playing of the **Boston Symphony Orchestra** which he has now headed for two full seasons, and on the planning and programming of the Festival. The slow process by which a conductor imparts his musical thinking, his style, and his personality to a major symphonic ensemble is a fascinating study for the observer of the musical scene; this process is now well advanced here, and the forceful interpretive ideas and the precise performing standards of its conductor's Central European heritage were in constant evidence in the sound, the phrasing, and the approach of the Orchestra. The programming on the other hand illustrated Mr. Leinsdorf's belief that a festival should offer more than the old popular favorites and abounded in novelties from all epochs.

The opening weekend (July 3-4-5) featured works of Mozart and Haydn. The finest moments of the opening Mozart concert came in the Kyrie from the C minor Mass, inserted as a tribute to the memory of **Pierre Monteux.** The beloved French master who had been intimately associated with the Boston Symphony and with Tanglewood for so many years (he had been slated to conduct here this summer), could not have wished for a more moving memorial. The movement's glorious massiveness and drama were ideally captured, aided by **Helen Boatwright's** exquisite soprano solo and the **Festival Chorus'** disciplined and impassioned singing. The two Mozart bills also offered two attractive major examples of "party music," performed with elegance and balance of texture and including some sweet-toned violin solos by concertmaster **Joseph Silverstein;** the sunny "Linz" Symphony (No. 36) and the profound and stormy G minor (No. 40) were given appropriately contrasting readings, both notable for superb structural grasp, with a masterly sense of unity within each movement. Pianist **Claudio Arrau** appeared twice, disappointing with heavy-handed and generally labored renditions of the Concertos in

(Continued on page 22)

Tanglewood

(Continued from page 3)

B flat, K. 450, and D, K. 451. The Sunday Haydn program produced a real coup. It was the American premiere of "Applausus," a lengthy cantata composed in 1768 for a birthday celebration at a monastery in Lower Austria. In addition to being a fascinating study in stylistic evolution,—Haydn here applied many characteristically Baroque vocal devices in the recitatives, arias and ensembles while speaking in the unmistakable melodic and harmonic language of late 18th-century classicism,—it proved to be a work of impressive invention with many moments of sheer beauty. Miss Boatwright, mezzo **Helen Vanni** tenor **Charles Bressler** and bass **Donald Bell,** impersonating Temperance, Prudence, Justice and Fortitude in the allegorical text, coped artistically and tastefully with the score's lyrical and florid challenges. Earlier Mr. Leinsdorf had offered the Symphony No. 39 in G minor, the first minor-key Haydn symphony, in a straightforward, virile performance; Miss Vanni had brought refined control to her solo contribution, a late Haydn aria of exquisite Mozartean line and flavor.—H.F.

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Another innovation of this Tanglewood season, instituted by Mr. Leinsdorf in his capacity as head of the **Berkshire Music Center,** was a 3-day, 6-session **Musicological Symposium** held on July 13-14-15. (The Center, an 8-weeks' course offered in conjunction with the Festival, is designed to give career-ready young musicians performing and ensemble experience under the guidance of leading artists, including the personnel of the Boston Symphony Orchestra.) The idea of the Symposium, a highly laudable one, was to bring together some of the country's foremost musicologists to discuss the problems of 18th and 19th century music, with specific reference to the concerns of the performer. Each session offered a lecture on one specific point, given by an expert in that field, followed by a discussion by the entire panel and finally by a question period involving auditors and panelists. Unfortunately this marvelous concept, needed to fill a desperate void in our training of young musicians, failed to come close to fruitful realization here. To judge from the final day's sessions,—a lecture on the sketches and published scores of Mendelssohn's Italian Symphony by **Donald Mintz,** and one by **Nicolas Slonimsky** on "Russian Orchestral Sound,"—the project achieved little toward its avowed end of bringing scholars and performers closer together. The speakers' presentations were unfocused, scarcely acknowledging the nature or needs of their audience, the panelists constantly wrangled over minute points, losing all relevance to the topic at hand, and the entire tone of the proceedings offered little enlightenment or inspiration to anyone. The ludicrously small turnout testified to the sad fact that the earlier sessions had done no more to arouse interest among the eager young musicians assembled at Tanglewood. Far from suggesting the abandonment of this experiment, let it be here urged that the planners of the Center overhaul their approach to it and return to the fray with a better coordinated and intelligently staged course next season,—one which will take into account the interests and needs of the young performers it must reach.—L.F.

POST-SEASON

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AUG 25 1964

1964 Berkshire Festival Tanglewood

The 29th year since Boston Symphony Orchestra first participated; Erich Leinsdorf's second season as music director of the Boston Symphony and director of the Berkshire Festival; the 25th season since the founding of the Berkshire Music Center.

The 1964 Berkshire Festival at Tanglewood (Lenox, Mass.) closed Sunday afternoon (Aug. 23) with a Boston Symphony Orchestra concert conducted by Erich Leinsdorf, music director. The concert also officially ended the orchestra's 83rd season, and Mr. Leinsdorf's second season as music director, during which the orchestra presented 194 concerts, in Boston, on tour, and at Tanglewood.

The 1963-64 season included several major highlights among them the Boston and New York premieres of Benjamin Britten's "War Requiem"; the Solemn Pontifical Mass of Requiem in conjunction with Mozart's "Requiem" in memory of John F. Kennedy, celebrated by Richard Cardinal Cushing in the Cathedral of the Holy Cross, Boston, recorded by RCA Victor, the royalties and normal proceeds from which were contributed to the Kennedy Memorial Library, Boston; a Governor's Reception for Mr. Leinsdorf and the orchestra at Doric Hall at the State House, Boston the first such occasion to be held since the Civil War; and a concert by 36 members of the orchestra in the East Room of the White House, at the invitation of Mrs. Lyndon B. Johnson, for 250 children from the embassy delegations to the United States.

The first two weeks of the 1964 Berkshire Festival consisted of six concerts by a chamber orchestra composed of members of the Boston Symphony Orchestra conducted by Mr. Leinsdorf. Three Mozart programs were presented; an all-Haydn program and the first all-Schubert program at Tanglewood, and a concert of Mozart and Richard Strauss. The full Boston Symphony Orchestra presented 18 concerts in the remaining six weeks of the festival.

Mr. Leinsdorf conducted nine of these concerts, and his guest conductors included Eugene Ormandy (three concerts); William Steinberg (two concerts); Max Rudolf, Richard Burgin, Seiji Ozawa, and Leopold Stokowski. Gunther Schuller conducted his own composition on August 7. Arthur Fiedler conducted the Boston Pops Orchestra on July 22 for the benefit of the Boston Symphony Orchestra's Pension Institution, with Alan Sherman, guest artist.

Soloists at the 1964 Berkshire Festival were the singers Eunice Alberts, Lucine Amara, Donald Bell, Helen Boatwright, Charles Bressler, Walter Carringer, Lili Chookasian, Phyllis Curtin, Justino Diaz, Sarah-mae Endich, Ezio Flagello, June Genovese, Mac Morgan, Jerold Siena, George Shirley and Helen Vanni.

Patricia Peardon and Mr. Morgan were narrators. The guest pianists were Claudio Arrau, Jorge Bolet, Van Cliburn, Malcolm Frager and Lorin Hollander. Guest choruses were the Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, director; and the Chorus pro Musica of Boston, Alfred Nash Patterson, director, and a children's chorus drawn from eight camps in the immediate vicinity.

Members of the Boston Symphony Orchestra who were soloists were Joseph Silverstein, Concertmaster; Joseph dePasquale, Principal Viola; Samuel Mayes, Principal Cello; Ralph Gomberg, Principal Oboe; Gino Cioffi, Principal Clarinet; Sherman Walt, Principal Bassoon; James Stagliano, Principal Horn; and Bernard Zighera, Piano.

Mr. Leinsdorf's areas of concentration in this year's Festival were Music for Chamber Orchestra, Music for Festivals, and a cycle of Richard Strauss works in observance of the 100th anniversary of the composer's birth (June 11, 1864). During the eight-week season Berkshire Festival audiences heard two American premieres and 31 other works which had not been performed previously at the Festival concerts. The composers represented at the twenty-four concerts are as follows: Mozart (15), Strauss (13), Beethoven (9), Schumer (2), Debussy (3), Haydn (3), Brahms (2), Hindemith (2), Mahler (2), Mendelssohn (2), Ravel (2), Schubert (2), Stravinsky (2); and one each by Bartok, Bizet, Dvorak, Elgar, Hovhaness, Liszt, Menotti, Moussorgsky, Piston, Riorem, Schuller, Schumann, Sibelius, Smetana, Sydeman, Tchaikovsky, and Verdi.

At the eight Tuesday Evening Chamber Music Concerts, which benefit the Berkshire Music Center, the New York Pro Musica, Noah Greenberg, Musical Director, gave a program of Elizabethan Music; Joseph Silverstein, violin, and Ralph Berkowitz, piano, presented a recital; the Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, Director, gave a chorus concert; Claudio Arrau, pianist, played a program of Mozart sonatas; the Beaux Arts Trio of New York presented a program; Jorge Bolet, pianist, gave a recital; the Lenox Quartet presented four contemporary works in cooperation with the Fromm Music Foundation; and Phyllis Curtin, soprano, presented a song recital.

The Berkshire Music Center, the summer academy of music which is maintained and operated by the Boston Symphony Orchestra at Tanglewood in conjunction with the Berkshire Festival, this year had an enrollment of 290 members from 35 states and 11 foreign countries. Erich Leinsdorf served as Director for his second season and Aaron Copland was Chairman of the Faculty. The very active program of the Music Center included over forty musical programs by the young musicians; a Musicological Symposium with eleven leading musicologists of this country; a String Symposium including eighteen leading string players and teachers, aided by a grant from the Martha Baird Rockefeller Fund for Music, Inc.; a five-day Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation; and a four-week Seminar in Contemporary Music for music educators, supported by a grant from the MENC Contemporary Music Project for Creativity in Music Education, a program initiated in July 1963 by the Ford Foundation.

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OAKVILLE, Conn.
Weekly Circ. 2,382
AUG 27 1964

1964 Berkshire Festival Tanglewood Summary

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.
AUG 1964

Tanglewood

The **1964 Berkshire Festival** at **Tanglewood** reflected from the outset the impact of **Erich Leinsdorf**, both on the playing of the **Boston Symphony Orchestra** which he has now headed for two full seasons, and on the planning and programming of the Festival. The slow process by which a conductor imparts his musical thinking, his style, and his personality to a major symphonic ensemble is a fascinating study for the observer of the musical scene; this process is now well advanced here, and the forceful interpretive ideas and the precise performing standards of its conductor's Central European heritage were in constant evidence in the sound, the phrasing, and the approach of the Orchestra. The programming on the other hand illustrated Mr. Leinsdorf's belief that a festival should offer more than the old popular favorites and abounded in novelties from all epochs.

The opening weekend (July 3-4-5) featured works of Mozart and Haydn. The finest moments of the opening Mozart concert came in the Kyrie from the C minor Mass, inserted as a tribute to the memory of **Pierre Monteux**. The beloved French master who had been intimately associated with the Boston Symphony and with Tanglewood for so many years (he had been slated to conduct here this summer), could not have wished for a more moving memorial. The movement's glorious massiveness and drama were ideally captured, aided by **Helen Boatwright**'s exquisite soprano solo and the **Festival Chorus**' disciplined and impassioned singing. The two Mozart bills also offered two attractive major examples of "party music," performed with elegance and balance of texture and including some sweet-toned violin solos by concertmaster **Joseph Silverstein**; the sunny "Linz" Symphony (No. 36) and the profound and stormy G minor (No. 40) were given appropriately contrasting readings, both notable for superb structural grasp, with a masterly sense of unity within each movement. Pianist **Claudio Arrau** appeared twice, disappointing with heavy-handed and generally labored renditions of the Concertos in

(Continued on page 22)

Tanglewood

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SEP 7 1964

NEW MUSIC:
Young Talent Is Explosive At Tanglewood

By ERIC SOLZMAN
New York Herald Tribune News Service

TANGLEWOOD, Mass., Sept. 7.—Whither music?

Ah, the age-old question fraught with all its usual portents of imminent doom. Twelve-tone music and aleatory, total serialization and chance, stochastic music and the happenings, dada, neo-dada and grand-dada — whatever will happen to us all?

The Berkshire Music Center and the Fromm Foundation have come up with a pretty good answer to that one this summer: A great deal is happening, it's already happening right now, and a good deal of it is pretty remarkable.

The answer came in the form of a contemporary-music festival of music by young composers who, for once, really are young. There are ten composers involved, all but a couple still in their 20's and all but a couple with something to say.

There's talent in these here hills, and there's a music of the future and it's here right now.

ONE THING emerged very clearly from an intense, crowded week of new-music rehearsals, performances and discussion: there is in progress a remarkable and exciting creative development in American music which is accomplishing **nothing less than the establishment of a whole new kind of performed music.**

There has been, in fact, a little electronic music, some serial stuff a la Stockhausen, and a bit of Cageian chance, choose and change. But most of the best music here breaks away from the restricted, closely worked, and mutually exclusive categories of the serial and chance music that constituted the twin poles of avant-gardism only a little while ago.

The old mutual distinctions are gone, the barriers are down, the old fights have been fought. The young composers now start out with a complete indifference to the polemics of a few years ago; the old problems don't even interest them.

Instead, a whole range of compositional and instrumental technique is suddenly open, extending the possibilities of the creative experience right up to and beyond the expanding limits of performance technique and perceptibility — indeed, this new range of activity and perception is the actual subject matter of a great deal of this music. This music is free, wide-ranging, imaginative to the point of wildness, traveling to the extremes of pitch range, dynamics, accent, intensity and tempo, but growing in a very rich and meaningful way out of the realities of performance and performance practice.

There is no question that all this is a very healthy and exciting development. The new music is tied in with performers and actual performance and it banks on the widest kind of imaginative and expressive coherence, exploiting the whole range of new resources in meaningful ways.

There are problems, too. Imagination run riot is not a magic key to anything by itself, and there is a tendency for some of the young composers, as they begin to feel their oats, to begin to assume that anything they could possibly conceive will be almost automatically interesting and somewhat coherent.

As other musical factors become more and more important in the shaping of a piece, there is a tendency to become careless about pitch (i.e., rhythms and colors are perfectly conceived, but the actual frequencies have no more significance than their general contour). Amid all the wildness, there is always the tendency and the danger that imagination will imply intellectual irresponsibility.

These are very real dangers, and some of these problems have been very much in evidence. But they can be avoided or overcome by those creative talents willing and able to understand that only small minds are unable to accept certain values and intellectual ideas without sacrificing others.

NEW YORK has been represented here by a sizable and talented contingent of composers. Indeed, the New York composers have stood out so strikingly that one is tempted to define a New York school of performance-practice music.

Two of the New Yorkers, Charles Wuorinen and Harvey Sollberger, have long been associated through their new-music concerts at Columbia and through the fact that they constantly write pieces for each other to play.

The association continued up here with pianist Wuorinen's chamber concerto, written and even growing out of the sound of Sollberger's flute. The solo sounds in this piece climb from rock flute bottom to tip-top and then some; the range of accents and dynamics is incredible, and effects like the use of a controlled increasing and decreasing vibrato on held notes must be heard to be believed.

The music whistles, hoots, splutters, hisses, rumbles, clatters and shakes, but the piece is always a good deal more than mere clever sound; timbers, textures and intensities function virtually as the themes of the piece. It has sense and an expressive imagination that comes out of these very ideas.

Sollberger's big contribution was a set of chamber variations, closely related to the Wuorinen piece in certain respects but more open, more filled with space, more dependent on the play of flashing insistent ensemble sonority and the tension between fixed and free.

Another New York composer-performer was the guitarist Stanley Silverman, who was represented by his Canso for chorus and an ensemble of plucked instruments, a piece which commanded admiration both for the quality of the choral writing and for the delicate accent of the ensemble sound weaving in and around the voices. The conception here is not quite complete, but the quality of the intention that motivates the composer is remarkable and clear.

The Argentinian composer, Mario Davidovsky, now living in New York, was represented by two elegant and delightful — the words are carefully chosen— works for instruments with electronic tape. Even the problems of electronic music here are related to a new integrated conception of the role of an imaginative performed music.

Another New York talent, David del Tredici, was, from a certain point of view, the most conservatively oriented composer here. Yet his involvement with big motion and with cycles of whirling periodic structures in a work like his "I Hear an Army" for soprano and string quartet suggest concerns that are again becoming important after a long period of emphasis on musical asymmetry. And even works like the trio and quintet of Donald Martino — with their elegant, careful and profound serial structures—show a development toward an imaginative extension of these ideas into areas of greater instrumental and textural complexity and interest.

The other New Yorker, William Sydeman, at 36 the oldest and best-known of the group, was the only composer who was not here on a Fromm grant; he was chosen rather through the center and the Wechsler Foundation. Both of Sydeman's works, a chamber quartet and a big dramatic cantata on a text derived from Euripides, made a considerable impression. Sydeman uses a whole battery of far-out techniques, but he has an uncanny ability to throw in the whole avant-garde machinery, a couple of issues of "Die Reihe," and a Princeton seminar to boot, as if it were the simplest, most normal way of making music in the world. The pieces are really of great effect, clever and direct. Almost neoclassical avant-garde.

Of the Midwestern and Western composers, only Loru Rush from California and, to a limited degree, Randolph Coleman of Evanston, Ill., were importantly concerned with chance and improvisation. Both of these composers as well as John MacIver Perkins of Chicago—the composer of a pair of well-made but narrow, constricted, abstract serial works — seem somehow to be concerned with older ideas, formulated by others and as yet uncomfortably and self-consciously articulated.

The performances had their ups and downs, but in general the performers — most of them from fellowship players—turned in what were mostly miracles of skill and communication in preparing great gobs of incredibly difficult and strange new music in a few days of overwhelmingly intense concentrated work. The audiences were good-sized and amazingly with it all the way — even to the point of being uncritical.

Frankly, I doubt whether any of us—performers, listeners, composers, critics—will ever be quite the same. Now, that's my definition of a real music festi-

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MONTHLY-CIRC. N. AVAIL.

OCT 1964

FESTIVALS The Berkshire Festival at Tanglewood, Lenox, Mass., opened its season on July 3. Activities, which included chamber and orchestral concerts, panel discussions and seminars, extended through August 23.

GUNTHER SCHULLER was acting head of the composition department of the Berkshire Music Center. He also was co-chairman of the center's four-week seminar on Contemporary Music for Educators (July 27-August 23).

ARTHUR BERGER filled the composer-in-residence post at the center, replacing PIERRE BOULEZ who, because of illness, was unable to come to America to fulfill this commitment.

The Boston Symphony was the resident orchestra at the festival.

From August 9 to 13, there was a festival within a festival—the Festival of Contemporary American Music—sponsored in association with the Fromm Foundation of Chicago. Ten young composers, including DONALD MARTINO, MARIO DAVIDOVSKY, HARVEY SOLLBERGER and CHARLES WUORINEN, participated in panel discussions and had their works performed.

Other composers represented by their works during the Berkshire Festival include ARTHUR BERGER, ELLIOTT CARTER, PAUL HINDEMITH, ALAN HOVHANESS, LEON KIRCHNER, ERNST KRENEK, DANIEL PINKHAM, WALTER PISTON, GUNTHER SCHULLER and MORTON SUBOTNICK.

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The music whistles, hoots, splutters, hisses, rumbles, clatters and shakes, but the piece is always a good deal more than mere clever sound; timbers, textures and intensities function virtually as the themes of the piece. It has sense and an expressive imagination that comes out of these very ideas.

Sollberger's big contribution was a set of chamber variations, closely related to the Wuorinen piece in certain respects but more open, more filled with space, more dependent on the play of flashing insistent ensemble sonority and the tension between fixed and free.

Another New York composer-performer was the guitarist Stanley Silverman, who was represented by his Canso for chorus and an ensemble of plucked instruments, a piece which commanded admiration both for the quality of the choral writing and for the delicate accent of the ensemble sound weaving in and around the voices. The conception here is not quite complete, but the quality of the intention that motivates the composer is remarkable and clear.

The Argentinian composer, Mario Davidovsky, now living in New York, was represented by two elegant and delightful — the words are carefully chosen — works for instruments with electronic tape. Even the problems of electronic music here are related to a new integrated conception of the role of an imaginative performed music.

Another New York talent, David del Tredici, was, from a certain point of view, the most conservatively oriented composer here. Yet his involvement with big motion and with cycles of whirling periodic structures in a work like his "I Hear an Army" for soprano and string quartet suggest concerns that are again becoming important after a long period of emphasis on musical asymmetry. And even works like the trio and quintet of Donald Martino — with their elegant, careful and profound serial structures—show a development toward an imaginative extension of these ideas into areas of greater instrumental and textural complexity and interest.

The other New Yorker, William Sydeman, at 36 the oldest and best-known of the group, was the only composer who was not here on a Fromm grant; he was chosen rather through the center and the Wechsler Foundation. Both of Sydeman's works, a chamber quartet and a big dramatic cantata on a text derived from Euripides, made a considerable impression. Sydeman uses a whole battery of far-out techniques but he has an uncanny ability to throw in the whole avant-garde machinery, "a couple of issues of 'Die Reihe,'" and a Princeton seminar to boot, as if it were the simplest, most normal way of making music in the world. The pieces are really of great effect, clever and direct. Almost neoclassical avant-garde.

Of the Midwestern and Western composers, only Lorin Rush from California and, to a limited degree, Randolph Coleman of Evanston, Ill., were importantly concerned with chance and improvisation. Both of these composers as well as John MacIver Perkins of Chicago—the composer of a pair of well-made but narrow, constricted, abstract serial works — seem somehow, to be concerned with older ideas, formulated by others and as yet uncomfortably and self-consciously articulated.

The performances had their ups and downs, but in general the performers — most of them from fellowship players—turned in what were mostly miracles of skill and communication in preparing great gobs of incredibly difficult and strange new music in a few days of overwhelmingly intense, concentrated work. The audiences were good-sized and amazingly with it all the way — even to the point of being uncritical.

Frankly, I doubt whether any of us—performers, listeners, composers, critics—will ever be quite the same. Now, that's my definition of a real music festival.

FESTIVALS The Berkshire Festival at Tanglewood, Lenox, Mass., opened its season on July 3. Activities, which included chamber and orchestral concerts, panel discussions and seminars, extended through August 23.

GUNTHER SCHULLER was acting head of the composition department of the Berkshire Music Center. He also was co-chairman of the center's four-week seminar on Contemporary Music for Educators (July 27-August 23).

ARTHUR BERGER filled the composer-in-residence post at the center, replacing PIERRE BOULEZ who, because of illness, was unable to come to America to fulfill this commitment.

The Boston Symphony was the resident orchestra at the festival.

From August 9 to 13, there was a festival within a festival—the Festival of Contemporary American Music—sponsored in association with the Fromm Foundation of Chicago. Ten young composers, including DONALD MARTINO, MARIO DAVIDOVSKY, HARVEY SOLLBERGER and CHARLES WUORINEN, participated in panel discussions and had their works performed.

Other composers represented by their works during the Berkshire Festival include ARTHUR BERGER, ELLIOTT CARTER, PAUL HINDEMITH, ALAN HOVHANESS, LEON KIRCHNER, ERNST KRENEK, DANIEL PINKHAM, WALTER PISTON, GUNTHER SCHULLER and MORTON SUBOTNICK.

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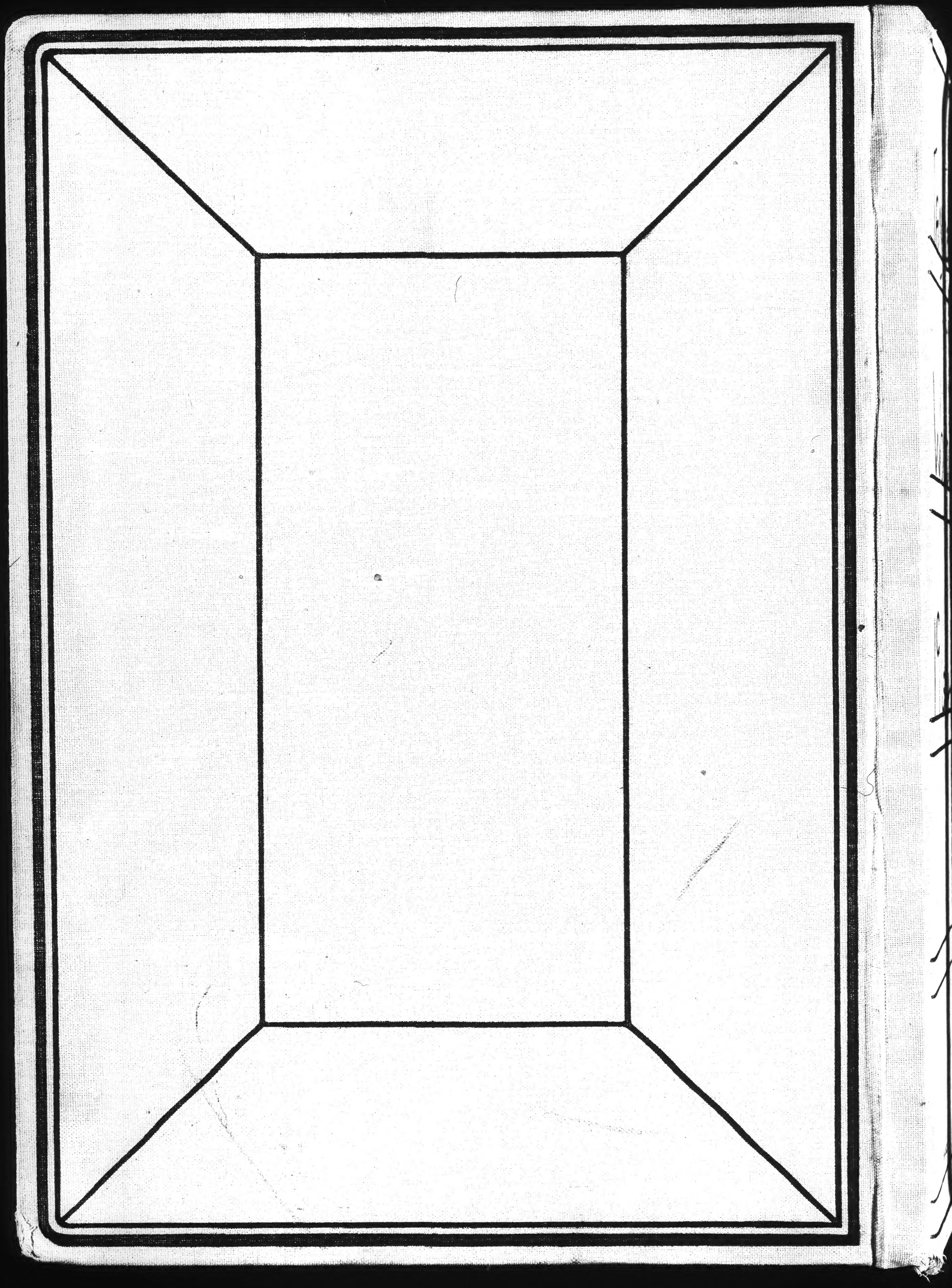
Finished June 28, 1965



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